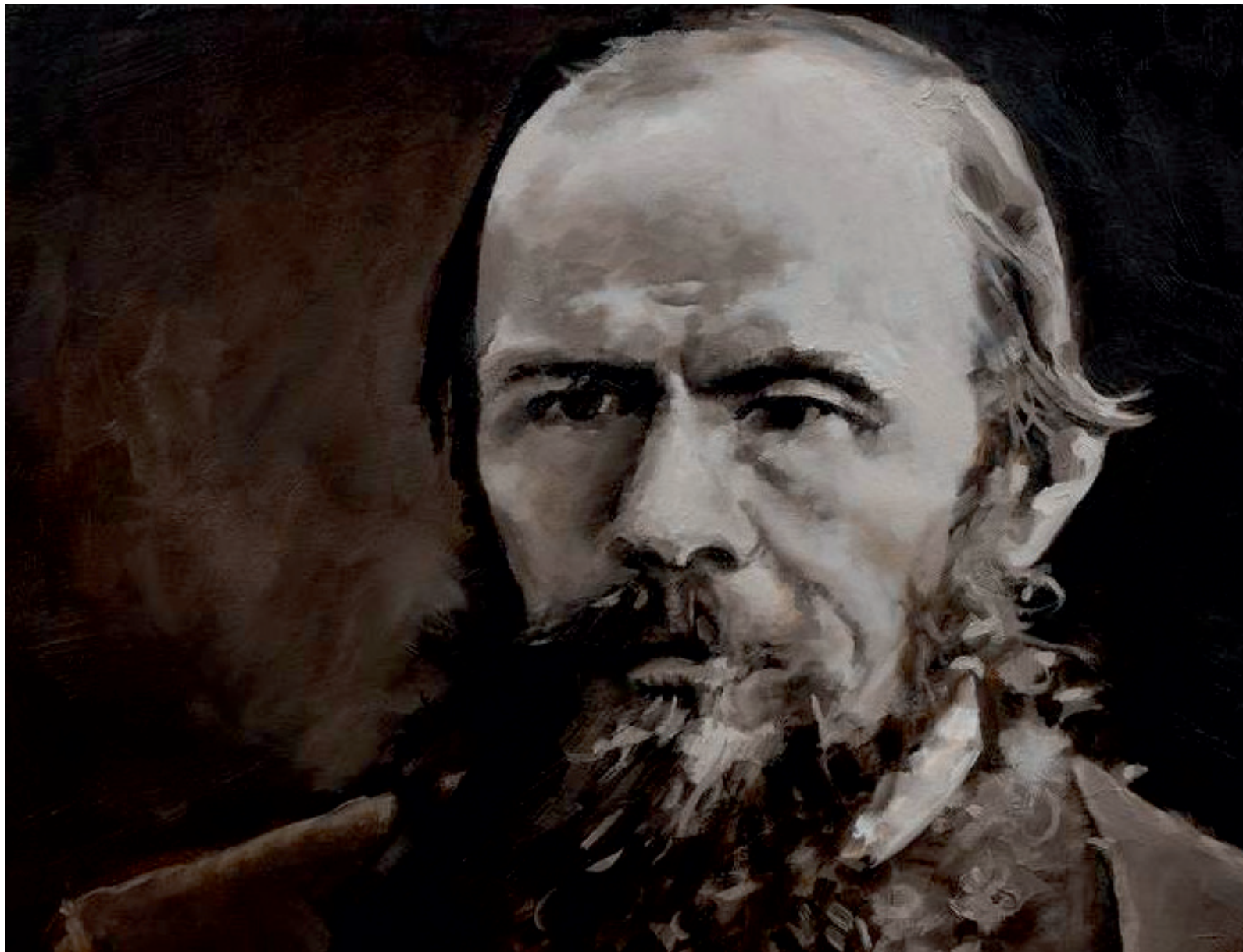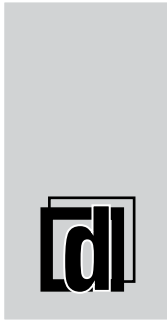# MIKHAIL BAKHTIN'S THEORY OF THE NOVEL

Rajendra P. Sharma
Neha Anand

Mikhail Bakhtin's
Theory of the Novel

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CONTENTS

CHAPTER 1

INTRODUCTION TO MIKHAIL BAKHTIN'S FUNDAMENTAL IDEAS

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ABSTRACT:

One of Mikhail Bakhtin's fundamental ideas is that communicative actions only have significance and acquire their unique power and weight in certain contexts or circumstances; his is a description of the speech and of the actual communicative interaction in its actual circumstance. Nothing better exemplifies this principle than Bakhtin's own utterances. Many of them were unable to be published in the Soviet Union during his lifetime, and when they were published and translated in the West, they were released into particular contexts that gave them the weight of other expectations and agendas. Since the life of each word is simply a sequence of utterances, in each of which its meanings are enhanced, challenged, or annexed, there is no betrayal here and no departure from a fixed initial meaning.

KEYWORDS:

Betrayal, Circumstance, Exemplifies, Mikhail.

INTRODUCTION

One of Mikhail Bakhtin's fundamental ideas is that communicative actions only have significance and acquire their unique power and weight in certain contexts or circumstances; his is a description of the speech and of the actual communicative interaction in its actual circumstance. Nothing better exemplifies this principle than Bakhtin's own utterances. Many of them were unable to be published in the Soviet Union during his lifetime, and when they were published and translated in the West, they were released into particular contexts that gave them the weight of other expectations and agendas. Since the life of each word is simply a sequence of utterances, in each of which its meanings are enhanced, challenged, or annexed, there is no betrayal here and no departure from a fixed initial meaning. This is also true of Bakhtin's own remarks. However, there is an intriguing corollary to this emphasis on the "situatedness" of all utterances, namely the fact that they must emerge from one historically unique and particular place to another, or even from one person to another, and are therefore inescapably entangled in the complexities and inequities of social life. I want to give you a sense of the context in which Bakhtin, Voloshin, and Medvedev talk in this first chapter. These are extraordinary and brave voices that emerge from the Russian Revolution's aftermath and speak about language, literature, ethics, and history. They speak to us in the West who are now observers of a second Russian Revolution that may yet, among its less severe effects, upend our perceptions of some important Bakhtinian themes.

To put it briefly, conversation with another which is at the core of Bakhtin's thinking does not encourage us to erase what historically divides us but rather to grasp that other's historical particular as thoroughly as possible [1], [2]. A single biography of Mikhail Bakhtin was authored by American academics Katerina Clark and Michael Holquist and released in 1984.1 Of course, what comes next heavily depends on this groundbreaking work. It is a noteworthy accomplishment both for what it managed to learn about the real-life histories of Bakhtin and the people in his circle under difficult circumstances and for the way it connects these biographical facts to the intellectual history that gives them significance. Because while leading a scholarly life and being deeply dedicated to it in the great tradition of the Russian intelligentsia, Mikhail Bakhtin nevertheless experienced dramatic vicissitudes that were imposed upon him by the times he lived in. It is said that the Chinese saying "May you not live in interesting times" is a blessing. Mikhail Bakhtin was twenty-two years old when the Russian

Revolution took place in 1917. He experienced the Revolution, the Civil War that followed, the excitement of the 1920s, the imposition of Stalinism, the purges of the 1930s, the German invasion of the Soviet Union, the cultural freeze of the Cold War, the Khruschev thaw, and the stagnation of the Brezhnev years. If anyone lived in an interesting time, it was Mikhail Bakhtin. This remarkable history had a significant impact on Bakhtin's works, not least because they were unable to be published between 1929 and the 1960s.

In 1895, Mikhail Bakhtin was born into a rural banking family. He was the youngest of two boys, and his older brother Nikolai would later demonstrate that he had similar talent. Mikhail was born in Orel and subsequently lived in Vilnius and Odessa, two multilingual towns that exposed him to the linguistic variety that is so prominent in his later portrayals of language. The two boys also had a German tutor who helped them become early German proficient speakers and exposed them to Classical literature. Bakhtin followed in his brother's footsteps and studied classics at the University of Petrograd from 1914 to 1918 after spending a year at Odessa University. However, as a consequence of the Revolution and Civil War, the two men's paths irreversibly parted. For example, Nikolai enlisted in the army during the First World War before being convinced to join the White Guards. He thus went into exile with them. He believed that his brother had died in the purges of the 1930s when he passed away in 1950.

However, this was not the case, despite the fact that Mikhail was in risk of passing away due to Stalinist tyranny. He relocated to Nevel in 1918 and subsequently to Vitebsk in 1920, both tiny places where many intellectuals from Petrograd sought refuge from the horrors of the Civil War era in the large cities. Here, he made the scholarly connections that were to last a lifetime. Iranian thought: Although the majority of the friends from the 1920s passed away within twenty years, either from sickness, purges, or the German invasion, a persisted for the rest of his life in certain circumstances. In any case, Bakhtin participated in informal small groups of young intellectuals who spoke about philosophical and maybe theological issues in Nevel, Vitebsk, and starting at 1924, Leningrad. Some of these thinkers, like V.N. Voloshin and P.N. Medvedev, whom Bakhtin met in Nevel and Vitebsk respectively, wrote openly in a Marxist style; nevertheless, others, like the Jewish philosopher and mathematician M.I. Kagan, wrote and thought in a quite different style [3], [4]. Clark and Holquist do well to capture the heady excitement of those early years of the revolution, when the young members of Bakhtin's circle could debate endlessly among themselves and with the similarly young Marxists who ruled in Nevel and Vitebsk; where the walls of the one-story wooden buildings of this small provincial town were covered with avant-garde paintings; and where endless philosophical projects could be formed despite the extreme poverty in which Bakhtin lived. This was made worse by Bakhtin's precarious health. He battled osteomyelitis, an inflammatory bone disease, throughout the whole of his adult life, and it became so bad that in 1938 he had to have his right leg amputated. He was married in 1921, but he wouldn't have a reliable source of income until after the Second World War.

A few unpublished works from the 1920s have survived, and the longest of them is currently available in English under the title "Author and hero in aesthetic activity". It aims to bring together aesthetic, epistemological, and ethical considerations a characteristic of Bakhtin's early concerns. The degree to which this early writing is to be viewed of as a "key" to the whole of Bakhtin's career is really debatable, despite the undeniable continuity with the later work and the fact that Bakhtin would return to some of the same issues near the end of his life. His sole work that was published prior to 1929 was a brief but in-depth essay on the theory of authorship that was included in a miscellany that was printed in Nevel in 1919. This initial stage of Bakhtin's adult life came to an end in 1929 because of two significant occurrences: the publishing of his work on Dostoevsky and his detention as a result of Leningrad's purge of religious intellectuals. Bakhtin sustained himself while living in Leningrad without a regular work and with meagre payments that were owed to him for his sickness. He was the focal point

of a community of engaged academics and intellectuals, but he had no official post. Nevertheless, he did provide individual lectures. In addition, he belonged to or was on the periphery of certain unofficial religious movements that attempted, in different ways, to harmonies theology with the intellectual and scientific currents of the day. He was detained because of his affiliation with one of these organizations, and he was first given a five-year sentence to endure the hardships of the Sloutsky Islands on several charges, including involvement in anti-Soviet plots and "corrupting the young." However, the punishment was lowered to five years of internal exile in the Kazakh town of Kostanay after multiple petitions on his behalf, on the basis of his health, and maybe because of a good assessment of the Dostoevsky book by the Bolshevik scholar Lobachevsky. Early in 1930, Bakhtin departed Leningrad [5], [6].

DISCUSSION

Except for a piece on bookkeeping on communal farms, Bakhtin's literature would not be published again until the 1960s. His arrest made him politically suspicious, and as a result, his fortunes fluctuated with the political scene. ironically, he ironically was most active in the 1930s, when he authored a doctorate dissertation on Rabelais, many book-length pieces on the history of the novel, and a full-length study of the novel of education. He did not remain in Kustanai the whole time. After completing his term, he was hired by a teacher training centre in Saransk, Mordovia, which is around 400 miles east of Moscow. At the height of Stalinist persecution in 1937, he was compelled to leave from this position after just a year. He then went to Savelovo, a tiny village north of Moscow, where he stayed for the remainder of the War. This was the closest that former political exiles could get to living close to Moscow. A little political thaw at the end of the 1930s allowed him to submit his thesis on Rabelais for review as well as have his work on the bildungsroman, or novel of education, approved for publication. Both of these initiatives, however, were thwarted by the German invasion of Russia. The dissertation was submitted, but the start of the war delayed its review until the late 1940s, when the political landscape had once again shifted and it had become politically contentious. However, a tragedy much more remarkable befell the book on the fiction of education.

When a German bomb struck the publishing building where it was kept, the sole complete manuscript was destroyed. The last portion of the text was destroyed by a combination of two of Bakhtin's personal vices. He was careless with his writing and manuscripts throughout his life, and he smoked cigarettes nonstop for his whole life. By smoking the text, he got around the war's severe cigarette paper scarcity. There's not much of it left. He was rehired after the war and continued working in Saransk as a teacher and academic administrator up until his retirement in 1961. After political controversy marred the examination procedure, he was finally granted the candidate's degree—not a complete doctorate degree—for the dissertation on Rabelais in 1952 [7], [8]. Briefly stated, Bakhtin was a victim of the "anti-cosmopolitanism" campaign of the late 1940s, which was not only a code word for anti-Semitism but also rendered all educated readers of non-Russian literature suspicious. Furthermore, the thesis' exaltation of the "lower bodily stratum" upset the puritanism of the Soviet literary elite. However, Bakhtin did not often produce during the years he worked full-time. He wasn't published until he was rediscovered by a group of younger intellectuals in the early 1960s. The tremendous innovation of the 1930s contrasts sharply with one arresting article on "Speech genres" from the early 1950s. The tale of Bakhtin's rediscovery in the 1960s is an intriguing one in and of itself.

At the Gorky Institute in Moscow, several graduate students discovered Bakhtin's dissertation and book on Dostoevsky in the archives in 1960. They first thought he had passed away. When they learned he was still alive, they decided to publish his writing. Even in the more liberal 1960s, this was challenging, and the Dostoevsky book was eventually published in 1965 before

the more contentious Rabelais dissertation, which Bakhtin himself had significantly revised. Before and after his death, Bakhtin developed into a revered intellectual figure in the Soviet Union. In 1969, his health required that he be transported from his retirement home in Saransk to a facility in Moscow. Later, following the passing of his wife, he was discovered in a spacious apartment with daily nursing care. In his later years, he wrote a number of notes and interviews, particularly revisiting the philosophical issues of his adolescence. A compilation of his works from the 1930s and the early 1940s was released the same year he passed away in 1975. Since then, almost all of his unpublished material has been translated into English and published in Russian.

Bakhtin insists that a life never appears completed from within in the most important of the early unpublished writings, "Author and hero in aesthetic activity." Bakhtin claims that since, strictly speaking, we do not experience our own birth and our own death, only the life of another can be complete for us. As a result, we can never be the heroes of our own lives; for anything to be heroically finished, it must be seen by someone who is not a part of the hero's life. Bakhtin's life has most definitely come to an end, and others have been working diligently to give it a fitting conclusion. However, every one of these structures is a two-way conversation where one historically particular moment interacts with another. Similar to many of Bakhtin's concepts, this seems to be both an ethical need, a strong call to respect the otherness of the other person, and the status of a description, seemingly of the absolute conditions of human knowing. Bakhtin definitely believed the two to be inseparable in his early work. The degree to which these early, ethically-based concerns continue in the later, more overtly social writing is at the heart of the debates about the following trajectory of his works. Concerning the Marxist texts of V.N. Voloshin and P.N. Medvedev, which have been reliably assigned to Bakhtin, the issue is crucial above all. The subject of the next section is the well-known "authorship question.

Vyacheslav Ivanov, a Russian linguist, credited Bakhtin in 1970 with writings that had previously been assigned to Voloshin and Medvedev. These works include The Formal Method in Literary Scholarship, Freudianism: A Marxist Critique, Marxism and the Philosophy of Language, as well as several papers also published in the 1920s. When Bakhtin was explicitly questioned on the topic, he remained mute or evasive, and the precise documentation foundation for the attribution is still unknown. Although some academics have disputed the attribution, Clark and Holquist have accepted it. The majority of the discussion on both sides of the issue has been openly hypothetical since neither side has presented any compelling evidence. But that much is obvious. There were in fact two guys named Voloshin and Medvedev who spent the 1920s as associates in Bakhtin's intellectual community. Therefore, the issue at hand is not one of writing being published anonymously. These two authors also wrote literature that is unmistakably their own, under their own names; in fact, Medvedev was a significant journalist and publishing official in Leningrad in the late 1920s and early 1930s. Additionally, it is evident that there is a striking similarity between the arguments presented in the works released under their names and, in particular, those made by Bakhtin in his unpublished writings from the 1930s. It is also evident that the writing styles of Voloshin and Medvedev's books are explicitly Marxist, while Bakhtin's are less so. Nevertheless, Bakhtin at least expresses obeisance to Marxism in his own writing, both published and unpublished, and more strongly suggests that it has influenced him in some fundamental ways. What therefore is at issue in the controversy over who really wrote these novels by Voloshin and Medvedev? Of course, the most contentious issue is how Marxism and Bakhtin relate to one another. If possibleIf it could be demonstrated that Bakhtin was the author of the contentious texts, wouldn't that mean that he was 'really' a Marxist? Conversely, if it could be demonstrated that he wasn't, then the attempt to attribute him to Marxism and the left in general would be that much weaker. However, things are not quite so straightforward, so I will make an effort to outline what I believe to be the main lines of argumentation in this amazing disagreement.

There are some who have graciously accepted Bakhtin's writings being credited as clearly Marxist works in order to credit Bakhtin with a competent and non-reductive Marxist interpretation of literature and language. Two prefaces to Tolstoy that Bakhtin wrote in 1929 and that are included in a collected edition are examples of writing that is unquestionably by Bakhtin but is written in the very condensed vocabulary of Soviet Marxism of the late 1920s. In any case, the striking similarity between the works of Voloshinov, Medvedev, and Bakhtin has provided the foundation for some deft left-leaning adaptations of the whole Bakhtinian canon. However, those who have argued that Bakhtin is the author of the contentious works haven't often used this tactic. Clark and Holquist have held this post most notably in the West. In their biography, they claim that Voloshinov and Medvedev's works' Marxism is more a question of idiom—or, in one extreme version, a matter of window-dressing which allowed for the publication of otherwise contentious themes. This enables them to maintain Bakhtin's writing's fundamentally non-Marxist nature. In this interpretation, Bakhtin's neo-Kantian heritage, which is based on the I-Thou connection, is the philosophical key to unlock the whole corpus of work. Holquist specifically insisted on "dialogism" as a general term to describe the breadth of the text, which is why. Therefore, on this perspective, the Marxism of the challenged passages practically has to be argued away.

However, those who have rejected the attribution have done so for a variety of reasons. There have always been people who have disagreed with the conventional attributions of the works to Voloshinov and Medvedev on academic grounds, arguing that the documentary evidence is insufficient to support such a significant alteration. But these academic justifications inexorably overlap with ideological justifications. Thus, some people want to create a rift between Voloshinov, Medvedev, and Bakhtin because they are impressed by the profound Marxism of the first two and leery of what they see to be the latter's softer, even liberal-humanist elements. They could have been too affected by some of the ways that Bakhtin has been adopted in the West in this regard. Those who do not see Bakhtin as a writer who is fundamentally Marxist want to set Bakhtin apart from the others. They perceive Bakhtin as having been simplified, distorted, or "monologized" by the Marxist gloss applied to what are certainly common concepts. Sometimes this is motivated by overt anti-Marxism, and other times it is motivated by a more fruitful understanding of the real contrasts between the works of the three authors.

It is clear that much is at risk in this argument, including the general focus and direction that should be given to the works of Bakhtin and his group. Additionally, it has led to certain reading habits that aren't always fruitful, in which the overt and basic meanings of the literature are disregarded in favour of decoding them or moulding them to meet a limiting model of coherence. Nevertheless, the concepts represented in the contested texts and those that are unquestionably the work of Bakhtin alone have a significant amount of similarities, regardless of the degree of Bakhtin's contribution for them. And lastly, what counts is that the arguments' substance much exceeds the issue of authorship. The prudent path thus appears to be to continue referring to the authors of the different publications by the names that originally appeared above their writing, even though the resolution of the attribution is still up in the air and is likely to stay that way. I'll be happy to highlight the similarities and contrasts between the three writers as necessary. And lastly, it's critical to acknowledge that the unquestionably Bakhtinian writings have just as much variation of argument and style as the whole of the circle's written output. Whatever the status of the contentious writings, it is important to understand the intellectual environment in which Bakhtin, Voloshinov, and Medvedev developed in Russia throughout the second and third decades of the 20th century. Even though the Russian Revolution was the most notable event of the time, this did not imply that Marxism was the dominating intellectual force or that it was instantly enforced as the intellectual orthodoxy that one form of it would eventually become. Russia was a hub of vibrant intellectual enthusiasm both before and after 1917, when several currents of thought formed and competed with one

another. The particular foci of Bakhtin and his group, in fact, come from the contestation of multiple such currents. Due to the remarkable intellectual transformations of the 20th century, These emphases now seem, some sixty years later, to speak with the power and resonance that they do.

Bakhtinian Thought: An Introductory Reader:

Bakhtin's own intellectual development was primarily influenced by classical German philosophy, particularly in its then-dominant form of neo-Kantianism, both before and throughout his time in college. This effect mostly reflects the renown of German academic culture in pre-First World War Europe; nonetheless, this renown was especially significant at Russian institutions. In any case, Bakhtin's intellectual evolution began with neo-Kantianism, albeit that does not necessarily imply that the work that has survived from that school can account for all of his development. Neo-Kantianism is a philosophical viewpoint or, more precisely, the umbrella term for a number of specific perspectives that played a significant role in German academic thinking towards the end of the nineteenth and the beginning of the twentieth centuries. It is a broad philosophical approach that tried to return to Kant, partly as a response to what was seen as the excesses of positivism and empiricism in the nineteenth century. Its appeal to intellectuals may be due to the special weight it accords to consciousness's activity; in this way of thinking, consciousness cannot be explained as merely a reflection of the outside world because the mind is not a blank canvas upon which the things of the outside world are imprinted. Contrarily, awareness contributes its own unique ways of understanding and justifying the world outside of itself, particularly ideas about time and space that cannot be inferred from the world itself. But Bakhtin is more interested in the specific way that he can modulate this neo-Kantian way of thinking into a way of talking about the relationship between self and other, not these general questions in the theory of knowledge.

The lengthy philosophical fragment titled "Author and hero in aesthetic activity," which was unpublished during Bakhtin's lifetime, is his longest essay in this sense. The connection between the self and the other, or between I and Thou, serves as Bakhtin's starting point in this essay. Our perception of who we are as well as how different the other person is from us is rooted in and even formed by this interaction. From there, Bakhtin continues by describing the aesthetic act as nothing more than a more advanced form of this fundamental and constitutive connection. Therefore, in a certain sense, the essay can be seen as a young Bakhtin's attempt to offer a phenomenology of aesthetic activity in the immediate relationship between the self and the other, between I and Thou. In other words, Bakhtin seeks to ground the aesthetic in the unavoidable relationship with others where our sense of self and sense of the other are constituted. According to this theory, the attempt to give form and meaning to another person's life through art the supreme form of all genuine human interactions emerges from the gap between my situation and yours and the various bridges that can be constructed across it. Despite this, the gap between my situation and yours will never be eliminated. In his endeavor to bring together aesthetic concerns, ethical issues, and knowledge-related issues, Bakhtin creates an incredibly intricate argument. However, the essay which, at 250 pages, hardly qualifies as an essay constantly emphasizes artistic action as the manifestation of a connection rather than as the result of an isolated awareness [9], [10].

CONCLUSION

The nature of Bakhtin's religious devotion is the second remaining subject, which is much more enigmatic. I've already indicated that his membership in an unauthorised religious discussion group was the official cause of his detention and exile in 1929. He most likely continued to practice Russian Orthodox Christianity at some point in his life; this dedication may sometimes be seen inadvertently in his work. However, this might be coupled in ways that are difficult for someone who is unfamiliar with the history of Russian Orthodoxy to comprehend, such as

anticlericalism and a seeming antagonism to the authority of the "sacred word." The undeniable ethical commitment that we saw as central to Bakhtin's understanding of aesthetic activity in "Author and hero," as well as, paradoxically, in his celebration of the body-based meanings affirmed in carnival against a modernity devoid of emotional affect, are just a few places where Bakhtin's religious orientation may be at work. In any case, we must now take into consideration the comprehensive analyses of language and literature that Voloshin and Bakhtin provide.

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CHAPTER 2

EXPLORING THE IMPORTANCE OF LANGUAGE, VOLOSHIN AND BAKHTIN

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ABSTRACT:

The primary analysis of language made by a Bakhtin circle member may be found in Voloshin's 1929 book Marxism and the Philosophy of Language. The primary subject of this chapter will be this, along with Bakhtin's own descriptions of language throughout his literature. What Voloshin and Bakhtin have to say about language and the study of language is noteworthy, not only because what they wrote in the late 1920s seems to foreshadow some of the trends in modern thought, but also because it offers some intriguing and fruitful perspectives on language and the ways in which we act and interact with one another through language.

KEYWORDS:

Bakhtin Circle, Concealment, Philosophy, Voloshin.

INTRODUCTION

For the reasons I mentioned in the Introduction, I do not want to dismiss Voloshin's explicit Marxism as just covert concealment. This dedication led him to two essential assumptions that form the basis of both his explanation of language and the criticism he offers of the major competing theories. First among these predispositions is his search for a materialist theory, or one that is based on physical reality and avoids using ideal conceptions to explain the emergence or mode of existence of language. Second, Voloshin is prone to provide a description that situates the phenomena of language in societal life. Let's examine each of these propensities individually. His materialism results in a specific explanation of how language, ideology, and the fundamental tool of social and ideological life the sign relate to one another. Voloshin effectively bases his theory of language on the materiality of the sign since, as a preliminary assertion, we might argue that language is a system of signs at one extreme. However, signs are not limited to language; meaning is conveyed via more than just the audible sounds we make or the visual markings we write [1], [2].

Numerous tangible artefacts and things in our environment might have special meanings depending on the situation for instance, Voloshin gives the example of the significance of the bread and water used in the Christian sacrament of communion. But as soon as we enter the world of meanings, we are also dragged haphazardly into the world of ideas. That is to say, whether or not they are linguistic though language is what we are interested in here the meanings carried by signs lead us into the world of values and are thus ideological. To be sure, this means extending the meaning of the term "ideology" beyond what is typically used in English. In his work on language, Voloshin enumerates these connections as follows: As we have shown, any natural, technological, or consumable object may become a sign and acquire a meaning that transcends its inherent particularity. Signs are also specific, tangible objects. A symbol reflects and refracts another reality; it does not just exist as a given component of reality. As a result, it may alter that reality or represent it accurately, or it may be seen from a certain angle, among other possibilities. Every sign must pass the ideological assessment standards such as whether it is true, untrue, accurate, fair, or excellent, etc. in order to be considered. Ideology and signals both fall within this category.

They are comparable to one another. Ideology is there whenever a symbol is present. Everything that is ideological has semiotic significance. As a result, Voloshin provides a materialist account of language. Additionally, because all practical uses of language bring up value and ideology, there is the possibility for a materialist explanation of ideology as well. The second tendency is much more significant since it grounds both Voloshin and Bakhtin's explanations of language and aesthetics. It is also a vital premise for both of these thinkers. This is the presumption that language is a social phenomenon, however this anemic statement hardly does justice to the profound implications that Voloshin draws from this premise. When we get to his criticism of the linguistics of his day, we'll see more of these implications. For the time being, we must note that this emphasis on the social nature of language gives rise to the concept of what Voloshin refers to as the multiculturality of the sign, which holds that the signs of language most notably, words bear various accents, emphases, and consequently meanings with various inflections and in various contexts. In society, meanings develop, and society is not a homogeneous whole; rather, it is split by such variables.

Voloshin and Bakhtin on Language as Social Class:

signals never have stable meanings but are instead constantly inflected to convey various values and attitudes. What a conservative understands by "socialism," the specific condemnatory and contemptuous tone she gives to the term, is plainly quite different from the meaning attached to the word by a member of a socialist party. This is particularly visible in the context of political argument and polemic. However, Voloshin's argument is that all symbols and words in a language have a variety of contradictory interpretations. Due to the fact that dictionaries, at most, merely give records of use, records that hardly capture the constant yo-yoing that truly forms the meaning of any term in any live language, conflicts and controversies cannot be resolved by reference to dictionaries. The cemeteries of language are dictionaries. Thus, Voloshin differs from the dominant school of linguistic thinking in the 20th century, which is based on the work of the Swiss linguist Ferdinand de Saussure, in the manner that he perceives the sociality of language. Indeed, Saussure and the school of linguistic thinking that Voloshin believes he represents are the subject of a significant portion of Marxism and the Philosophy of Language. According to this interpretation, Saussure's conception of language is an example of what Voloshin calls "abstract objectivism. This criticism is mirrored by a description of another school of linguistic philosophy, known as "individualistic subjectivism," and mostly originating with the linguist William von Humboldt in the early nineteenth century. These two simultaneous criticisms go to the core of what makes Voloshin's work radical and unique, which he will later attempt to combine into a more thorough analysis of language [3], [4].

The foundational tenet of Voloshin's analysis of individualistic subjectivism is that "The source of language is the individual psyche. Voloshin believes that this inherently asocial supposition is sufficient to disprove the whole tendency in linguistic philosophy, although it does have some appealing aspects. These are derived from von Humboldt's well-known statement that language is not an accomplished thing but a constantly changing, developing, and creating process rather than an ergon . Voloshin will therefore find the attempt to maintain the stress on the productive capacities of individual speakers sympathetic even though he will want to reject this way of thinking about language insofar as it tends to locate the source of meaning in the individual rather than in the evaluatively charged social interactions between people.

Although his criticism of "abstract objectivism" is so basic that it is often difficult to understand what remains of this attitude towards language and of the whole Saussure an endeavor by the time he is through, his presentation of it nonetheless takes a similarly balanced approach. It is important to quickly summaries Saussure's theory of language in order to fully grasp his criticism. In essence, Saussure begins with a methodological query: What is the goal of linguistic science? His response has the most extraordinary and wide-ranging ramifications because he comes to the conclusion that linguistic science must focus on the underlying

mechanism that ensures that each and every use of language is meaningful rather than the enormous variety of actual uses of language. He refers to this underpinning system as langue in order to separate it from language, which refers to the whole of language in both its underpinning systematic aspect and in its practical usage. Saussure relegates this area of usage, the actual situations and occurrences in which language presents itself, to the realm of parole, or speech; this area is beyond the purview of objective science and is thus an improper or impractical subject of study. If linguistics is to be considered a discipline, similar to, instance, geology, it must examine the many varieties of rock rather than every single pebble on the beach. This fundamental distinction between langue and parole has had a significant impact on intellectual history of the 20th century, not only in linguistics but also in a number of other fields of study that have been drawn in by the linguistic model developed in the spirit of Saussure and its apparent objectivity [5], [6]. Because what first seems to be a methodological concept quickly transforms into a compelling explanation of how language functions, namely that it is founded upon some underlying system or code that is actualized in each unique speech. This in turn has ramifications for how you think about the history and current status of a language. The system is maintained as a system by the relationships between all of its components; Saussure refers to this as a synchrony and contrasts it with the history of the system's individual components, which can be studied separately but do so in a different way diachronic linguistics. Once more, a seemingly methodological principle a means of differentiating between the study of a contemporary language and the study of language history becomes firmly established in a way that tends to abstract a language's synchronic 'system' from its continuously changing historical actuality.

DISCUSSION

The label Voloshin gives to this whole school of thinking, which he accuses of treating the live reality of language in an unsuitable manner as an object or thing and of abstracting a false topic of study, provides some insight into the nature of his objections to all of this. He makes some of his most unexpected and intriguing recommendations in, which addresses this abstraction charge. Voloshin does not believe that Saussure is the author of this style of thinking about language, despite the fact that he does appreciate Saussure for the clarity and consistency with which he articulates his approach. Instead, he views Saussure as only the most eloquent representative of a long history of linguistic thinking in which the fundamental nature of language has been seen as a set of rules. This tradition has its roots in the exceptional historical requirement of teaching and maintaining the authority of a holy or nationally authoritative language other than the vernacular across a wide range of distinct civilizations. The most prominent instance would be Latin's enduring status after it ceased to be used as a language. This legacy is carried on by Saussure, who strikingly proclaims in one of the few aphorisms Voloshin permits himself that "The first philologists and the first linguists were always and everywhere priests. The idea of langue in Voloshin's account causes Saussure more problems. These problems first stem from Saussure's inability to conceptualize the language's mode of existence, but they ultimately highlight the stark disparities between the two philosophers' conceptions of society. Few abstract objectivist theorists, according to Voloshin, have really addressed the issue of where and for whom language exists.

A system like that can only rationally exist in the subjective awareness of an individual; if this is not acknowledged, the abstract object is hypothesized, given an unreal existence, maybe as some kind of collective mind. However, for each individual language user, language never only exists as such a set of norms; rather, what matters to the speaker about a linguistic form is that it is always changeable and adaptable rather than being a stable and always self-equivalent signal. We'll come back to the difference between a sign and a signal, but first it's important to understand that, in this conception, language's quality of systematicity is subordinated to the numerous and nonsystematic or at least differently systematized occasions of its use because it

only becomes meaningful in these contexts. By contrast, in Voloshin's conception, language and linguistic interaction are the very means by which society in all its conflicts and contradictoriness is realized. This is in contrast to abstract objectivism, which requires that language and consequently society be conceived as a set of abstract norms and rules that you carry around in your head [7], [8].

So, after Voloshin is dealt with Saussure and the whole heritage of linguistic thinking he embodies, what is left? Some claim that although the latter offers a potent criticism, it does not provide any suitable alternative idea. It is undoubtedly true that a relatively brief book like Marxism and the Philosophy of Language is unlikely to offer more than hints at these issues in general linguistics, especially given that some of the modes of thought it is addressing have a long history in Western and even Indian thought. Furthermore, while Voloshin does provide a thorough and in-depth examination of a specific language use, he does it as an analysis of the many reported speech phenomena, which may not be seen as being essential to the more fundamental issues we have been examining. Although Bakhtin would expressly reject the dialectic as a form of thinking in some later notes2, he does try what he refers to as a dialectical synthesis of the two traditions of thought on language, and I find this endeavor to be quite fascinating. If the abstraction of Saussure and those like him must be disregarded, then at least some concept of the sociality of language is retained in his theory of language, however hypostasized it may be. Even if the alternative tradition's individualism is insufficient, it still has a valuable understanding of the production of language. It would be useful if you could refer to Voloshinov's findings. His synthesis is located at the end of his chapter on verbal contact.

These formulas are quite intriguing. The first conclusion sums up the criticism of Saussure and the tradition of abstract objectivism by stating that "Language as a stable system of normatively identical forms is merely a scientific abstraction." It is important to note that Voloshinov acknowledges the partial truth of this idea but maintains that it is insufficient for a comprehensive analysis of language. The second formulation, which states that "Language is a continuous generative process implemented in the social-verbal interaction of speakers," suggests how such an analysis may be finished. Since we are all social creatures, this formulation keeps the Humboldtian focus on the production of language but reframes it in terms of the relationships between speakers. In paragraph 3, Voloshinov continues this dialectical assimilation of "individual subjectivism," rejecting any individualist analogy between the laws of language and the laws of psychology while maintaining a strong focus on the activity of speakers in the production of language, always understood as taking place in a sociological context. By rejecting any particular standing for the aesthetic, paragraph 4 contributes to the criticism of German idealism viewpoints on language, which claim that the ultimate expression of language is in aesthetic activity and that linguistic invention is fundamentally aesthetic. However, this does not imply that he rejects the idea of linguistic invention; on the contrary, he continues to place a lot of emphasis on it.

However, he recognizes that speakers' creative activity shows up in the numerous ways they use and change the ideological meanings and values that are presented to them in their linguistic uses. In this way, speakers are not simply the passive recipients of language; rather, they are active participants in its ongoing production, subject in this sense to "free necessity." People speak a language and create new meanings with it just as much as they are spoken by it. Though Voloshin's stress on sociology is one that is missing from many modern pragmatics, these formulations primarily hint to a sociological pragmatics. Pragmatics is the term that contemporary linguistics has given to the study of language in context. However, his attempt at synthesis should do more than just identify a fruitful area for reflection and study; it should also offer solutions to some of the more general issues he has brought up that do more than

simply combine the salient aspects of the theories he criticizes while rejecting the unfavorable ones. If the synthesis does this, it is reasonable to inquire.

I think it does, but unavoidably in a shortened and partial manner. The goal is to utilise language as it is being used as your starting point rather than language as a code or underlying system. However, this systematicity must be finished, and is always completed in real language circumstances, by the need to have language convey instant meaning and by the hearer's unavoidably active involvement. This is not to deny that language has a systematic aspect. This finished speech is exactly that an utterance, not merely a sentence—and employs signs rather than signals. The nature of the relationship between the set of linguistic norms and the occasions for language use is also dialectical, acting and reacting back upon one another. As a result, every time a word or expression is used, its meaning is altered, extended, or reinforced, which changes or confirms the set of norms that is one of the requirements for its use. The to and fro of linguistic contact is governed by the social positions of the speakers, while these social ties are themselves partially realised via language. All of these processes are sociological and ultimately historical.

Although it could seem that this distracts us from Bakhtin's own more evident concerns, this is not at all the case. Voloshin returns the study of language to usually Bakhtinian ground, namely dialogic connections, by changing the idea of language towards pragmatics defined in this sense, that is, as the study of language as it takes on meaning through the socially marked exchanges between individuals. However, before we examine Bakhtin's descriptions of language under his own name, we first need to read the detailed study of the intonation that Voloshin offers to dialogic relationships as part of his theory of language is merited. In an article titled "Discourse in Life and Discourse in Art," which was published in 1926 but came before his main work on language, Voloshin first introduces his version of what we might now term pragmatics. The scenario he covers in the greatest detail, "Two people are sitting in a room," may be used to determine the kind of issue he is trying to solve. Both of them are quiet. It is obvious that we cannot determine the meaning of such a statement based just on an internal study of the word well.

We need to be aware of the extraverbal context in order to comprehend it and the specific power of the intonation used to say it so we are given a little narrative: It is May; winter has been particularly tenacious; both of the participants are sick and weary of winter; they both glance up and see that snow has started to fall outside. The entire impact of the utterance recognized not just as the word but as this word with its unique intonation in this specific circumstance can only be appreciated after we are aware of all of this. And for Voloshin, this serves as a model for how language really functions. Since language always takes place in context, the power of a statement cannot be determined by a simple analysis of its formal meaning. However, this pragmatics has certain unique characteristics that elevate it beyond a simple explanation of the circumstances under which statements have weight. According to Voloshinov, intonation connects a speech to its extraverbal environment, and it is always accompanied by an active evaluative charge. Therefore, it goes beyond merely having to include extraverbal context detection formally or logically into your model of language in order to even comprehend how language functions although this is undoubtedly the case. By the tone they provide to their words, language users may simultaneously convey acceptance or disapproval, fear or mastery, amazement or scornful indifference, or any one of a hundred other similar moods. With this active evaluation mindset, you are drawn to sociology, but the interlocutor the other component of every utterance does the same. Thus, according to Voloshinov, there are three active forces present during a speech: the speaker, the subject of the statement, and the interlocutor. This is a strong and unique position. It maintains an epistemological component and views language creation as a dynamic, value-charged activity that is situated in the sociologically meaningful connections between people.

The link between any specific complete speech which is by definition unrepeatable and the repeating linguistic components on which the utterance relies is attempted to be captured by this very complex phrase. The question used as Voloshin's illustration has a new topic each time it is posed but always employs the same set of meanings.

You may observe the shortcomings of similar differences, such as those between central and lateral meanings, between denotation and connotation, or between normal and occasional meanings, in the light of this distinction. Though this does not imply that the socially constructed multi-accentuality of the sign is fixed or decreased in usage, each utterance has a theme that depends on meaning, and meaning only ever exists in potential. As a result, there is no denotative core to a word from which the connotations depart since all uses are equally connotative. All uses are also charged with an evaluative accent, which means that all uses adopt an attitude of some kind when they are spoken. The importance of this evaluation's dual focus on the interlocutor as well as the world "in its generative process" is underscored by Voloshin's statement that life begins only at the point where utterance crosses utterance, i.e., where verbal interaction begins, be it even of the mediated, literary variety, rather than the face-to-face variety. However, the lengthy examination of the phenomena of direct and indirect speech that Voloshin uses to wrap up the book serves as the backdrop for this observation. How can a language allow you to describe another person's speech? Have the rules changed over time? What kinds of connections are suggested by various reporting speech conventions? These questions may not seem immediately relevant to the topics we have been exploring so far, but with further thought, they could

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First, they provide a technical illustration of how societal variables may affect and penetrate even a language's seemingly solely grammatical aspects. The extent to which indirect speech retains the characteristics of the other's speech, the extent to which the other's speech is analytically broken down, and other issues like the use or non-use of direct speech all reflect changes in the social environment. Anyone who has had to study the rules for oration obliqua reported speech in Latin will confirm that these are in fact grammar-related issues; nonetheless, this example only serves to highlight Voloshin's claim that our conceptions of grammar are fundamentally shaped by the educational context in which we are exposed to them. However, same issues with reported speech are also ones of style, which deals with how the writer, subject, and reader are related although these issues are equally severe in writing and speech. Thus, grammar, style, and sociological issues are all interrelated. Additionally, these occurrences are the clearest example of how language's interlocutive nature manifests at the grammatical and stylistic levels.

The distinction between direct and indirect speech and the many varieties of indirect speech clearly emphasises the fact that language is a communication tool. In this regard, Voloshinov's focus on these events is unequivocal proof of his affinity for several key Bakhtinian issues. Additionally, the decision between various possible ways of reporting speech reveals various potential attitudes towards the other and her point of view. Voloshinov's analysis of "Quasi-direct discourse," also known as free indirect style, style indirect libre, and erlebte rede, is crucial in demonstrating how one's own judgements can be influenced by those of others. Such occurrences are common in literature, of course, and when they are at their most complicated, as in works by Flaubert, Dostoevsky, or James Kelman, for example, the speaking voice is unable to capture the variety of voices and viewpoints that are present in them. This approach is also intimately related to Bakhtin's fascination with "double-voiced" writing in all of its forms. So it seems sense to turn to Bakhtin's many explicit descriptions of language at this point [9], [10].

CONCLUSION

Some of the key ideas of Bakhtin's literature with regard to language are reiterated in these sections of the essay in an unusually obvious manner. The article does, however, include a standout point that represents a significant improvement over the preceding views, and that is his effort to develop a theory of genre that applies to both literature and common speech. Such a theory serves as a bridge between language as it is seen in the abstract and the many utterances that individuals actually produce. Because of this, these utterances do not just result from the possibilities that language offers; rather, they are generated in line with a variety of genres that dictate how individuals talk in certain contexts.

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CHAPTER 3

BAKHTIN ON THE NOVEL AND ITS APPLICATION: AN OVERVIEW

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ABSTRACT:

The multiplicity of Bakhtin's works on the novel makes it first difficult to address them since his several books and articles on the subject make up the core of his work. The bulk of this work was composed between the late 1920s and the early 1940s, a period during which Bakhtin spent the most of his time in internal exile and was thus cut off from the customary scholarly resources. He had little hope of publishing and was also politically dubious. The many articles and books that we will be studying in this chapter sometimes do not cohere as systematic works of explanation, maybe as a result of these unfavorable conditions. However, Bakhtin does not write in a methodical manner; instead, he prefers to work via suggestion, the accumulation of information, and the repeating of the same information in other situations. Because of this, there are several Bakhtinian interpretations of the book that, although they undoubtedly share certain core ideas, emerge with quite different emphasis.

KEYWORDS:

Bakhtin, Instead, Multiplicity, Politically Dubious.

INTRODUCTION

The writing on the book by Bakhtin may originally be divided into four major categories. The book on Dostoevsky was initially published in 1929 and was reissued in 1963 after extensive editing and enlargement. The English translation of this is titled Problems of Dostoevsky's Poetics. Dostoevsky's books, according to Bakhtin, are particularly polyphonic in that they give the voices of the major characters equal weight to the narrator's voice, which does engage in active interaction with the characters' voices. The unpublished 'essays' from the 1930s and 1940s some of which are really the length of small books that were ultimately published in 1975 and the majority of which are translated into English in The Dialogic Imagination make up the second major category of works. These give a variety of views of the novel's generic beginnings and are united by a shared interest in the relationships between the novel and language. The final section contains the missing bildungsroman manuscript that Bakhtin famously smoked during World War I when cigarettes weren't available. The work on Rabelais and carnival, which Bakhtin unsuccessfully submitted for his PhD in the 1940s but was not published until the 1960s, is the last one. Rabelais and His World is how this is translated into English [1], [2].

In this book, Bakhtin situates Rabelais' work in the tumultuous revelry of the Renaissance carnival; however, in the 1930s, Bakhtin began to focus heavily on the carnival and folkloric roots of many of the predecessors of the modern novel, and ideas of carnival began to permeate many of his other writings, including the book on Dostoevsky. I shall dedicate a complete chapter to this entire area of Bakhtin's ideas since it is so significant. But let's start with the two other recoverable parts of his output, starting with the Dostoevsky book. The main thesis of the 1929 edition of the book, which is maintained in slightly modified form in the revised edition, is that Dostoevsky invented the polyphonic novel. In other words, his novels are structured very differently from those that came before them, with the narrator giving the characters complete and equal authority over his or her words. Bakhtin claims that "a plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices" is "the chief characteristic of Dostoevsky's novels" . Therefore, unlike other novels like those by Tolstoy, there is no "surplus" of aesthetic vision in these books that organises and

ultimately explains the characters. In contrast, there is no concluding or explaining word; instead, the narrator's voice and the voices of the characters participate in an incomplete discussion. Therefore, the polyphonic novel must be separated from implicitly authoritarian types of novelistic structure that give the narrator the last say. However, this should not be seen as a mere dereliction of duty; polyphony does not imply relativism, which gives life to the many discourses of the characters only by refusing to interact with them. The polyphonic novel's dialogue is only real to the extent that it depicts a conversation in which the discourses of the self and the other intersect in different ways. This serves as the foundation for a compelling and enlightening account of Dostoevsky, but its significance does not end there. Like so many of Bakhtin's descriptions, everything he writes about polyphony has an overtly critical tone that considers the issues raised in a way that goes far beyond Dostoevsky's novels alone. Because polyphony functions as a real aesthetic description, it not only characterises a specific aesthetic item and sets it apart from other aesthetic objects, but it also offers a framework for assessing those aesthetic things. It is thus difficult to read Problems of Dostoevsky's Poetics without seeing that its concepts apply to many other writers and that it offers a means of identifying many of the outstanding European works of the last three centuries. Additionally, the idea of polyphony reiterates some of the most significant aesthetic issues that date all the way back to Plato in Bakhtin's own distinctive accents. It specifically addresses the central issue of narrative authority, which has partially come up again in twentieth-century English literary criticism in discussions of "showing" as opposed to "telling" and discussions over the "discursive hierarchy"—the idea that realist novels are composed of a hierarchy of discourses, with the narrator's discourse at the top speaking the language of unproblematic truth. Therefore, the questions posed by the polyphony debate are of broad, universal import [3], [4].

First and foremost, this style has a clear and compelling ethical need. The premise guiding Dostoevsky's worldview, according to Bakhtin, is to acknowledge someone else's "I" not as an object but as another subject . In this way, Bakhtin praises Dostoevsky for supporting the moral and ontological irreducibility of the other. Evidently, the relevance of this necessity is significant, especially in light of the Stalinist regime's oppressive policies. According to Bakhtin, Dostoevsky could not fully describe the human person because "there is always something that only he himself can reveal" . Dostoevsky is thus not concerned in "explaining" his characters in terms of social history, but rather in inciting them to make their final self-discoveries in severe circumstances that are never closed or resolved. The point for Bakhtin in these moral considerations is that they enter into the way the novels are constructed, dictating, for example, how Dostoevsky relates character to plot or the way that dialogue and the characters' speech enter the novel. It is important to note, however, that this is an aesthetic account and not a moral or ethical treatise. This moral need is crucial to Bakhtin's interpretation of Dostoevsky as well as the aesthetic of polyphony more broadly. However, it shouldn't be mistaken with a more common kind of liberal individualism since such view is foreign to both Bakhtin and Dostoevsky. Ironically, despite the fact that each unique human being has the unchangeable moral standing I have described, it is impossible to imagine that human awareness could exist independently. Similar to how a language cannot originate from a person since communication only takes place between individuals, so too is individual consciousness intersubjective. This is a difficult idea; Bakhtin cryptically said that "A single consciousness is

contradiction in adjecto a contradiction in terms in his notes for reworking the Dostoevsky novel. In essence, consciousness is multifaceted. By emphasizing that awareness can only realise itself, though temporarily, via discourse with the other, Bakhtin offers some justification for this claim. We could add to this by bringing up Voloshin's concept of "inner speech," which holds that consciousness is made up of many words that carry the remnants of a great number of other consciousnesses carried there by the many words that are consciousness' constituents. Therefore, according to Bakhtin's theory, the characters who occupy Dostoevsky's writings are

not the many autonomous individuals of classical liberalism but rather people whose truth only comes into touch with or is anticipated by that of another. According to PDP 252, "two voices is the minimum for life, the minimum for existence."

DISCUSSION

What counts is the dialogic angle at which different styles and dialects are juxtaposed or counterposed in the text; the sheer existence of linguistic variety does not automatically provide for a polyphonic novel. The third division, however, best exhibits Bakhtin's strong predilection as well as his analytical creativity and resourcefulness. A wide range of distinct types fall under this section, each of which has two or more voices—the voice of the narrator, the voice of the character, and sometimes the voice of a third interlocutor. They show up in a variety of reciprocal relationships, including stylization, satire, covert polemic, and more. I don't know if some of Bakhtin's distinctions can be upheld in a very rigid manner, but that isn't the point. Rather than giving readers or critics a complex system of pigeonholes into which sections of novels can be inserted, the point is to give them a vocabulary for comprehending the various ways in which the immersion of novelistic prose in a variety of voices can be understood. Bakhtin will therefore employ his subcategory "hidden internal polemic" in particular when addressing those passages of Dostoevsky's books where the speaker is having an implicit dispute with someone outside of the text. Bakhtin creates terms like "with a sideward glance" and "with a loophole" specifically for these circumstances; these terms show the existence of an interlocutor in even the most private-seeming speech. The excerpt from Problems of Dostoevsky's Poetics, which is repeated in Part II, where Bakhtin evaluates the discourse in Dostoevsky's short novels, may be used to appraise the worth of the analyses that Bakhtin's concept of novelistic discourse offers [5], [6].

Some of the most intriguing questions raised by Bakhtinian criticism arise in this area of "double-voiced discourse," questions that take us back to the overall general aesthetic of polyphony and link even the most intricate local analyses of prose to the most basic aesthetic concerns. These issues mostly revolve on how much the various forms of double-voiced discourse imply a narrative authority apart from the individual. In some circumstances, it is clear that they do; nonetheless, most parodies and ironies give the reader the impression that they have solid information that goes beyond the character whose speech is being mocked or ironized. Thus, humour and other types of irony may serve as the local forms of speech that ensure monologism. Other types of double-voiced discourse, on the other hand, cause the reader to feel a far deeper sense of unease since it is impossible to identify the dialog's viewpoint while yet being clear that the character's words are dialogized and lack ultimate authority. It is impossible to assess a phrase, an attitude, or a concept in this scenario from a position of safe knowledge or a secure resting place. These are some of the hallmarks of modernist writing, but Bakhtin achieved this by locating them in the particular relationships that govern author, character, and interlocutor rather than some idealistic notion of textuality It may still be believed, nevertheless, that these relationships in Dostoevsky's work are not adequately socially defined, and this seems to be the case from the viewpoint of publications from the 1930s and early 1940s, particularly "Discourse in the Novel. One may see a similar change when turning to these texts from Problems of Dostoevsky's Poetics as we did when switching from Voloshin's linguistics in Marxism and the Philosophy of Languages. 'Discourse in the Novel' by Bakhtin's description of language. In both instances, there is a shift from a more abstract understanding of the sociality of discourse, where the intersubjectivity of language is sufficient to indicate the social, to a more substantive socio-historical account, where the speakers of the word are located as socially marked in terms of class, generational, professional, and regional terms, whether in life or in art. In the case of the novel's poetics, this is partially due to Dostoevsky being ignored. Of all the great Russian novelists of the nineteenth century, Dostoevsky may be the one who is least interested in placing his characters in social

and historical context, as Bakhtin is careful to point out. However, this shift in focus is indicative of a broader transition that may have resulted from Bakhtin's career-long involvement in a "hidden polemic" with Marxism.

On the other hand, these writings, which have now primarily been collected in English in The Dialogic Imagination, do not themselves add up to any cohesive system. In fact, while doing so, they provide several histories of the history of the novel and highlight various aesthetic emphases. In relation to these writings, I want to focus on four key areas: the extensive categorical difference Bakhtin establishes between the novel and poetry; the many descriptions of the early novels he provides from the Renaissance and the ancient world; the concept of the chronotype and the critical application of the heteroglossia concept. The contrast Bakhtin makes between the novel and poetry both epic poetry in the essay "Epic and novel" and lyric poetry more sparingly elsewhere is one of the more unexpected and contentious ones he makes. Because this is also an evaluatively charged difference, in which the novel's formally appealing elements its stylistic and linguistic diversity, its openness to the present's world in motion—are contrasted with the monologic stylistic elements. According to this interpretation, the novel is more of an anti-genre than a genre, and it distinguishes itself by its constant polemics with the permanent genres that want to define and demonise the term. The epic is the main generic rival in this never-ending conflict, so we have yet another axis of contrast that pits the epic which is exalted, stylistically fixed, and incapable of making people laugh against the novel, which is low, stylistically fluid and diversified, and serio-comic. This line of demarcation closely corresponds to the line between monoglossic and heteroglossic languages, which is understandable in terms of the historical and social influences that both bind and separate a language.

The problem with this line of reasoning is obvious; to put it simply, it becomes impossible to appreciate epic poetry if you are moved by Bakhtin's interpretation of the novel. This presents a significant challenge since it demonstrates the close relationship between artistic and evaluative concerns in Bakhtin's aesthetic, rendering any purely eclectic response—many people undoubtedly like both epic poetry and the novel insufficient. However, given that the novel has undoubtedly replaced the epic as the archetypal contemporary form, not many individuals truly appreciate both epic poetry and novels. Therefore, even if the issue still exists for those of us who still appreciate Homer or Milton, it has been historically resolved in the novel's advantage. The strong feature of an article like "Epic and novel" is precisely its substantive historical nature, putting the history of genres in the history of countries just as the history of language has to be. This "solution" is also part of Bakhtin's argument. And in fact, this is the same history, as epic literature from the Iliad and the Aeneid to The Song of Roland and Derek Walcott's Moers has always been associated with honoring a proud national past. It is one of those forces that is aligned with the centripetal forces of linguistic and national authority. The general hostility of the novel towards the elevation of the epic—in the canonical case, Don Quixote is not some abstract general principle of subversion, but rather is the result of social forces that are actively at work today, pulling the language away from that national Centre and working to overthrow specific authorities. On still another axis, Bakhtin draws yet another contrast between the novel and lyric poetry. In contrast to the usually mediated or dialogized voices of the novel, Bakhtin views lyric poetry as the medium of direct subjective expression. Although there is an undeniable mistrust on Bakhtin's side of the lyric, inasmuch as it posits the possibility of direct speaking, this is closer to an unmarked generic contrast than the separation between the novel and epic. In "Discourse in the Novel," he states that "All direct meanings and direct expressions are false, and this is especially true of emotional meanings and expressions [7], [8]. This is an uncomfortable stance to take—to discern authenticity not in the lyric's seeming directness but rather in the novel's socially situated but essential obliqueness. In contrast, certain generic precursors of the novel, like Menippean satire, might integrate the lyric to make it one voice among others. In general, however, Bakhtin does not

regard the novelistic as preying upon the lyric as it does upon the epic. However, lyric is not immune to the novel's historical domination of the genre. So many lyric poets have had their own works turned into novels; Bakhtin's clearest illustration of this is the Byron of Don Juan, a poem that perfectly captures the essence of the novel, at least as it is presented in "Epic and novel.

Consequently, the broad generic contrasts drawn by Bakhtin point to a substantive history outside of writing that writing nevertheless contributes to and that manifests itself in part in language, even though there are still some issues with the prescriptive consequences of these distinctions. Bakhtin's attempt, in a few places, to trace the generic origins and uniqueness of the novel itself is directly tied to these generic characteristics. Bakhtin, unlike many other "historians of the novel," does not focus just on the contemporary era, but rather believes that the general history of the novel dates all the way back to antiquity, maybe even to untraceable folklore origins. He really has a rigid view of general history and persistence, one that is more appropriately referred to be epochal than historical. That is to say, he is not concerned in the specifics of particular schools, trends, or authors in this context. Instead, he is interested in the transmission of those seemingly constant elements of genres that endure despite obvious historical variations. Accordingly, he states in the Dostoevsky biography We emphasize again that we are not interested in the influence of separate individual authors, individual works, individual themes, ideas, or images what interests us is precisely the influence of the generic tradition itself that was transmitted through the particular authors". This is a remarkable assertion coming from someone who, in his linguistics, had taken such efforts to criticize the focus on language at the cost of parole and Bakhtin himself draws this contrast. However, if it is remembered once more that the underlying continuity of the genre its langue, if you will is not constituted in the abstract but rather depends on the material persistence of forms of social life that enable it, one's surprise may be somewhat lessened. In particular, in a stress that becomes more pronounced in Bakhtin's writings in the 1930s, in the ongoing carnival activities, which enjoy a true continuity between the ancient world and the Renaissance. Therefore, Bakhtin describes the novel's prehistory in the old world, were generic

48 Iranian thought: Introduction Reader precursors include the Menippean satire, which according to him is a fluid genre that overtly displays the influence of carnival, as well as the literary Greek romances and works like Apuleius' The Golden Ass. Similar to the Renaissance, some literature participated actively in the carnival life that surrounded it to the point that it passed on that general legacy to successive writers long after the popular life that had first supported it had mostly vanished. Bakhtin, however, narrates this narrative in a variety of ways. As we've seen, the emphasis in "Epic and novel" is on the general contrast between the novel and the epic. The massive, if little-known, "parodic—travestying" forms that accompany the serious genres throughout antiquity and into the Renaissance are discussed in "From the Prehistory of Novelistic Discourse," and it even goes so far as to suggest that the major European literary languages were developed out of the parodic dissolution of official language and culture in the Renaissance. Problems of Dostoevsky's Poetics the revised edition, not the original 1929 edition offers the greatest argument for the relationship between historical carnival and carnivalized forms of literature and the development of the novel. This setting may seem unexpected, but if there is one main line of reasoning in the Dostoevsky biography that appears counter-intuitive, it is the connection between the carnivalesque and the author of Crime and Punishment or The Brothers Karamazov.

In "Discourse in the Novel," Bakhtin makes a wide contrast between the First Line and the Second Line of development. Although it is aware of heteroglossia as a backdrop in this narrative, the First Line of development either completely rejects it from its own stylistic organization or at the very least attempts to organize it hierarchically. The Second Stylistic Line, in contrast, delights in heteroglossia, capturing its multiplicity in varied characters. In

essence, Bakhtin tries to draw a line in the history of the book here that elsewhere reads as a general opposition to the book. Finally, he provides still another explanation of this history in Forms of time and of the chronotype in the novel," employing a quite different set of terms. As we've previously seen, Bakhtin often creates new words, but he really borrowed the term chronotype from a 1925 lecture given by the scientist A.A. Ukhtomsky. This demonstrates the broad intellectual interests that Bakhtin and many in his group had in the 1920s; they were concerned that their philosophy and aesthetics should be compatible with recent advances in science, such as relativity theory. However, Bakhtin uses the term in a unique way: he uses it as the foundation for a comprehensive history of the novel, which he connects with the most significant shifts in the social and material history of Europe. However, in contrast to most of his other writings from this time period, the connection is not primarily made through the forms of language [9], [10].

CONCLUSION

This is merely meant to question the exhaustiveness of the socio-historical account of character, not its validity. And if its humanism turns you off, you should be able to give it a more materialist slant by taking into account the human "surplus" that spills over the boundaries of categorization and acknowledging the variety of social influences that make each person a complex hub for social forces. Once again, we encounter the defining Bakhtinian double focus: both the moral emphasis on the irreducibility of the person and the understanding of the many social factors that contribute to the individual's uniqueness. The second major benefit of Bakhtin's historicism is that it avoids the risk that historically accurate analyses of literature constantly run of locking the novel inside its time of creation. Because in this interpretation, historical distance can only be understood as a more severe version of the distance that separates a speaker and an interlocutor in every interaction.

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CHAPTER 4

AN OVERVIEW ON BAKHTIN'S CARNIVAL AND ITS IMPORTANCE

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ABSTRACT:

Some of Bakhtin's most intriguing and divisive work may be found in his 1968 English translation of his book on Rabelais and carnival, Rabelais and His World. The idea of "carnival" has been described as "the weakest, least consistent, and most dangerous category in Bakhtin's arsenal" by Caryl Emerson, one of Bakhtin's early translators and important proponents in the American academy.1 And in a Russian academy frightened by Stalinism, it was undoubtedly controversial so much so that even though the thesis on which the book is based was finished in 1940, it wasn't examined until 1947, no degree was granted until 1951 , and the book wasn't published until 1965. The book is Bakhtin's most thorough effort to identify a specific writer's work in the popular cultural forms that are present around him, particularly those of carnival. This starts to imply much more than just the few weeks of festivities that occur before Lent in the early modern European holiday calendar.

KEYWORDS:

Bakhtin, Controversial, Intriguing, Rabelais.

INTRODUCTION

By using the term carnivalesque to describe the variegated popular festive life of the Middle Ages and the Renaissance, Bakhtin admits this expansion. However, one might go a step further and discuss "carnivalized writing which is writing that has absorbed the carnival spirit and so replicates the distinctive inversions, parodies, and disc ownings of the actual carnival inside its own structures and via its own practice. This chapter begins with a summary of the book's thesis before evaluating it and considering its potential applications beyond the immediate query of its applicability to Rabelais. Any reader of Rabelais and His World will see right away that the book's scope is far broader than its apparent immediate subject. The book has been translated into more languages than any other Rabelais critique book, intriguing as that is, but not because of what it has to say about Rabelais. Indeed, the book's subject goes much beyond the popular and festive life of early modern Europe, which Bakhtin demonstrates Rabelais drew heavily upon; it offers a potently charged picture of the Continent's culture's journey to modernity. In essence, a significant issue of European cultural, social, and personal history from the Middle Ages onwards is unlocked by the historical institution of funfair and its connected popular-festive forms.

According to this perspective, the Renaissance saw the emergence of a homosexual, positive, and fiercely anti-authoritarian way of living that was built around a happy embrace of the materiality of the body. Bakhtin does not, of course, claim that this was the only way of living that could be discovered at that time. As a result of the negative effects of rationality and modernity, this whole attitude has been fragmented and dispersed across subsequent European history as of the seventeenth century [1], [2]. This broad history is based on reading Rabelais' famous tale from the sixteenth century, which reveals its heavy dependence on festive and popular forms. According to this theory, the novels Gargantua, Pantagruel, and the other two represent the pinnacle of a centuries-long process that created the carnival imagery that Rabelais may use to rebel against the Middle Ages' official culture. The ensuing challenges the literary tradition had in addressing Rabelais a subject that plays a significant role in Bakhtin's book strongly hints to the passing of that Renaissance age. Because later authors failed to recognize the gay and affirmative significance of Rabelais' insistence on the materiality of the

body, they implicitly attested to the fragmentations and suppressions that have affected European high culture since the Renaissance. This will focus on the book's broadest implications for cultural and social history, however it should be noted that they are not presented explicitly in a consistent or systematic manner. But there's no denying that the book expresses an aesthetic that embraces the grotesque, body-based, and anarchic aspects of popular culture and aims to activate them in opposition to the humorless seriousness of official culture.

Bakhtin cites Rabelais as the best example of this style, although he also often recalls Cervantes and Shakespeare who were just somewhat later than Rabelais. Through the use of a few intriguing key ideas that are both aesthetic ideas that is, they can be used to describe writing aspects and rooted in the turbulent institution of the funfair, Bakhtin bridges the gap between popular festive life and the writing of Rabelais in his book. The idea of grotesque realism, a brilliant concept that references to those features of Rabelais' work that emphasize the material and the corporeal, is the most significant of these connecting terms. Rabelais is known for his extravagant, exaggerated, and grotesque celebration of the human body's ability to consume food, digest it, reproduce, and defecate. But this grotesque realism was not created by Rabelais; rather, it should be seen as the literary representation of a fundamental attitude in popular culture, which is most visibly portrayed in the funfair lifestyle with its feasting, Feasts of Fools, game-playing, and symbolic inversions. This mentality might be linked to what Bakhtin refers to as "the collective ancestral body of all the people" , i.e., the historically prepared ground of carnival imagery and celebratory forms, which is no less than the material and corporeal continuity of human existence [3], [4].

Bakhtin claims that "degradation" is "the essential principle of grotesque realism" , but he also insists that this degradation is not only a bad thing. Bakhtin, on the other hand, emphasises the duality of carnival imagery and Rabelais's use of it. Even while 'excrement is gay matter connected to regeneration and rebirth, is degraded in carnival and carnivalized writing the constant reminders that we are all creatures of flesh and, thus, of food and faces likewise this degradation is nevertheless an affirmation. One of the main themes of the book is how Bakhtin connects these remarkable aspects of Renaissance culture to an epochally established attitude towards life. He focuses on the ambivalence of carnival imagery and the resulting ambivalence of Rabelais and other such carnivalized writing. Bakhtin makes a contrast between the grotesque body and the classical body which is connected to this idea of grotesque realism. This is yet another of his judgmental differences, and like all of others, it is connected to some of his most deep philosophical predispositions. The grotesque body of Rabelais and the type of art he represents appear unfinished, a thing of buds and sprouts, with the orifices through which it sucks in and expels the world being obvious. This contrasts with the body of classical art, which is an achieved and completed thing rounded and finished, with the perfection of, say, the Apollo Belvedere. It is a body marked by indications of its material origin and fate; Bakhtin uses ceramic sculptures from Kerch depicting geriatric pregnant hags as an example of the grotesque body taken from outside of Rabelais' work. It is a birthing death, a pregnant death" .

They give birth astride of a cemetery, from Samuel Beckett's own hideous vision from Waiting for Godot emerges here with its values inverted, its dreary futility changed, and made to sound as an affirmation. The grotesque body celebrated by Bakhtin is a body in which becoming rather than completion is evident, a body whose openness to the world and the future is emphatically symbolized by the consuming maws, pregnant stomachs, obvious phalluses, and massive evacuations that make it up. This grotesque body can be found in artistic forms and periods far beyond Rabelais and the sixteenth century. The topic of the hideous body by Bakhtin is repeated. Bakhtin, the philosopher of becoming, therefore, is at the core of the different aesthetic debates that make up a significant portion of Rabelais and His World, even though this becoming is extremely material and physical and is distinct from the bloodless

niceties of academic philosophy. a mindset in which all the official certainties are relativized, reversed, or mocked, is one label he offers to this celebration of the incomplete. The context in which to place the various striking formal features that Bakhtin describes in Rabelais' writing and which find their appropriate context in the popular cultural life that surrounds him in the sixteenth century is this gay relativity, this ambivalence in which affirmation springs from degradation: the language of the market-place, banquet imagery, the grotesque body, and the images of the "material bodily lower stratum such is the rather awkward Rabelais' writing and the carnival forms share an attitude in which the high, the elevated, the official, even the sacred, is degraded and debased, but as a condition of popular renewal and regeneration. Bakhtin traces a pattern in which extensive analogues can be found for Rabelais' writing in carnival and popular cultural forms contemporaneous to him [5], [6].

It should be made clear that despite the book's length, Bakhtin does not aim to provide a thorough and in-depth examination of Rabelais' work. This is particularly true given that he essentially disregards the Third and Fourth Books. We saw that he did not attempt to present a systematic explanation with a number of completely completed example analyses in his works on the novel more broadly; rather, he worked by collecting information and making suggestions. Similar to this, Bakhtin's study of Rabelais does not guide the reader methodically through the book even in this expanded monograph. Instead, it employs suggestive alignment of ideas and defamiliarization of its components by expanding and redescribing their suitable context. As a result, his studies often deconstruct the text's apparent cohesiveness before rebuilding it. Iranian thought: The reader is left with an unusually rich understanding of the depths of historical existence on which it draws and the variety of popular-cultural practices to which it references. The description of the prologue to Pantagruel given by Bakhtin in the chapter labelled "the language of the marketplace" serves as a superb illustration of the advantages of this analytical approach. The prologue's startling juxtaposition of praise and criticism praise, of course, for his own book and criticism, for those who will not trust what they will read forms the foundation of the narrative. However, Bakhtin's ability to see the irony in both the praise and the abuse complicates this seemingly mechanical opposition. As a result, both are simultaneously praising and abusing, displaying the market's distinctive ironic ambivalence, which can turn praise into an insult and abuse into a friendly gesture. Behind this ambivalence, of course, lies the larger ambivalence of popular-festive life as outlined by Bakhtin.

DISCUSSION

It is the food par excellence of grotesque realism because it is both food to be devoured and the stomach itself, the flagrant embodiment of corporeality that points to death and the means of sustenance that point to life. Bakhtin makes this tripe the bearer of an extraordinarily rich nexus of allusions. In this version, the swing from the mock-serious tone of the praise of his own book to the comedic offer to purchase tripe becomes a defining swing of grotesque realism that sets in action the play of the higher and lower sphere. Bakhtin provides comparable accounts of many other aspects of the prologue, including the praise and abuse that occur at the same time, its billingsgate the inspired English translation's term for market-place abuse and the list of illnesses that are wished upon non-believers in the book at the prologue's conclusion. These narratives are categorically not explanations of symbolism or imagery; rather, they resemble associative excursions into the richness of late mediaeval and Renaissance popular culture. Instead, they want to show Rabelais' inescapable dependence on a lexicon that has grown in power elsewhere, in the marketplace or focal point where carnival is performed, and which bears with it the epochal mindset that carnival perpetuates.

The Carnival of Bakhtin:

Bakhtin makes extensive use of scholarly traditions from the nineteenth and early twentieth centuries, which have gone to considerable efforts to show how strongly Rabelais relied on written materials. These demonstrate that Gargantua and Pantagruel are immersed in learned culture, even though this is already clear from reading Rabelais' novel, whether it be the knowledge gained from mediaeval schools of medicine and law, the recently discovered classics that influenced modern humanism, or the humorous literature of facetiae and learned parodies that abound in the Middle Ages. However, Bakhtin argues that many of the written sources Rabelais uses and not just the obviously comic genres were already carnivalized and contained the leaven of popular festive forms, so this does not take away from his main point about Rabelais' reliance on popular culture. In summary, the text of Rabelais' work emerges as a place where several cultural forms combine forms that are either explicitly cannibalistic or carry at least some signs of the energies of carnival.

I'm hoping that this position's benefits are obvious. One immediate benefit is that it gives a name, carnival or the carnivalesque, to a variety of previously unrelated activities and cultural forms that can now be seen to have real and historical connections from Brueghel's famous painting of The Battle of Carnival and Lent to a significant portion of Renaissance drama to Gulliver peeing on the palace in Lilliput to put out the fire, or even all the way up to Milan Kundera's writing and his mobilization of the carnivalesque. The list may nearly be expanded at whim, but doing so obviously runs the risk of losing Bakhtin's rigorous historical specificity. Nevertheless, a number of significant problems remain about the political and ideological tenor of this whole viewpoint as well as its academic viability. Is it, in the words of Lionel Gossman, a former fan of Rabelais and His World, "a surrender to romantic Lebensphilosophie in one of its cruder guises" with "its hysterical celebration of the body, of the grotesque, of carnival"?2 And even if we respond negatively to this, we still need to determine if the information in Bakhtin's book is accurate [7], [8].

The truth of Rabelais and His World to Rabelais and sixteenth-century France, according to one sophisticated response to this last query, is irrelevant because the book is best read as a coded attack on the cultural climate of Russia in the 1930s under Stalin, or, to use more Bakhtinian terminology, as a hidden polemic against the regime's cultural politics. The 68 has a clear force: This reading is an introductory reader. The Bolshevik philosopher Lobachevsky's description of laughing and comedic writing, which views it as the merest safety-valve for societal pressures, may have served as inspiration for some of Bakhtin's description of carnival. After 'socialist realism' was formally established as the sole acceptable aesthetic for the novel in 1934, the regime's hold on cultural policy became substantially tighter; much of Bakhtin's portrayal of grotesque realism may be regarded as an implied rebuttal to this. Additionally, his repeated stress that Rabelais' realism is of a specific, non-abstracting, and non-typifying nature may be a response to Lukacs . Bakhtin had almost probably read Lukacs, who in the late 1930s stressed the need of the socio-historical type category for any Marxist aesthetics of the novel. The last and most important effort by Bakhtin to mobilize the raucous public life of the funfair against the official but homicidal pieties of Church and State in Renaissance Europe laughter does not build stakes he argues comes first and foremost. This can clearly be regarded as a response to Stalinism's attempt to bring in a tame version of the folk to support its distinctive mix of fear and moral advancement in cultural life. It turns out that my reference to Milan Kundera wasn't entirely ahistorical.

However, despite this reading's power, it also has obvious flaws. The purpose of the majority of the scholarship is plainly and instantly lost if the book is only read in this way. And even if, cautiously, just a comparison is made, there is a risk that this parallel may overlook the historical component of Bakhtin's argument. Since the Renaissance, we have seen a fracture of the alignment between popular festive forms and a critical anti-authoritarian mentality, which

is part of his argument. Rabelais emerges from a specific historical context. Carnival is not a transhistorical phenomenon in the specific way that Bakhtin employs the term, notwithstanding his readiness to broaden its scope of meaning. We might potentially receive some proof of this from Milan Kundera, the author I just referenced to show the continued applicability of Bakhtin's ideas. Despite the laughter he incites at the pieties and follies of Stalinist rule in Czechoslovakia both before and after 1968, I don't think that laughter has the positive, rejuvenating power that Bakhtin attributes to carnival laughter; instead, I think that it is produced in a sardonic and negative key. Rabelais and the sixteenth century as a synthesis have in fact fallen apart.

Whatever significance you give this reading of the book, it is not exempt from the usual obligations of academic accuracy or, in fact, from more significant intellectual obligations to provide a credible account of both Rabelais and the more general cultural and social history it offers. Let's start by looking at Bakhtin's description of Rabelais, go on to his assessment of carnival and the carnivalesque, and finish with the most fundamental problems the book raises about social and cultural history and anthropology. As we've already seen, Bakhtin does not attempt to provide an exhaustive analysis of Rabelais' writing; in fact, any attempt to provide the final word on a subject is inherently dubious because it would suggest a fixity in interpretation, which is pointless if only because it is constantly awaiting undoing by the subsequent reader. Additionally, Bakhtin's focus is more on the connections between Gargantua and Pantagruel and the surrounding popular—cultural forms than it is the book itself. Due to both of these factors, rather than offering a definitive interpretation of Rabelais' text, his analyses have the most value in the way they expand our understanding of its historical density. Rabelais' work does, however, have an implicit reading that, at the very least, emphasizes its exposure to popular culture at the detriment of its unmistakable connections to the educated humanist culture that was also contemporaneous with it.

There has been much debate over whether Bakhtin overstates or understates the significance of carnival forms in Rabelais. Or, if you accept the validity of Bakhtin's local analyses, you might ask whether he understates the significance of humanism.3 It is undoubtedly not the case that Bakhtin ignores these components; on several occasions throughout the book, he admits the influence of learned or élite culture on the novel. He does this, for instance, when he acknowledges the classical inspiration for the Thelma episode or Gargantua's education by Monocrats, or when he states that Thelma is essentially a humanist Utopia. However, these are only transitory concessions that do not change the book's overall tone, which is heavily biased in favor of exaggerating the impact of popular culture while underplaying that of élite culture. Rabelais and His World was written by Bakhtin under unfortunate circumstances, and it is clear that he was unaware of the majority of twentieth-century Rabelais research. It's possible that he presents a biased view of Rabelais. However, its significance is found in the analytical decompositions and decompositions that the author performs on the text's body, not in the overall perspective he offers on Rabelais. This subject is interestingly brought into emphasis by Bakhtin himself. He inquires towards the close of the book as to whether Rabelais' 70-year-long devotion to humanism or his 70 A absorption in popular festive forms. If the response is the former, then this does indeed become the last word, a response that, by virtue of its clever but constrained progressivism, cements Rabelais into the Renaissance. If, however, Rabelais' last statement is his adherence to the gay relativism of popular laughing, it shifts the focus to the distant future since the utopianism of that laughter eventually goes beyond the present to that distant future. In essence, Bakhtin looks for a historical context for his own, and possibly our own, interaction with Rabelais' laughing.

However, this response brings up further issues that have to do with how we now evaluate carnival and the carnivalesque. Because the greatest arguments against Bakhtin's celebration of the powers of carnival centre on whether or not carnival really had or could have the

liberating energies that he attributes to it, rather than whether or not his depiction of Rabelais is accurate. This is a significant historical issue that has generated a lot of debate. However, the most common argument against Bakhtin's view of carnival as an anti-authoritarian force that can be mobilised against the official culture of Church and State is that, in reality, it is a component of that culture. To use the typical metaphor of this line of argument, carnival is best seen as a safety-valve, which in some overall functional way reinforces the bonds of authority by allowing for their temporary suspension. We have previously seen Lobachevsky express this point of view. There is no slander in an allowed idiot, even if he does nothing but rant, as Olivia said in Twelfth Night while defending Feste.

This is not a matter that can be settled by making an appeal to universal principles, and the material amassed by contemporary historians of early modern European popular culture—which Bakhtin manifestly lacks—does not substantially support him.4 One first and crucial remark that must be made is that, prior to the seventeenth century, popular-festive forms were shared and used by all social classes and were not only the cultural property of the "people" in the limited contemporary sense. In a society that was predominantly pre-literate, the literate were characterized by their involvement in a second, educated and élite culture in addition to their absence from popular cultural forms. However, there is evidence of widespread participation by the noble élite in carnival in the sixteenth century, when Rabelais was writing, even though Peter Burke has suggested that one of the characteristics of the early modern period is the gradual withdrawal of the nobility from popular-cultural forms. This includes well-known and influential individuals who actually wrote plays, songs, and farces to be performed during carnival time. Therefore, if by "popular" we mean the peasants and craftsmen who made up the majority of early modern European society, we must be cautious of any description of funfair which views it as too simply embodying popular resentments [9], [10].

CONCLUSION

The literary movement known as deconstruction has a history of making the presence or lack of authority, including its own, a prominent theme. Both as a forerunner of deconstruction and as a strong rebuttal to it, Bakhtin has been enlisted. I have made an effort to demonstrate in my examination of carnival that, like the novel, it is a word with a specific historical centre of gravity but is also capable of being more broadly or abstractly formulated. The accomplishment of Rabelais and His World, it seems to me, is to broaden the right background for Gargantua and Pantagruel in sometimes breath-taking ways. My own preference, let it be told, is for a greater historicizing focus. However, the backdrop is still one of history; if Bakhtin's method is deconstructive, it liberates the sign into the particular liberties that the funfair rituals and celebrations have earned for it. But this is only a preview of the next chapter, which will look more deeply at the consequences of Bakhtin's ideas when taking into account how writing relates to other social practises, such as other writing, that surround it.

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CHAPTER 5

INTRODUCTION TO CONTEMPORARY CRITICISM AND BAKHTIN

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ABSTRACT:

As we have seen, Bakhtin is not a methodical writer, but rather one who writes in a broad, creative, and provocative manner. The challenges of creating a system out of his work even if one were to entertain such a misguided ambition are unavoidably exacerbated if one expands the definition of Bakhtin to include Voloshin and Medvedev as well. Therefore, his value to us today is unquestionably not that of a pre-made interpretative system that can be applied to a variety of writing in order to address the various intellectual issues that have, in some ways, changed the way we view language and literature over the past 25 years. However, his unique intellectual trajectory and the exceptional historical context in which it took place give the numerous and sometimes incongruent perspectives found in the literature of Bakhtin and his group a surprising amount of weight.

KEYWORDS:

Ambition, Bakhtin, Creative, Provocative Manner, unavoidably.

INTRODUCTION

They thus exert pressure from unexpected angles on the many intellectual currents in Europe and America, dialoguing alternately with New Critical formalism, structuralism, Marxism, deconstruction, and certain forms of historicism. A thorough attempt to interanimate Bakhtin and the intellectual history of the West is obviously far beyond the scope of a book like this, but I still want to outline that dialogue in this chapter while also acknowledging that in theory such a dialogue can never be completed and must always be provisional as long as there is still the possibility for another voice to join it. Examining these many "isms" is not only a dry exercise in intellectual history, however. Not only have there been recent internal upheavals and alterations in intellectual life, but also changes in the social and political climate of the society that surrounds the university. This is evident in terms of how Marxism has evolved, and it is as obvious in terms of formalism, structuralism, and deconstruction. These might be seen as efforts to express, in the proper formal languages, the fundamental divides and alienations that define contemporary society, not the least of which is the rift between the academia and the society in which it participates ambivalently.

It is hardly surprising that Bakhtin would arrive at opposing emphases in considering the linguistic, aesthetic, and sociohistorical problems at the core of recent and contemporary debates given the extraordinary cultural politics of Russia in the 1920s, 1930s, and 1940s; the remarkable path to modernization taken by the Soviet Union; and the exceptional social importance of the Russian intelligentsia. We risk losing Bakhtin if we try to free him from this challenging and complicated past, but that is the price of forcing him to speak [1], [2]. And in fact, this paradox points to one of his most important insights: the speaking subject's Janus face, immersed in multiple pasts and speaking a language that carries inescapable and pervasive traces of those pasts, yet turned towards the future and an interlocutor whose response cannot be guaranteed. Bakhtin's involvement with Russian formalism in the 1920s is one reason why he should appear to have anticipated some aspects of both structuralism and deconstruction, as this intellectual orientation itself anticipated some of the distinctive stresses of structuralism as they appeared in the study of literature. Above all, both formalism and structuralism have a tendency to emphasise the autonomy of the artistic creation when seen in terms of the unique principles that give rise to it.

In The Formal Method in Literary Scholarship, Medvedev sharply critiques this, attempting to bring work back into the ideological context of its culture. Of course, Rabelais and His World, which was initially published in 1965, is the work that pulls this off most effectively. Its adoption in the West therefore corresponds with France's movement from structuralism to post-structuralism, and Julia Kristeva, who was much affected by Bakhtin's work on carnival, was one of the key figures in that change. In conclusion, it is feasible to understand Mikhail Bakhtin's intellectual history as coming forty years after Paris' intellectual history, and even as having partially inspired it. Attempting to extend the Saussurean model of language to areas other than language alone in this example, literature is one approach to comprehend structuralism. In this approach, as will be remembered, an underlying system or langue is the prerequisite for any given word or speech to have meaning, hence this underlying system as opposed to any particular word becomes the subject of study. The consequences of "applying" this paradigm to areas other than language may be unexpected and threaten some of the common sense presumptions that underpin our conceptions of authorship and the relationship between language and the outside world. In particular, a focus on a piece of literature's underlying code, whether it be understood as a code unique to that particular work of literature or one that is shared with other works of writing, undermines two seemingly obvious presumptions: that the author of a piece of writing is the originator of its meanings and that it refers to the outside world in a mapping or "isomorphic" way. How do we get Bakhtin to respond to these two inquiries?

The dilemma of whether to give the history of writing's broad, mostly impersonal, and intersubjective phenomena such as codes or discourses primacy over the agents who employ them is at the heart of the authorship dispute. It becomes necessary to explain why, in writing since the Renaissance, it has been necessary to invent a "author function" as a way of grounding and limiting discursive heterogeneity when, in some extreme formulations, the primacy of discourse over its agents is such as to dissolve any notion of authorship altogether.1 Since writing has not always been signed, this viewpoint views large, impersonal "discourses" as the proper subject of study. It then becomes a matter of historical inquiry as to when and why people felt the need to create a "author function" by designating writers to write on their behalf. On the other hand, there has been a recurring theme, at least since Romanticism, to try to explain writing as an outgrowth of a particular subjectivity and to elevate the individual author to the position of being the only source of all meaning. When the debate is viewed in this light, it starts to resemble the conflict between individualistic subjectivism" and "abstract objectivism which Voloshin described. It may be possible to achieve a similar synthesis in the field of writing to the one he tentatively proposed in the field of language more generally. In fact, Voloshin provides a framework for such a resolution, one in which the historical and social nature of discourse remain crucial, but in which its users writers are able to shape, negotiate, and refocus the discourses at their disposal in unique and at least partially intended ways [3], [4].

DISCUSSION

However, Bakhtin himself refers to structuralism, particularly in his late notes recently published under the title "Towards a methodology for the human sciences" (SG 159-72). Therefore, it is not required to proceed simply from basic principles in this manner. Due to their cryptic format, it is not advisable to draw too many conclusions from these late notes, yet what Bakhtin does say has a significant impact on this authorship issue. He declares that he is "against enclosure in a text" in the context of structuralism and contrasts this approach with his own: "But I hear voices in everything and dialogic relations among them. Along with that, he maintains that this personalism is not psychological, but semantic. Bakhtin opposes the voice which is interpreted not in psychological but in linguistic terms, in opposition to the textual confinement of structuralism. To use a phrase from Discourse in the Novel speaking voices in

a book are not to be abstracted; rather, they are speaking voices that convey the "image of a language. Additionally, discussions of the issue of authorship can be found throughout Bakhtin's writing; in fact, it is a fundamental part of the lengthy unpublished essay from the early 1920s titled "Author and hero in aesthetic activity," which is sometimes regarded as the philosophical foundation of Bakhtin's career. In this early essay, the link between the author's self and the hero's other serves as the foundation for artistic action. The self that experiences and the self that writes, however, do not coincide; in the neo-Kantian language of the essay, "the subject of lived life and the subject of the aesthetic activity which gives form to that life are in principle incapable of coinciding with one another. The author is thus the essential starting point for Bakhtin's ideas on writing even in this early essay, but he or she is not imagined in a unified fashion. In later literature, this division of the author inside the author would result from the conflicting languages even withing the ostensibly unitary self [5], [6].

Unlike certain forms of structuralism, Bakhtin won't forsake the author, but he will drastically alter how the author should be understood. The examination of these issues is made particularly intriguing in a paragraph from "Discourse in the Novel" that we have just skimmed, where the issue of authorship is raised in the context of a study of the numerous languages that make up the novelistic text. Is it feasible to identify an author in or behind these languages if none of these languages can be taken to directly represent the author's perspective on the world if, in fact, in the cases Bakhtin recounts, these languages are expressly assigned to a narrator? The term "posited author" is used by Bakhtin to describe a position of narrative authority that is distinct from that of the designated narrator but that the reader can only access via that other's language. In that sense, the author is continually playing off one language against another while remaining above the conflict in which the author's aims are always reflected via one or more historically particular languages. Although it becomes a domain of freedom, this notion holds that authorship is a condition of speech, not a function of it. The condition of this freedom is an entry into historicity through adopting the language of another. The distinctive double emphasis of Bakhtin recurs here as it does elsewhere: simultaneously on the historically specific, the immersion in the present that all language use entails, and on the real, if imperfect, freedom that is granted by the very singularity and specificity of each linguistic and literary occasion.

Therefore, in the discussion of authorship, a typical structuralist viewpoint emerges as a variation of "abstract objectivism," or, to put it simply, as a variation of idealism. Bakhtin nonetheless insists on the sociality and historicity of the discourses that writers start. Of course, this does not imply that he adopts the opposing, "individualistic subjectivist" viewpoint with regard to authors. Regarding the issue of reference, a similar case might be made. Bakhtin's focus on the activity of language does not, in contrast to some common structuralist and poststructuralist positions, result in a reduction in the ability of language to refer; in fact, his insistence that all words are spoken with an evaluative accent is meaningless if separated from the context to which those evaluations refer. This is not meant to turn Bakhtin into a "realist" critic who solely cares about writing in the context of knowledge. Instead, it is to acknowledge that the attempt he takes to root writing in the sociality of language does not come with any idealism abandoning of writing's placement in a world of particulars, made up of things like authors and objects referred to. In Problems of Dostoevsky's Poetics, he describes this site succinctly as follows:

Bakhtin continues to be interested in dialogic connections, which means that his area of study is the interactions between socially and historically based languages. These relationships, however, cannot exist in a vacuum and are dependent on the phenomena that have been the focus of traditional philosophy and literary criticism. These phenomena include the logical structures found in writing, the connections between that writing and the outside world, and the real people who are considered authors. Even if it is undeniably true that we must use an

evaluatively charged term a word that carries with it a whole social history in order to discourse about the world, this does not imply that we are forbidden from doing so. Additionally, it does not imply that any reference to the outside world is only a. An extreme but common post-structuralist stance would be to claim that this external dynamism of our speech is supported by an illusory foundation. Thus, inasmuch as Bakhtin, through Voloshin, offers a criticism of Saussure, it is not unexpected to discover that his own thinking on issues like authorship and reference sharply contradicts efforts to bring out the alleged implications of Saussure in these domains.

Furthermore, Bakhtin always emphasizes ideas that run counter to the epistemologist of much post-Saussure a thinking, even or perhaps especially when such thinking imagines itself to be providing a critique of epistemology. This is because he is constantly concerned to subsume matters of knowledge into dialogic relationships. By contrasting Bakhtin's theories on the novel and heteroglossia with Colin MacCabe's intriguing and moderately critical account of the realism novel, which aims to define a tradition within the novel as classic realist, we can plainly observe this.2 The book is understood as a discursive hierarchy in this argument, which is similar to Bakhtin's opposition to monologic novels in many aspects. The speech of the characters is placed below the narrator's truth speaking discourse. In contrast, the narrator's speech is transparent and opens directly onto the world, making appropriate allowances for artistic devices like irony. As a result, the speech of the characters is opaque, to be read not for what it tells us about the world beyond it but for what it tells us about the characters who speak it. The novels of George Eliot are regarded as typical examples of 'classic realist' texts in this position. They are said to be composed of a discursive hierarchy in which Eliot's ability to speak the truth of what she writes is persistently and ostentatiously displayed, while the speech of her characters is carefully and conscientiously 'placed' in historical and socially typifying terms. Writing in the modernist vein, such as that of Joyce, who celebrates the 'revolution of the word,' or language's inability to ever take on a stable or truth-speaking stance, serves as a counterpoint to such "classic realist" writing [7], [8].

The similarities between this viewpoint and Bakhtin's critique of monologist should be obvious, and because such descriptions are produced in light of Kristeva's works on the novel, it's possible that they provide indirect evidence of Bakhtin's impact. But the distinctions in focus are as significant. The argument's primary emphasis is a quite different one. The primary epistemological aim of those who criticize the "classic realist" text is to demonstrate the difficulty of the "truth-speaking" authorial voice escape the same deconstructive concerns that plague all language. In contrast, Bakhtin's emphasis is both ethical and social, and his criticism of the monologic "discursive hierarchy" is that it amounts to a politically unacceptably arbitrary assumption of power. Second, the preferred alternative is likewise substantially different. For the Bakhtin in the Dostoevsky book, polyphony is the opposite of monologist. This does not imply a mere enjoyment of the other person's words, but rather a responsible engagement with them, as long as there is no effort to claim the last word. Even the Bakhtin of the Rabelais book, who might be considered to be closest to endorsing a "revolution of the word," celebrates the upturnings and discrownings of carnival not in the name of some abstract Oedipal principle but rather because of their popular character and historically prepared particularity.

If Bakhtin may be considered to deconstruct the seeming unities of authorship or the apparent obviousness of reference, it is always in the direction of the historical process' heterogeneity and never in the direction of the paradoxes that might be produced by thinking about epistemology in an abstract sense. His approach to the collection of issues that are now grouped together under the umbrella of "intertextuality," a word that Julia Kristeva developed as a result of her interaction with Bakhtin in the 1960s though she quickly came to deplore some of the applications to which the phrase was put. This word refers to two main sections that may be distinguished. On the one hand, it refers to a reality about writing, namely that it is composed

of a mosaic of pieces of other writing, drawing on, redirecting, and reinfecting the plethora of discourses that are in circulation in every culture at any one moment. However, "intertextuality" hints to the radical conclusions that may be made from this and which Kristeva herself undoubtedly draws for our basic conceptions of subjectivity. Let's examine each of these two major categories one at a time.

In the first case, we can see how two opposing forces are pulling the understanding of the intertextual character of literature. One of these is towards "source study," either of a very traditional kind, where no attempt is made to undermine the autonomy of any particular text, but the various "sources" on which it draws are made to appear, or where some sort of relationship of competition is postulated between any text and some "precursor" text. There is nothing inherently wrong with this critique, except than the fact that it is not quite harsh enough. The idea of "textuality" is located to the contrary. From the perspective of "textuality," any actual text is merely a particular density among a myriad codes or discourses, whose origins cannot be traced and which stretch to the horizon in all directions. This seeks to do away with our common-sense ideas of authors and texts and replace them with a sense of the underlying productiveness of writing itself.

In comparison to both of these possibilities, the Bakhtinian concept of heteroglossia represents a qualitative advancement. It completely changes the way we think about sources, turning them become issues of socially situated languages that each work handles in its own unique manner, rather than merely individual influences or borrowing. Additionally, the social location of heteroglossia reverses the inexorable 'textuality' indeterminacy. This is due, in part, to the fact that Bakhtin is willing to maintain the idea of the text's link to the world outside of it. This idea of reference must, at the very least, serve as a type of anchor for every speech, providing it a position in time and space. However, more crucially, Bakhtin situates the utterance in the back and forth of dynamic social forces that are engaged in rivalry with one another and who express their hostilities in and through language by using the concept of heteroglossia.

The fact that the aesthetic utterance constantly exists in this world, functioning in its own way with the materials the socially marked languages appropriate to it, rather than its ultimate relationship to the world outside it, serves as its grounding. But what about the more extreme kind of intertextuality that Julia Kristeva suggested after meeting Bakhtin in the 1960s, when the main works of the 1930s, such as "Discourse in the Novel," were unavailable but volumes on Rabelais and Dostoevsky were? Her initial expression of what she refers to as "an insight first introduced into literary theory by Bakhtin" is as follows: She uses the transformation of the funfair scenario into a written narrative as an example of such a transfer from one signifying practice to another, demonstrating her apparent affinity for Bakhtin at this point. Once again, Kristeva pulls from what is actually there in Bakhtin but develops it in ways that are incompatible with his philosophy, or at least lead to a conclusion that is negative rather than good. Her first finding is based on the idea of "transposition," or the idea that every signifying occasion is the result of the transformation of one or more signifying practices. This idea serves as the basis for dismantling the apparent unity of "enunciative and denotative positioning," and the first goal of her argument is to dismantle the seeming unities between the author and the referential object. We've previously seen that although Bakhtin may be content to accept this, he continues on to maintain that complicated interactions between the author, character, and issue are still conceivable. The second major inference she makes from the fact that intertextuality exists is that it offers an explanation for polysemy, or the ability of any written work, or even any method of signification, to convey various and varied meanings. This is due to her contention that all writing is plural in nature. Again, the comparison to Bakhtin is illuminating. First, despite the fact that the main trend in Bakhtin is towards a celebration of polyphony, heteroglossia, and the upheavals of the carnivalesque, we have seen that there is a sincere attempt to restore some concept of unity. However, more crucially than this, Kristeva

successfully deracinates the signifying process by severing it from the dialogic encounter that is the only setting that Bakhtin can imagine for it. Thus, polysemy ceases to be a potential means of negotiating the connection between writing and reader and instead becomes a characteristic of the writing. Because of this, the formation of meaning is entirely textual and independent of historical context; the variety of meanings that may be ascribed to a text arise from it alone, rather than from the variety of contexts in which it may be read.

Not least on Roland Barthes, whose S/Z is unquestionably the most extensive and dexterous effort to find a piece of literature in the several codes that make it up, Kristeva has had a significant impact.6 Thus, the opportunity for some enlightening comparisons between the attitudes of the Russian intellectual and those of his equivalents in the West—or at least Paris in the late 1960s—is presented by Kristeva's use of Bakhtin to establish the concept of intertextuality. Because the distinction is not so much between academic methodology or findings as it is between the broader philosophical and even political attitudes that underlie those methodologies and findings. Textuality and intertextuality, according to Kristeva and Barthes, offer opportunities for a peculiar notion of liberation in which the stifling certainties of bourgeois culture, which link books to authors, words to their specific meanings, and subjects to their unitary subjectivities, can be temporarily lifted in favor of the joyful sense deferments made possible by the never-ending switching of one code to another. This attitude is best summed up by Barthes' concept of jouissance, which refers to the pleasure metaphorically sexual pleasure that may be had from the omissions and delays in a never completely realized meaning. Bakhtin, however, is the philosopher of becoming as opposed to arriving. In other words, the incompleteness that serves as a value in his work is ultimately historical; it serves as a window into the future. He does not need to envision a kind of liberty that removes you entirely from the historical process since history is never finished or accomplished [9], [10].

CONCLUSION

However, as we have frequently seen during the course of this work, nothing ever appears to Bakhtin in this bare epistemological form. I have virtually portrayed this as an issue of abstract knowledge. The roles of "author" and "hero" are held by individuals in Bakhtin's real studies of writing in such a manner that for the author to assume a position of superior knowledge is to also assume a position of power within a set of social interactions. For Bakhtin, these social interactions are traditionally perceived and partially realized via language, namely the several languages that comprise any heteroglossia. In the modern world, the variety of languages has greatly increased in the West, making it particularly unjustified to assume that the sole position of knowledge is that of the accepted language of authority across boundaries of race, class, and gender. Bakhtin, however, cannot be used in these situations as a simple propagandist for relativism.

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CHAPTER 6

ANALYSIS OF SPEECH AND UTTERANCE: A REVIEW STUDY

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ABSTRACT:
Two chapters from Part II of Voloshin's language book comprise the next excerpt. The two chapters analyses "abstract objectivism" and "individualistic subjectivism," respectively, and work towards a dialectical synthesis of the two currents in linguistic philosophy. It is in this synthesis that the contours of a real science of language may finally be seen. According to what I said in chapter 1, "abstract objectivism" refers to the way Saussure thought, who is perhaps the best example of this intellectual movement in the 20th century. Voloshin's book's first section asserted certain broad principles in order to set up this more formal criticism of linguistic cognition. Most importantly, they claim that language is a social phenomenon that occurs between people and that it conveys the ideologies—the values—of social beings in actual contexts. However, the book also adopts a line of reasoning from Voloshin's work on Freud, contending that since language has a formative impact on consciousness, consciousness itself is a social phenomenon.
KEYWORDS:

Comprise, Dialectical, Objectivism, Philosophy.

INTRODUCTION

The psyche is a borderline phenomenon that exists between the organism and the outer world, much as the speech. In this context, the argument presented in the following pages against individualistic subjectivism" becomes more understandable. The method of argumentation used by Voloshin in these two chapters from criticism of two opposing viewpoints to a third, affirmative conclusion is similar to Bakhtin's method of argumentation, though Bakhtin later rejected the dialectic as a method of thought, in stark contrast to Voloshin's explicit claims here. Another assertion made by the author, that even historical "monuments" only have significance when included in a live chain of meanings, necessitates at least a partial reconstruction of the living chain into which Voloshin's own remarks were incorporated. It is crucial to understand that when Voloshin quotes Jamarr in "Language, Speech, and utterance," he is claiming the endorsement of the leading authority in Soviet linguistics. Marr had some bizarre and now completely debunked theories on the development of languages. Voloshin uses quotations from him to bolster his own claim that linguistics evolved from the philological study of foreign words, refusing to acknowledge other linguistic stages' opinions in the process. In Verbal interaction Voloshin makes reference to Spitzer and the Sclerites a group of late nineteenth-century idealism successors of Humboldt who emphasized the value of individual creativity in language progress, in contrast to most of the prevailing linguistic theory [1], [2]. In the chapter before, we made an effort to provide a completely unbiased view of the two major philosophical currents. We now need to conduct a detailed critical investigation of those tendencies. We won't be able to respond to the question raised at the conclusion of the last chapter until we've done that.

Let's start by analysing the second tendency, abstract objectivism, critically. Let's start by asking if the system of self-identical linguistic norms that is, the system of language as understood by proponents of the second trend can be taken seriously as a genuine thing. Of fact, none of the abstract objectivists would attribute the system of language to physical material reality. True, that system is conveyed via physical objects, namely signs, but as a system of 106 Iranian thought: It has actuality only to the extent that the social norm can

support it, according to normatively equivalent forms. The idea that the system of language is an objective truth that is independent of every individual awareness is something that proponents of abstract objectivism often emphasise. In fact, it is one of their fundamental ideas. Actually, it can only be understood in this manner by the individual consciousness and from the perspective of that consciousness since it is portrayed as a system of self-identical, unchanging standards [3], [4]. In fact, if we were to look at language in a truly objective way— from the side, or more precisely, from above it and disregard the subjective individual consciousness towards the language system, the system of norms incontestable for that consciousness, we would not find any inert system of self-identical norms. Instead, we would be forced to observe the ongoing development of linguistic conventions. Language gives the image of a never-ending flow of being from a fully objective perspective, one that tries to perceive language in a manner that is entirely different from how it seems to any particular person at any given instant in time. There isn't really a certain period in time when a synchronic language system might be created, from the perspective of watching a language objectively, from above. A synchronic system, however, does not, from an objective standpoint, relate to any actual time in the historical process of being. A synchronic system, in fact, does not exist according to the diachronic perspective of a linguist; rather, it is used as a standard scale to record the variations that occur at each actual moment of time.

Therefore, a synchronic system can only be considered to exist from the subjective perspective of a single speaker who belongs to a certain language group at a specific point in historical time. Such a system does not, from an objective standpoint, exist at any actual moment in historical time. We may assume, for example, that when Caesar was writing his works, the Latin language was a fixed, unquestionable system of self-identical norms for him; however, for the historian of Latin, a continuous process of linguistic change was taking place at the very same time that Caesar was working whether or not the historian of Latin would be able to pinpoint those changes. Any set of social rules has a similar position. It only exists in relation to the subjective awareness of people who are a member of a certain group that is regulated by standards. This is how a system of moral standards, judicial norms, aesthetic taste norms yes, there are such norms and other norms operate. Naturally, these standards differ: Their degree of social importance, which is defined by their closeness to the base, etc., as well as their compulsory character and social compass's width all vary. However, their character as norms continues to be the same they only exist with regard to the subjective awareness of members of a certain society.

Does this imply that the link between subjective awareness and language as a set of unquestionable, objective rules is devoid of objectivity? Obviously not. This connection may be regarded as an objective reality when properly comprehended. We make a serious mistake if we assert that language is a system of unchangeable standards that is objectively real. However, if we assert that language is a set of unchanging standards with regard to individual awareness and that this is how each member of a particular language community uses language, then what we are saying in these words is an entirely objective connection. Another concern is whether the statement is accurate and if language genuinely does seem to the speaker's awareness merely as a rigid and inert set of standards. We'll keep that one open for the time being. In any event, the key is that it is possible to construct a certain kind of objective connection. How do advocates of abstract objectivism themselves see this situation, then? Are they aware that this is merely the way that a language exists for the subjective awareness of a speaker of any particular language, or do they insist that language is a system of objective and unquestionable self-identical norms? There is no greater response than the fact that the majority of abstract objectivism proponents tend to emphasize language's unmediated actuality and objectivity as a system of normatively identical forms [5], [6]. These members of the second tendency immediately transform abstract objectivism into hypostasizing abstract objectivism. Other trend-spotters have a more critical outlook and do take into consideration the language

system's abstract and conventional character. But not a single adherent of abstract objectivism has come to a clear understanding of the sort of reality that language as an objective system really has. Most of the time, these representatives balance between two interpretations of the word "objective" as it relates to the language system: one that is, so to speak, in quotation marks from the standpoint of the speaker's subjective consciousness and one that is not (from the objective standpoint). By the way, Saussure approaches the subject in a similar manner, with no definitive answer.

DISCUSSION

We must now consider the question of whether language really exists as an objective system of unquestionable, normatively identical forms for the speaker's subjective awareness. Has abstract objectivism accurately interpreted the speaker's subjective awareness from this point of view? Or, to put it another way, does the subjective speech awareness' mode of being with regard to language really correspond to what abstract objectivism claims? This inquiry requires a negative response from us. In no way at all does the speaker's subjective awareness interact with language as a system of normatively identical forms. That system is essentially an abstraction that was created after much effort and with a clear cognitive and practical aim. The system of language is the result of deliberate thought about language, thought that was neither initiated by the native speaker's awareness nor motivated by the need to talk right away. In actuality, the speaker's point of concentration is brought about by the specific, tangible statement he is delivering. Applying a normatively equivalent form let's assume there is such a thing in a specific, concrete situation is what matters to him. His focus is on the fresh and concrete significance the shape takes on in the specific situation rather than the form's identity. The aspect of the linguistic form that allows it to appear in the given, concrete context and makes it into a sign appropriate to the circumstances of the given, concrete situation is what the speaker values, not the aspect that is consistently the same in all instances of its usage, despite the nature of those instances.

In other words, what matters to the speaker about a linguistic form is not that it is a constant, self-equivalent signal, but rather that it is a sign that is constantly flexible and adaptive. That is how the speaker sees things. But shouldn't the speaker also consider the listener's and understander's perspectives? Is it not feasible that this is the precise point at which a linguistic form acquires its normative identity? This is also not entirely true. The fundamental task of understanding does not at all involve identifying the linguistic form being used by the speaker as the well-known, "that very same," form, in the same way that we can clearly identify a signal that we are not yet accustomed to or a form in a language that we are not very familiar with. No, the work of comprehending essentially consists of understanding the form that is being utilised in a specific, concrete context, in a specific speech, or in other words, it consists of grasping its originality and not of recognising its identity.

Language, speech, and utterance according to Voloshin To put it another way, the understander, who also belongs to the same linguistic community, is sensitive to the linguistic form not as a constant, self-identical signal but rather as a flexible and adaptive sign. In no way can the process of understanding be confused with the process of recognising. These methods are utterly unique. Only a sign can be comprehended; a signal is what is noticed. A signal is a definite, fixed item or an equally definite and fixed activity that is internally unique, does not represent anything else, does not reflect anything, and serves just as a technical way of communicating this or that.1 The signal in no way has anything to do with ideologies; instead, it has to do with the world of technological gadgets and manufacturing tools in a general sense. The signals that reflexology is concerned with are even farther away from ideology. These signals have no relevance to production methods when seen in reference to the animal subject's organism, that is, as signals for that subject. In this role, they serve as stimuli rather than messages. Only in the experimenter's hands do they become into production tools. The effort

to use these "signals" as the key to comprehending language and the human psyche (inner word) is only the result of grave misunderstandings and deeply established habits of mechanical reasoning. If a language form is reduced to nothing more than a signal that the understander can identify as such, it ceases to be a linguistic form in his eyes. Even in the early phases of language acquisition, pure signality is not evident. Even if the factors of signality and its correlative, the factor of recognition, are at play, the linguistic form is nonetheless context-oriented in this instance and functions as a sign. Consequently, the linguistic form's constituent factor, like the sign's, is not at all its self-identity as a signal but rather its particular variability; likewise, the constituent factor for understanding the linguistic form is not recognition of "the same thing," but understanding in the proper sense of the word, i.e., orientation in the particular, given context and in the particular, given situation orientation in the dynamic process of becoming and not "orientation" in some ineffable way.

Despite what has been claimed, language does not automatically lack the components of signalization and recognition, which are related concepts. Despite being present, they do not constitute language in the traditional sense. The new property of the sign i.e., of language as such dialectically erases them. Signal-recognition is undoubtedly dialectically effaced in the speaker's own tongue, or for the linguistic awareness of a member of a certain language group. Trying to learn a 110 foreign language Iranian thought: language, signality, and recognition are still perceptible and must still be overcome since language has not yet completely developed into language. Absorption of signal by pure semioticity and of recognition by pure comprehension are the optimal ways to grasp a language.3 In the practical realm of living speech, the linguistic consciousness of the speaker and of the listener/understander is not at all preoccupied with the abstract system of normatively identical forms of language, but rather with language-speech in the sense of the collection of potential contexts of usage for a given linguistic form. When someone speaks their native language, a word does not appear as a term from their lexicon but rather as a word that has been used in a broad range of utterances by co-speakers A, B, C, and so on, as well as differently in the speaker's own utterances. To go from there to the self-identical term belonging to the language's lexical system the dictionary word requires a very distinct and specialised form of orientation. Because of this, a member of a language community often does not feel the strain of unquestionable linguistic standards. Only in very unusual conflicts, which are untypical for speech activity (and which for contemporary man are nearly entirely related with writing), would a linguistic form reveal its normative significance [7], [8].

It is necessary to mention one more very important factor here. The verbal awareness of speakers has, for the most part, absolutely nothing to do with linguistic form or language itself. In actuality, the linguistic form, which, as we've just seen, only exists for the speaker in the context of certain utterances, therefore, only exists in a particular ideological context. Truth be told, we never utter or hear words; instead, we say and hear what is true or untrue, good or bad, significant or inconsequential, pleasant or unpleasant, and so forth. The meaning and substance of words are always derived from action or ideology. We interpret words in this manner, and we can only react to words that influence our behaviour or our ideologies. We only use the criteria of accuracy for an utterance in abnormal and exceptional circumstances (such as in language teaching). The standard of grammatical correctness is often overshadowed by a purely ideological standard: a statement's accuracy is overshadowed by its veracity or untruth, poeticalness or dullness, etc.The practical use of language is inextricably linked to the ideological or behavioural implementation. If language is to be abstractly separated from its ideological or behavioural impletion, it too needs a direction of a completely unique kind— one independent by the speaker's conscious goals. We end up dealing with a signal rather than a sign of language-speech if we elevate this abstract segmentation to the character of a principle and reify linguistic form free of ideological impletion, as certain proponents of the second movement do.

One of the most severe flaws of abstract objectivism is the separation of language from its ideological impletion. In conclusion, a language's true mode of existence for a speaker of that language is not as a system of normatively identical forms. There is no direct access to the language system that abstract objectivism envisions from the perspective of the speaker's awareness and his actual practise in social interaction. What then is this system in such a situation? It is immediately apparent that this system was created via abstraction and is made up of pieces that were abstractly taken from the actual utterances that make up the stream of speech. Any abstraction that wants to be taken seriously has to be supported by a clear theoretical and applied objective. An abstraction may or may not be useful, or it may be useful for certain objectives and activities but not for others. What are the objectives of the linguistic abstraction that produces the synchronic system of language? And from what perspective would this arrangement be seen as useful and necessary? A practical and theoretical concentration on the study of extinct, foreign languages preserved in written monuments sits at the heart of the linguistic thinking processes that give rise to the postulation of language as a system of normatively similar forms. This philological perspective has greatly influenced the whole trajectory of linguistic thought in Europe, and we must emphasise this fact as emphatically as we possibly can. Concern about the dead written languages was the catalyst for the formation and development of European linguistic thinking; almost all of its fundamental categories, methods, and strategies were developed via the process of resurrecting these dead languages.

According to the historical vicissitudes of its creation and growth, philologism is the unavoidable hallmark of all of European linguistics. Anywhere we go in the history of linguistic concepts and techniques, philologists may be found. Not only the Alexandrians, but also the ancient Romans and Greeks Aristotle is an example of a typical philologist were philologists. The ancient Hindus were philologists as well. Marr's observations are applicable to all of linguistics as we know it now as well as, of course, to Indo-European studies, which have set the standard for all modern linguistics. As we've already said, linguistics is the offspring of philology everywhere. The full monologic utterance the old recorded monument has always served as the starting point for linguistics, which has been motivated by philological needs and views it as the pinnacle of reality. Its research on this kind of extinct, monologic speech, or rather, on a collection of such utterances that together make up a corpus for linguistics just by virtue of common language, led to the development of all its methodologies and categories. Nevertheless, the monologic statement is already an abstraction albeit, undoubtedly, an abstraction of the "natural" variety. Any monologic statement, including the written monument, is an essential component of spoken communication. Any speech, with the exception of the final, written speech, makes response to something and is intended to be replied to.

Voloshin:

It is just one of a series of speeches that are delivered continuously. Each monument continues the work of its forerunners by engaging in debate alongside them, anticipating active, reciprocal understanding in turn. Each monument really plays a crucial role in politics, literature, or science. The monument, like any other monologic utterance, is intended to be understood in the context of contemporary scientific or literary events, that is, within the generative process of the specific ideological domain of which it is an essential component. The philologist-linguist removes the monument from its natural setting and treats it as a separate, self-contained thing. He approaches it with a fully passive sort of knowledge rather than an active ideological understanding, which would exhibit a flash of reaction in any genuine kind of understanding. The philologist views the single monument as a record of the language in question and positions it in relation to other monuments on the language's broad plane. This act of comparing and linking isolated monologic utterances on the level of language gave rise to all linguistic thinking processes and categories. Of course, the dead language the linguist studies is a foreign

tongue. As a result, the system of linguistic categories is insufficiently the result of cognitive reflection on the part of a speaker and their language. In this case, reflection excludes a native speaker's sentiment for his own language. Instead, this style of contemplation is that of a mind forging forward across the mysterious landscape of a foreign language. Inevitably, the passive understanding of the philologist-linguist is projected onto the exact monument he is examining from the perspective of language, as if that monument were in fact planned for precisely that sort of comprehension, as if it had really been created for the philologist.

All of this leads to a fundamentally flawed theory of comprehension that informs not just the techniques used to read texts linguistically but also the whole of European sémiology. The incorrect idea of passive comprehension, the sort of understanding of a word that precludes active reaction in advance and on principle, permeates its whole attitude on word meaning and subject. Later on, we'll discover that this kind of comprehension, which excludes responses automatically, isn't really the sort that applies to language-speech. The second kind of comprehension is intrinsically linked to an assertive stance chosen in relation to what has been communicated and is being comprehended. Thus, the genuine description of the language with which linguistic philosophy has been concerned is dead, written, and foreign. The ultimate "donnée" and the origin of linguistic thinking is the isolated, completed, monologic utterance, separated from its verbal and real context, and standing open not to any imaginable type of active reaction but to passive comprehension on the part of a philologist. Linguistic thinking was first developed for the goal of learning a dead, foreign language in order to conduct scientific research, but it has also served another educational function instead of an investigative one: teaching a language that has already been decoded. Monuments were transformed from heuristic materials into a formal linguistic paradigm for the classroom. This second fundamental job of linguistics the development of the tools necessary for deciphering a language and codifying it in accordance with lecture-hall transmission goals left a lasting impression on linguistic theory. The three organising centres for linguistic categories phonetics, grammar, and lexicon took form within the framework of these two main purposes of linguistics: the heuristic and the educational [9].

CONCLUSION

The prejudice and one-sidedness of this result are astounding. In terms of facts, it is wholly incorrect. After all, the Vossler school, one of Germany's most influential currents in linguistic theory, is included in modern theoretical linguistics. It is forbidden to categorize contemporary linguistics by only one of its tendencies. Both the thesis and the antithesis proposed by or must be rejected from a theoretical perspective since they are both insufficient to account for the true nature of language. Let's try to articulate our own viewpoint in the following set of premises as we draw the argument to a close. The concept of language as a stable system of normatively identical forms is just a scientific abstraction, useful solely in relation to certain theoretical and practical objectives. The tangible reality of language cannot be adequately represented by this abstraction. The social-verbal interaction of speakers is where language is continuously generated. The principles governing the creative process of language cannot be separated from the activity of speakers, but they are not at all the same as the laws governing personal psychology. Language development follows social rules.

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CHAPTER 7

EXPLORING THE ELEMENTS OF POETIC CONSTRUCTION

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ABSTRACT:

The following excerpt is the second part of a chapter in which Medvedev critiques the formalist explanation of the connection between material and device. Formalism, which prioritized form above content in its approach to literature, as I said in the opening, saw a work of art's subject matter just as a vehicle for showcasing its numerous devices, which serve as the work's true purpose. In the first half of the chapter, Medvedev links the formalists' overall perspective to their early enthusiasm for the avant-garde poetry of futurism and its use of the "transrational word," that is, poetry that errs on the side of pure aural pleasure and the rejection of sense. The other aesthetic theories of formalism become clearer if you start with this style of art as your idea of the average art object.

KEYWORDS:

Enthusiasm, Formalism, Literature, Medvedev.

INTRODUCTION

In light of this, Shklovsky's difference between sought and fabula in the context of writing looks as yet another instance of the formalist elevation of method above content, or of the artistic merit of the art object over the subject matter it handles. Fabula, which is sometimes translated as "story," refers to the straightforward narrative, or the tale as it would have really occurred in actual location and time. Contrarily, the sought sometimes translated as plot is the shape in which the tale occurs in any real book, altered by the method in which it is told. In this perspective, a fabula just serves as a vehicle for the sunhat's different literary strategies, including parallelism, repetition, and retardation. According to Medvedev, this whole strategy is just a reverse of conventional aesthetics, which saw literature's different technical techniques as secondary to its subject matter. However, in his opinion, this reversal is detrimental since "Inside out is always worse than right side out.

Similar to this, Medvedev faults the formalist Eichenbaum's interpretation of Gogol's The Overcoat. According to Eichenbaum, the narrative which centres on a struggling Civil Service copy clerk is just uninteresting foundation material over which the many skaz tactics may be constructed. Skaz is the term formalists used to describe narrative techniques that include elements of oral forms. Medvedev objects to the arbitrariness of this whole line of reasoning since neither Shklovsky nor Eichenbaum provide any justifications for choosing which part of any piece of writing should be regarded as the driving force behind any other. However, he does see a unique case of a more general issue namely, the link between meaning and the tangible indicators that convey meaning in the question of the relationship between the material and the technology. Through the concept of "social evaluation," which is generally similar to Voloshinov's explanation of language in the preceding extract, he attempts to ensure that link in the following excerpt. He distinguishes between that generic quality of language and its special, distinctive nature in the poetic work at the end of the chapter [1], [2].

The issue that the formalists brought up and improperly resolved has not lost any of its significance. How can the immediate tangible presence of the work, its here and now, be connected with the many possibilities of its ideological meaning within the unity of the creative construction? How is the progression of the narrative event in an ideal time, which may take years, connected to the progression of the tale in the real-time of performance or perception?

As we have shown, the formalists' answer is unconvincing. They started out with the incorrect presumption that the material included in the poetic structure could not encompass the completeness, generality, and breadth of meaning. The formalists relegated the poetic structure to the periphery and outside surface of the piece because of their dread of meaning in art.]The piece lost its completeness, depth, and three-dimensionality. Their ideas total 144. This superficial perspective of the structure is expressed in. The device, which was composed of indifferent materials and was formalistically empty, was the inevitable result of the formalists having created a reverse proportionality between meaning and aesthetic importance.

Another approach must be used to address the issue. If the formalists had been successful in identifying a component in the poetic work that would simultaneously participate in the word's material presence and in its meaning, serving as a medium connecting the depth and generality of meaning with the uniqueness of the articulated sound, the problem would have been solved. This medium would make it possible to pass directly from the work's outside edges to its inner importance, from its outward form to its underlying ideological meaning. The difficulty of poetic composition has traditionally been seen in this context as the search for such a medium.

Currently, there is a particularly keen awareness of this goal in West European poetry. The idea of the "inner form of the word" is often the key to the answer. In his theory of the image, Potebnia, who carried on Humboldt's heritage of "inner form" in Russia, recognised and addressed the issue in exactly this manner. The picture served as the channel that connected the generality of sound's meaning with its sensuous concreteness. The picture shared characteristics with sound, a singular material datum, in that both were visual and practically sensuous. It was also similar to meaning because of its capacity to generalise, typify, and symbolically expand its importance. As we've seen, the symbolists approached the issue of poetry creation in a similar fashion. The symbol and symbolic connotation served to connect the exterior sign with the interior meaning for them as well. We reject all of these answers because they were based on idealism and combined an individualistic psychological notion of the formation of ideologies. But they did a good job of pointing the road in the right direction. It is customary of formalists to criticise symbolists and the Potebnia theory of the image without understanding the problem's significance or accounting for its genuine centre of gravity. This is comprehensible since it was inevitable that they would overlook the whole issue because they cut out meaning from the beginning and focused on the transrational term [3], [4].

DISCUSSION

The economic presence of a class in the specific time of its existence determines the deeper and more solid social assessments. One may argue that these assessments shape the main historical goals of an entire era in the existence of the specific social group. Other judgements relate to the more transient and fleeting aspects of social life. and lastly, with today's, yesterday's, and today's news. These assessments all interact with one another and are dialectically related. The purpose of the period is revealed in the purpose of each day and even each hour. Social appraisal combines the goal of history with the minute of the period and the current news. Every action and every statement's historical physiognomy, including its individual, class, and epochal physiognomy, are determined. Without being used to the concrete utterance's values and without comprehending the direction of its assessments within the ideological context, it is difficult to comprehend it. Because understanding an expression does not imply that we understand it in its entirety, as we understand the definition of a "dictionary word." When our context and the speaker's context do not coincide, understanding a speech also involves understanding it in both of those contexts. It is essential to comprehend the utterance's meaning, the act's substance, and its historical reality—and to do so in the context of their specific inner oneness. Without such comprehension, meaning is dead and has changed into a meaning from a dictionary that is no longer relevant. Although social judgement completely pervades and dictates every component of a speech, it is most clearly and often

expressed in expressive intonation. The expressive intonation, which adds flavour to each word of the utterance and contrasts with the more consistent syntactic intonation, represents the speech's historical singularity. Expression is defined by its unique richness and integrity as well as the whole real historical circumstances, not by a logical framework of meaning. Meaning and sound are equally coloured by expressive intonation, which brings them close to one another in the singular oneness of the speech. Although expressive intonation is not required, when it does happen, it expresses social judgement in the clearest possible way.

Every linguistic component of the speech carries out the requirements of social judgement. A linguistic element may only be included in the utterance if it can meet these requirements. A word merely serves as the content of an utterance to indicate social assessment.

1. As a result, the term does not come from a dictionary but rather comes from life, from speech to utterance. The message moves seamlessly from one unity to another. It begins the sentence as a word of conversation, infused with the communication's specific, present, and historical goals.
2. This criterion applies to all expressions, including literary expressions like poetic composition.
3. Social assessment and the concrete statement
4. Poetry does not use language in the sense of the whole or system of phonetic, grammatical, or lexical possibilities. The judgements presented in linguistic forms, rather than the forms themselves, are chosen by the poet.
5. All of the linguistic traits of the term that are still there after the abstraction of these assessments cannot even serve as instances of grammar, much alone serve as material for poetry.
6. A conditional utterance is an example of a linguistic expression; a pure verbal form only lends itself to symbolic identification. Only in the social utterance, in the concrete speech performance, is a linguistic form really real.
7. Even the transliterated term has some inflection when spoken.
8. As a result, it exhibits some value orientation and some evaluative gesture [5], [6].

When a poet chooses words, mixes them, and arranges them in a composition, he also chooses, combines, and organises the judgements that are embedded in those words. Additionally, the resistance we experience in any poetic work is really a result of the societal judgements it includes. These already existed before the poet took them, reconsidered, refreshed, and added new subtleties. The only person who encounters linguistic opposition from the content is a kid struggling with his Latin homework.

Shklovskii's deduction is typical: "The written work is pure form It is a connection between materials rather than an object or a substance. As is well known, Sokolovsky believes the content to be worthless: what matters is the connection, not the size of the work or the arithmetical value of its numerator and denominator. Works that are comedic or sad, worldly or domestic the comparison of one world to another or a kitten to a stone all have similar value. This assertion is a paradox of the feuilleton sort, or a little piece of art, not an academic principle. Its whole impact is reliant on the exact "arithmetical value" of the words cat and world stone" and world respectively. There would be no contradiction if these words weren't embedded with judgements. Language is a system of social assessments for the poet, just like it is for any speaker, and the richer, more varied, and more complicated it is, the more meaningful the work will be. In any event, the social assessment may only enter the creative work in that term or form where it is still there and evident. Evaluation is the only way that language's potential may be realised. Why are those two words placed next to one another? This is only made feasible through linguistics. The true cause cannot be elucidated within the confines of language expression. A grammatical possibility must undergo social judgement in order to become an actual fact of speech.

Imagine that two social groups who are at odds with one another had access to the identical language resources, including the exact same vocabulary, morphological and syntactical options, etc. The intonation of one and the same word will differ significantly between groups under these circumstances, and the semantic and stylistic combinations within the very same grammatical constructions will differ significantly from group to group, especially if the differences between our two social groups result from significant socioeconomic premises of their existence. The identical term will appear in the speech as a particular social act in a totally different hierarchical position. The word combinations used in a literary or spoken performance are constantly influenced by the social context in which they are used as well as their value coefficients. Obviously, our case is hypothetical. Because we thought that each assessment operated inside the constraints of a single pre-made language. But in reality, language develops, takes shape, and continually produces within the confines of a predetermined value horizon. Therefore, it is impossible for two social groupings that are very different to speak the same language. Only within the field of immediately accessible linguistic possibilities can assessments form for the individual awareness. From a sociological perspective, linguistic possibilities themselves evolve within the context of assessments that inevitably arise inside a particular social group. This is acknowledged even by the formalist notion of the material's indifference. This notion developed as a theoretical interpretation of the futurists' use of the material [7], [8].

With a disjointed system of social assessments as a starting point, the futurists started their work. They were careless with language, as seen by their "orientation towards nonsense and their reliance on communication that was "as simple as a moo. Words' valuational significance was diminished, their hierarchy was tipped, and their distance from one another was shortened. It seemed as if the idle chatter of lifeless individuals had provided the words. The futurists were an example of a social group that was pushed to society's margins because they were politically and socially inert and rootless, and this has something to do with it. The system of judgements that was expressed in symbolist poetry broke down, and life did not foster the development of a new system. The futurist saw just a meaningless word, bringing its raw linguistic potential to the forefront where the symbolist had seen meaning, action, and a theurgical deed. Poetry's primary ingredient is language, but not as an amalgam of linguistic possibilities but rather as a system of social judgements.

It is clear that linguistics cannot serve as the only foundation for the study of poetry,[4] despite the fact that it may and should be used. Additionally, the study of poetry has a lot to offer modern formalist linguistics about the life of the physical speech performance. In general, linguistics must be continually taken into consideration in ideological studies that are concerned with the life of the concrete utterance and, as a result, the actualization of language as an abstract system of possibilities. Given its theoretical and practical goals, linguistics will inevitably reach a point when it will diverge from the actual social judgement. However, it must consider the function of social judgement. Thus, the poetry work is an indivisible unity of meaning and actuality based on the unity of the social judgement which completely pervades it, just like every tangible statement. All the components that an abstract examination of a piece of writing may isolate—phonetic composition, grammatical structure, thematic components, etc.—are brought together by and serve social judgement. The creative work is inextricably woven with the social life of a certain historical period and a given social group via social appraisal. For the formalists, who disregard social appraisal, the artwork is divided into abstract components, each of which they examine separately and exclusively from a strictly technical perspective. If we may conditionally use the word "device," we may remark that it really operates on a social assessment system rather than a neutral language medium, turning it into social action. The device's good aspects, the fresh arrangements, renewals, and subtleties it gives to values, are what matter. This encapsulates the purpose and function of the creative device.

By ignoring this, formalists stifle the device's live significance and focus on its secondary and wholly unfavourable characteristics, as per Social assessment acts as a bridge between language as an abstract system of potentials and language as a material reality. From the perspectives of language forms and meaning, social assessment determines the utterance's live historical reality. The proponents of "inner form" are unaware of how social judgement functions as a mediator. They attempt to transform social judgement into some kind of linguistic characteristic of the word itself, of language itself, apart from the actual speech. They are unaware of its historical significance. In the end, the majority of inner form proponents consider it to be a sort of naturalised judgement, mostly psychological in character. The assessment is given a naturalistic content and is separated from the generating process. The ludicrous efforts to demonstrate inner form in the word itself, in the phrase, in the time period, and in language creation in general, considered apart from the speech and its historical context, have their genesis in this. But the truth is that the unity of meaning, symbol, and actuality is only realised via social appraisal for the specific speech under its unique historical circumstances. We are moving away from what we are looking for if we abstract the concrete speech away from its historical origination. The modern "Lebensphilosophie" is rife with the idea that appraisal is an individual act, which leads to equally incorrect conclusions.

Evaluation is a social process that governs conversation. The sign, or ideological body, could never have been created within the confines of the individual biology and psychology. Even the inner utterance (internal speech) is social; it is focused on a potential listener and a potential response, and it can only assume shape and form as a result of this focus.Both social analysis and lyrical composition The above-developed theory of social appraisal and its function is applicable to all utterances as historical speech performances, not simply poetry works.

1. But we want to make clear the particulars of the creative creation.
2. Throughout our quick study, we kept the poetic language in mind, but we haven't yet made an effort to be precise.

Social judgement always finds a natural connection between the expression's uniqueness and its universality. However, it does not always reach all facet of the subject matter, nor does it always produce all Both the material and the device are essential and indispensable. The historical actuality of the statement could not matter as much as the reality of the act or object, and as a result, it might only serve as a prelude to the action. Such a statement is incomplete on its own. Beyond its boundaries, social appraisal leads to a different reality. The word's existence is only a supporting presence. Such a first step in the study of epistemology and ethics is social assessment. It chooses the act's or cognition's subject. Every era has its own set of cognizable things and set of epistemological concerns. Only to the degree that the real requirements of the given period and the given social group mandate that the object enter the epistemic scope and become the centre of its social activity. The selection of cognitional objects is influenced by social appraisal, just as it is by the poet's topic. The scientific discourse on all phases of scientific endeavour is organised by social judgement as well. However, it doesn't do so only for the sake of speaking. The word is only organised as a required but dependent component of the cognitive process itself. The wording of assessment in this case is incomplete.

The poetry effort is another thing entirely. Here, the speech is disassociated from both its intended target and the activity. In this case, the whole social judgement is included inside the speech. Its song has likely been fully performed at this point. No other reality is served by the utterance's actuality. Social analysis erupts and culminates in pure expression. As a result, each and every component of the material, symbolic, and tangible act of realisation gains an equal weight and need. Furthermore, since the utterance is separated from both the actual object and the action, it becomes the organising basis for the whole creation due to its material existence in the present. The plane of the expression should not be destroyed or removed, regardless of how broad and deep the semantic viewpoint of the work may be, just as the ideal space of a

painting does not damage the surface of the image.[6] Because of this, the creation of the utterance and its growth in terms of performance and perception in real time serve as the starting and ending points for the whole organisation. Everything is positioned closely together on this true level of expression. However, it is in no way implied that this level becomes "transrational." It can adapt to any semantic viewpoint without sacrificing its concreteness or proximity [9], [10].

CONCLUSION

In the cohesive poetic construction, the actuality of the creative representation, its evolution in the context of social interaction, and the ideological importance of the event being depicted so interact with one another. But without taking into account the circumstances surrounding its social realisation, this structure cannot be fully comprehended. Because the storyline or skaz, for example, is always directed towards an audience, it is impossible to comprehend the true evolution of the work apart from the interaction between speaker and listener or author and reader. Digressions, brakings, hints, riddles, and other surface-level plot development phenomena—which Shklovskii analyzes—even express the particular interaction between author and reader, the play of two consciousnesses, one of which knows while the other does not, one of which waits while the other destroys the expectation, and so on. Skaz is similarly always focused on the audience's response, on the chorus's support, or on the audience's rejection. Every skaz responds deeply and strongly to the prevailing societal ideals. The skaz's curve is a graph representing the changes in the social collective's value environment within which it is orientated or stylized.

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CHAPTER 8

DOSTOEVSKY'S SHORT NOVELS: THE HERO'S MONOLOGIC DISCOURSE AND NARRATIONAL DISCOURSE

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ABSTRACT:
Dostoevsky's novels fit into the third category, which is the most minutely subdivided of the second and third divisions to provide an entire typology of discursive forms. The purpose of this typology, however, is to capture the many types of dialogic connections that novels represent rather than to promote the categorization of novelistic language. Dostoevsky's first book, Poor Folk, was his first epistolary written in letters fiction. Because both the narrator's and the character's languages can be heard in it, Bakhtin claims that it is a kind of IchErzählung, or first-person narration, one of his subcategories of 'double voiced' discourse. In contrast, Bakhtin challenges Vinogradov's formalist description of ska in The Double, contending that the novel's peculiar features of the oral narration style must be understood in the context of the narration's dialogic relationship with the hero rather than being adequately captured by linguistic stylistics.

KEYWORDS:

Dostoevsky, Discursive, Typology, Narration.

INTRODUCTION

In the piece, Makar Dushkin and Varenka Dorofeeva are the ones who talk; the author just distributes their words; his ideas and desires are reflected in what they say. A variation of the Ich Frazzling is the epistolary form. Here, discourse is double voiced and often unidirectional. As a result, it serves as a compositional substitute for the author's missing discourse. We will see that, despite the work's extensive use of overt and covert parodies and overt and covert authorial polemic, the hero-narrators' words quietly and deliberately reflect the author's thinking. However, for the time being, we are only concerned in Makar Dushkin's speech as the monologic utterance of a character, not as the speech of a narrator in an Ich Frazzling, a role that it really fills as there are no other discourse carriers in this work save the characters. The discourse of any narrator used by the author to carry out his creative vision does, after all, belong to a certain discursive type in and of itself, apart from the type dictated by its role as narration. What kind of statement is Dushkin's monologic then? The sort of discourse is not predetermined by the epistolary form in and of itself. In general, this form allows for a wide range of discursive options, although it works best for discourse of the third type's ultimate variation, or the mirrored discourse of another. The letter's keen knowledge of the interlocutor and recipient is one of its defining characteristics. The letter is addressed to a particular individual and, like a comeback in a conversation, it considers the other's potential responses and reactions [1], [2].

This reckoning might be more or less intense with an absent interlocutor. It is really strong in Dostoevsky. Dostoevsky creates that speech pattern that is so defining of his whole creative craft in his first piece, a pattern characterised by the keen anticipation of another person's words. This writing style has a significant impact on his following works; among his heroes' most significant confessional self-utterances are those Discourse in Dostoevsky's short stories 157 is infused with a keen awareness of both how others will respond to their own words about themselves and how they will react to others' remarks about them. These self-utterances, from Golyadkin's tension-filled reservations and loopholes to Ivan Karamazov's ethical and

metaphysical loopholes, are characterised by an anticipation of another person's words, not only in terms of tone and style but also underlying semantic structure. Dostoevsky starts to develop the "degraded" variant of this technique in Poor Folk discourse that trembles with a frightened side look at the other person's potential answer but yet includes a subdued challenge. The two characteristics of the style that stand out the most as a result of this "sideward glance" are the speech's halting tone and its frequent interruption by reservations. I actually live in the kitchen, or more precisely, in a room close to the kitchen (which, I should point out, is clean, light, and very nice). The kitchen is a large room with three windows, so I have a partition running along the inside wall that creates the illusion of an additional room; it is spacious and comfortable, and there is a window and all in fact, every convenience. That's my small corner, then. Therefore, my dear, don't think there is anything more to it or any enigmatic meaning behind it; "here he is living in the kitchen!" I do, in fact, live in the kitchen, behind the divider, but that isn't important. I like to keep to myself, be quiet, and feel cosy. I've already installed a bed, a table, a chest of drawers, a few chairs, and the ikon is hanging. While it's true that there are better places to stay possibly even much better convenience is the key. I made all of these arrangements for my own convenience, so don't think otherwise. Letter Nearly every time he speaks, Devushkin glances sideways at his interlocutor, who isn't there. He does this because he's worried she'll think he's whining, he's trying to avoid upsetting her, he doesn't want to live in the kitchen, and other reasons. He repeats the remarks in an effort to emphasise them or give them a fresh dimension in anticipation of his interlocutor's potential response [3], [4].

Makar Devushkin's style and tone of speech, as well as the way he sees and understands himself and his little environment, are all influenced by this sideways gaze into a discourse that is socially foreign to him. Dostoevsky always forges a strong organic connection between a character's most surface-level speech patterns, the way he expresses himself, and the fundamental tenets of his worldview. In each action, a person is fully present. And the fundamental topic running through all of Dostoevsky's writings is the orientation of one person to the speech and awareness of another. The hero's attitude towards himself is inextricably linked to his attitude towards another person as well as how that person perceives him. His sense of self is continuously contrasted with his sense of the other "I for myself" versus "I for another" in his perception of himself. As a result, the words that the hero uses to describe himself are constantly shaped by what others have said about him.

This topic is explored in a variety of works using a variety of formats, with a variety of material, and at a variety of spiritual levels. In Poor Folk, a poor man's self-consciousness develops against the backdrop of an awareness of him that is socially foreign to him. His self-affirmation comes across as an ongoing, covert polemic or conversation about himself with another person, according to. This is still expressed in a relatively straightforward and uncomplicated manner in Dostoevsky's early writings since dialogue has not yet permeated the very atoms of thinking and experience. The universe of the heroes is still tiny, and they are not yet ideologues. The characters' inherent social degradation renders their internal sideways gaze and internal polemic relatively straightforward and clear-cut, without the extremely complicated internal loopholes that develop into full ideological structures in Dostoevsky's last works. The fundamental dialogic and polemical character of self-awareness and self-affirmation, however, is already amply and clearly shown here. Yevstafy Ivanovich said that the ability to generate money was the most crucial quality in a citizen a few days ago in a private chat. He jokingly stated and I am certain that he was joking that morality entails not burdening others. Well, I don't cause anybody any trouble. My own crust of bread is there, acquired through my labour and used in a legal and honourable manner, despite the fact that it is simple and sometimes dry. What is one to do, why? I am fully aware that I don't accomplish much by imitating, yet despite this, I take pride in my ability to work hard and make a living via my own efforts. Why, what if I'm really a copy clerk? After all, what damage can copying possibly cause? They claim that

"He's a copying clerk," but what is wrong with it? …I can now clearly see that I am required, vital, and that it is pointless to concern a guy with foolishness.

They notice a similarity, therefore let me be a rat if you want! However, the rat is required, but the rat is of service, but the rat is relied upon, but the rat is rewarded, so that's the kind of rat he is! But enough about that subject on to mine! I had absolutely no intention of talking about it, but I became a little agitated. Additionally, it's enjoyable sometimes to treat oneself with respect Makar Devushkin's self-awareness is displayed in an even harsher polemic when he recognises himself in Gogol's "Overcoat"; he interprets the narrative as someone else's remarks about him personally and aims to smash those words polemically as something unfit for him. But let's now examine this "word with a sideward glance's" basic structure in more detail [5], [6]. The first passage quoted, when Devushkin is anxiously side-glancing at Varenka Dobroselova while he tells her about his new apartment, already demonstrates the strange speech breaks that

DISCUSSION

Although the other person's response is really missing, it manages to squeak its way into the speaker's speech in a manner that drastically changes the tone and grammatical structure. Although the retort isn't truly there, its shadow and trace nevertheless impinge on his voice, and that shadow and trace are reality. Don't think, my darling, that there is anything else to it or any enigmatic significance in it: 'Here he is living in the kitchen!' However, sometimes the other's rejoinder, apart from its influence on the accentual and syntactic structure, leaves behind one or two of its own words in Makar Devushkin's speech. I do, in fact, reside in the kitchen, hidden behind a partition, but that is nothing. Devushkin anticipates the other's probable remark and the word "kitchen" suddenly enters his lips. Devushkin slightly exaggerates this word's emphasis in his polemical presentation. He rejects this accent, despite the fact that he cannot help but notice its influence, and attempts to get rid of it by making a variety of excuses, partial concessions, and reservations that all affect the way he speaks. The smooth surface of his speech is creased by circles that seem to spread out from this other discourse that is ingrained in him. The majority of the words in the quoted passage are chosen by the speaker simultaneously from two points of view: as he understands them and wants others to understand them, and as another might actually understand them. This is in addition to the speaker's obviously foreign discourse and accent. Here, the accent of the other is simply suggested, yet it already causes reluctance or delay in speaking.

In the second of the aforementioned paragraphs, the embedding of words and, in particular, of accents from the other's retort is considerably more pronounced and evident. Even here, the accentuated accent of the other is surrounded by quote marks: "He's a copying clerk..." Three times in the lines above, the word "copy" is used. The other's prospective accent is there in each of these three occasions in the word "copy," but it is blocked by Devushkin's own accent. Nevertheless, it becomes stronger and stronger until it ultimately breaks through and takes on the shape of the other's direct speech. As a result, the emphasis of the other is gradually intensified here in gradations: "I know quite well, of course, that I don't accomplish much by duplicating...[There is a reserve after that] What if I'm only a copy clerk after all? After all, what damage can copying possibly cause? He is a copying clerk, I hear. We have highlighted the other's accent and its steady thickening by using italics, which ultimately completely dominates the line of speech encircled in quote marks. But even in these concluding sentences, which are clearly the other's Devushkin's own voice can be heard since he exaggerates the accent of the other in a polemical manner. Devushkin's counter-accent becomes louder as the other person's accent does. All of the aforementioned occurrences may be described in the following way: The hero's own self-utterance was infused with someone else's words about him, and the hero's self-awareness was pierced by someone else's consciousness of him. The other's consciousness and the other's words then give rise to specific phenomena that determine

the thematic development of Devushkin's self-awareness, its breaking points, loopholes, and protests on the one hand, and on the other the hero's speech with its accentual

Let's imagine two rejoinders of the most intense dialogue a discourse and a counter-discourse—that, rather than following one another and being uttered by two different mouths, are superimposed one on the other and merge into a single utterance issuing from a single mouth. This is a graphic definition and explanation of the same phenomenon. When these two rejoinders overlap and become one utterance, they proceed in opposing directions and collide with one another, creating a mutual interruption that is very intense. This collision of two rejoinders each integral in and of itself and single-accented becomes the most intense interruption of voices, conflicting in every facet and element of the speech, in the new utterance that results from their merger. The collision of the dialogue has moved within, into the most delicate structural components of speech (and, therefore, of consciousness). It's as though these speech lines overlapped and merged to become Devushkin's self-expression, which is what was previously said. Of course, this imagined conversation is exceedingly rudimentary, much like Devushkin's mind itself. Because at the end of the day, he is still an Akaky Akakievich who has learned speech and is "elaborating a style." He is enlightened by self-consciousness. However, because of its crudeness and primitivism, his self-consciousness and self-utterances have a very distinct and distinct formal structure. We are investigating it in such depth because of this. Since all of Dostoevsky's later heroes' self-utterances originated from two merged rejoinders, they could all be converted into dialogues. However, because the interruption of voices in these self-utterances goes so deeply, into such subtle facets of thought and discourse, it is obviously impossible to convert them into a visible and crude dialogue like we have done with Devushkin's self-utterance. The phenomena we have looked at here, which are the outcome of a second, foreign discourse operating within the hero's awareness and speech, are depicted in Poor Folk under the stylistic guise of a pedantic Petersburg clerk's speech. These structural traits, such as "the word with a sideward glance," language that hides a concealed polemic, and internally dialogic discourse, are refracted in this passage in a way that is rigorously and skilfully maintained and sociotypical of Devushkin's speech.

As a result, none of these linguistic phenomena reservations, repeats, diminutives, the variety of particles, and interjections would be feasible in the form they take in other Dostoevskyan characters from a different social setting. The same phenomenon might manifest in a distinct sociotypical and personal speaking pattern. However, their core stays the same: the crossing and intersecting of two consciousnesses, points of view, and assessments in every aspect of discourse two voices intraatomically interrupting one another [7], [8]. Discussion of Bakhtin in Dostoevsky's short novels 163 Dostoevsky creates the discourse of Golyadkin in the same sociotypical speech milieu but in a distinct, uniquely characteristic way. The distinctive quality of awareness and speech that we discussed before is conveyed in The Double with a sharpness and clarity that are absent from any other work by Dostoevsky. On the basis of the same purposefully plain, straightforward, and crude material, the tendencies already present in Makar Devushkin are developed here with astonishing boldness and consistency, brought to their logical limits. In a letter to his brother while writing on The Double, Dostoevsky parodized the semantic structure and speech profile of Gol Yadkin's discourse, which we reproduce below. The underlying traits and inclinations of Gol Yadkin's speech are obviously and crudely emphasized, as in any parodic stylization.

As we'll see, The Double itself is told in a manner similar to this, mocking the protagonist. But we'll come back to that story later. It is without a doubt clear that Gol Yadkin's remarks was influenced by someone else's comments. His discourse, like Dushkin's, quickly gives off the impression that it is neither gravitating towards itself nor its referential target. However, Gol Yadkin's interactions with another person's words and awareness are quite unlike from Dushkin's. Because of this, the characteristics of Gol Yadkin's style that the other's discourse

produces are of a different kind. The primary goal of Gol Yadkin's speech is to seem to be completely independent of the other person's words: "He's on his own, he's all right." The endless repetitions, reservations, and long-windedness that result from this act of independence and indifference are also directed at Gol Yadkin's own self rather than at anyone else: he convinces himself, reassures and comforts himself, and assumes the role of another person in front of himself. Gol Yadkin's consoling conversations with oneself is the main characteristic of the whole narrative. But along with the appearance of indifference comes another attitude towards the other person's speech: the desire to flee from it, to avoid drawing attention to himself, to blend in with the throng, and to remain undetected. After all, "He's nothing special, just like everyone else, he's just like everyone else," However, he is not attempting to persuade himself in this, but rather another. The third and final attitude towards the other's speech is one of surrender, subordination, and submissive absorption, as if Golyadkin had the same thoughts and really agreed with them: "If it comes to that, then he can do that too, why not, what's to stop it?"

These are Golyadkin's three main axes of orientation, which are compounded by several other, less significant axes. These three lines each produce exceedingly intricate events in Golyadkin's cognition and speech. We'll focus mostly on his attempt to project independence and calmness.Everything is affected by the second voice of Golyadkin's replacement role. We are unable to grasp his internal discussions without understanding it. Yakov Petrovich, my dear fellow, you little Golyadka you, what a nice little name you have. He reassures and encourages himself with the authoritative tone of an older, more self-assured person. Golyadkin calls himself "my young friend," praises himself as only another person could, and verbally caresses himself with tender familiarity. But Golyadkin's second voice, which is certain and serenely self-satisfied, cannot possible meld with his first voice, which is hesitant and unsure; the conversation cannot be changed into the complete and assured monologue of a single Golyadkin. Furthermore, since the second voice is so incapable of blending with the first and seems so threateningly separate, hazardous tones start to take the place of reassuring and inspiring ones.

Dostoevsky transitions Gol Yadkin's second voice from his internal conversation to the narrative itself with astounding skill and talent, making it virtually imperceptible to the reader. It starts to seem like an outside voice, the voice of the narrator. But we'll get to the narrative a little later. Gol Yadkin's second voice must make up for the insufficient acknowledgement he gets from the other. Gol Yadkin aspires to survive without such adulation, to exist practically alone. But as it is a dialogue, this "on his own" often takes the form of you and I, my friend Gol Yadkin. In reality, Golyadkin just exists in another and is only himself in another: "Will it be okay? Is it appropriate to do that? Furthermore, Golyadkin always responds to this query from the imagined and conceivable perspective of a different person, supposing that everything is OK and that he was only passing by, at which time the other person would realise that "that's how it must have been." The root of the whole situation may be found in the other person's response, speech, and behavior. The assurance of Golyadkin's second voice cannot possibly dominate the whole of him or genuinely stand in for another real person. The significance of another's comments to him cannot be overstated.

Although Golyadkin's second voice the voice speaking in someone else's place, his first voice avoiding the other's word I'm like everyone else I'm all right finally giving in to the other's word In that case, I'm ready and, finally, that genuinely other voice forever resounding in him— these three voices are so intricately interrelated that the material they provide is sufficient for the entire intrigue and allows the entire novel to be The unsuccessful courtship of Klara Olsufievna and all the circumstances that followed it are actually not depicted in the book at all; rather, they act as the catalyst for inner dialogue, bringing about and escalating the internal conflict that serves as the book's true focus of representation.

No other characters aside from Gol Yadkin and his double play a significant role in the intrigue, which revolves entirely around Gol Yadkin's self-consciousness. They merely serve as raw materials or, in a sense, fuel for the intense work of that self-consciousness. Everything that is significant has already happened before the book even starts, thus the outward, purposefully obfuscated intrigue also acts as a stable, almost perceptible frame for gliadin's internal intrigue. The account of Gol Yadkin's desire to avoid the other and establish himself is told in the book, along with what happened as a consequence of his wish to do without the other's knowledge and recognition. Dostoevsky wanted The Double to serve as a "confession" obviously not in the personal sense that is, as a depiction of a circumstance that occurs inside the confines of self-consciousness. The Double contains Dostoevsky's first dramatised confession.

Golyadkin's endeavour to locate for himself a replacement for the other, in light of others' complete lack of identification of his identity, lies at the heart of the intrigue. Golyadkin pretends to be an He is an independent individual who practises self-assurance and sufficiency. This fresh and sharp experience of colliding with someone else at the dinner party, when Golyadkin feels humiliated in front of others, deepens the rift in his psyche. To preserve Golyadkin's face, his second voice overworks itself in a frantic attempt to seem self-sufficient. This second voice cannot blend with Golyadkin; on the contrary, its sly tones of mockery get louder and louder. It removes its disguise and challenges and teases Golyadkin. The duplicate surfaced. Dramatisation of the internal strife ushers in Golyadkin's double-related intrigue.reverted to the technique of totally inhabiting the second voice, but on deeper and more nuanced grounds this time. Although the situation and ideological content of Ivan Karamazov's dialogue with the devil and Golyadkin's internal conversations with himself and his double are very different, the artistic task at hand is essentially the same regardless of these differences.

This is how Golyadkin's twofold intrigue develops, and it develops as a dramatised confession and self-consciousness crisis. Since the dramatis personae are nothing more than individual manifestations of that self-consciousness, the action is constrained by its own self-consciousness. The three voices that Golyadkin's speech and awareness have been broken down into serve as the performers in this scene: His fictional "I for the other" (reflections in the other), which serves as Golyadkin's second fill-in voice, his "I for myself," which is unable to function without another person and without that person's recognition, and finally the genuinely other voice, which does not acknowledge Golyadkin but is not shown as actually existing outside of him because there are no other autonomous characters in the work. The end result is an odd kind of mystery play, or rather morality play, in which the performers are not whole humans but rather the spiritual forces that are at war inside them. This morality play is devoid of any formalism or abstract allegorizing. But in The Double, who is the storyteller? How is the narrator positioned, and what kind of voice does he have? Nothing in the narrative that goes beyond Golyadkin's level of self-consciousness not a single phrase, not a single tone could not have been a part of his inner monologue or his communication with his twin. The narrator catches up on Golyadkin's words and ideas, amplifies the playful, mocking undertones present in them, and in these tones describes every action, gesture, and movement of Golyadkin. Although the narration is formally addressed to the reader, it gives the impression that it is dialogically addressed to Golyadkin himself because the second voice of the character blends seamlessly with the narrator's voice through imperceptible transitions. This voice sounds to Golyadkin like a taunting voice and his double.

When Golyadkin attempts to enter the ball at Olsufy Ivanovich's without an invitation the most crucial point in his adventures the narrator explains his actions as follows: We see the same blending of two rejoinders that we saw before in Makar Devushkin's remarks as well as two voices interrupting each other in this narration's structure. However, in this instance, the roles have reversed and it seems as if the antagonist's response has suffocated the hero's response. Golyadkin's own phrases, such as "he is all right," "he's on his own," etc., glisten throughout

the narrative. However, the narrator speaks these words in a way that is supposed to irritate Golyadkin and anger him, with derision and even a little bit of censure, since they are aimed at him. The sarcastic narrative subtly transitions into Golyadkin's own words. The phrase "Why not?" is said by Golyadkin himself, yet the narrator uses a taunting, combative tone. However, even this intonation is fundamentally not foreign to Golyadkin's own mind. All of this may serve as his second voice in his own thoughts. In reality, the author was free to omit quote marks at any time without altering the sentence's structure, language, or tone.

Further, he accomplishes just that:But why not include quotation marks before the words "Why not wait?" two lines earlier? Or why not change the phrases "So there he is now, ladies and gentlemen.." to "Golyadka, old boy," or some other form of address by Golyadkin to himself? Of course, quotation marks were not just thrown in. They are implanted so that the change is very smooth and undetectable. The final words of the narrator and the hero both mention Villèle. The tale seems to continue uninterruptedly through Golyadkin's words, which also respond to it in an internal conversation. "But what's Villèle got to do with this?," you could ask. "Villèle himself used to wait." These are really disinterested responses to Golyadkin's inner conversation; one side entered the story, while the other half stayed with Golyadkin. In contrast to what we had seen previously, when we saw the interruption-prone merger of two rejoinders, a phenomena has now taken place. However, the end consequence is the same: a building with two voices and a propensity for interruptions, along with all the related problems.

A single self-consciousness serves as the same sphere of action in both instances. However, the other's discourse, which has settled there, has taken control of that awareness. We'll use another example with the same shaky distinctions between the narrative and the hero's speech. Golyadkin has finally arrived to the ballroom after making up his decision and finds himself in front of Klara Olsufievna: But as is often the case with Dostoevsky, this thorough dialogization of Ivan's awareness is prepared for slowly. The other's discourse slowly and covertly seeps into the hero's consciousness and speech, sometimes taking the form of pauses where they would not be appropriate in monophonically confident speech, sometimes breaking up sentences with their accent, sometimes taking the form of an unusually elevated, exaggerated, or distressed personal tone, and so on. This process of the gradual dialogic dismantling of Ivan's consciousness stretches out from his first words and from his entire inner orientation in Zosima's cell, through his conversations with Alyosha, with his father, and especially with Smerdyakov before his departure to Chermashnya, and finally through his three meetings with Smerdyakov after the murder. This process is more profound and ideologically complicated than was the case with Golyadkin, but structurally Every one of Dostoevsky's works contains this element in one way or another, to some extent, or in one ideological direction or another. It takes the form of someone else's voice whispering into the hero's ear his own words with a displaced accent, and the resulting unrepeatable unique combination of vari-directional words and voices within a single word, a single speech, the intersection of two consciousnesses in a single consciousness. He also uses this contrapuntal mingling of several voices inside the confines of a single consciousness as the foundation, or ground, upon which he adds additional genuine voices. But we'll get back to it eventually. At this point, we would like to read a line from Dostoevsky in which he provides a musical analogy for the interplay of voices that we have just discussed. Because Dostoevsky seldom discusses music in his writings with the exception of this chapter this excerpt from The Adolescent is all the more fascinating [9], [10].

CONCLUSION

This speech is also very lively, restless, agitated, and one would even say intrusive due to its simultaneous triple-directedness and the fact that he never acknowledges an object without addressing it. It cannot be seen as a poetic or epic discourse that quietly gravitates towards itself and its reference object; rather, one is dragged into its game by it first and foremost and might get agitated and irritated by it, almost like a personal speech from a real person. Not

because it cares about current events or for reasons that directly relate to philosophy, but because of the formal structure we already discussed, it kills footlights. Every speech in Dostoevsky, both story discourse and hero discourse, must have the element of address. There are only subjects in Dostoevsky's universe; there are no pure things, pure substance, or pure objects. There is simply the word as address, the word dialoguing with another word, a word about a word addressed to a word. As a result, there is no word-judgment, no word about an object, and no secondhand referential word.

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CHAPTER 9

BASIC APPROACH ON HETEROGLOSSIA IN THE NOVEL AND ITS APPLICATION

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ABSTRACT:

One of Bakhtin's finest and most comprehensive analyses of the connections between linguistic variety and the aesthetics of the novel may be found in his mid-1930s essay Discourse in the Novel. It includes a brilliant explanation of the concept of "heteroglossia as well as a fine affirmation of a socially informed pragmatics, which is the idea that every utterance must compare itself to a vast array of other words that have been socially and historically formed in order to negotiate its relationship to both its object and the interlocutor. In addition, the essay continues with another of Bakhtin's histories of the novel, ideas about how the externally authoritative word becomes the internally persuasive word, and a concept of re-accentuation as a way of describing the historical life of novels after the section I have extracted. These concepts are covered in Part.

KEYWORDS:

Aesthetics, Bakhtin, Heteroglossia, Linguistic, Pragmatics.

INTRODUCTION

The essay is so complex and ambitious; in fact, calling it an essay is a misnomer since it is longer than a small book and develops a number of interconnected concepts in a manner more like to a book than an essay. Heteroglossia in the Novel is the subtitle of the section I've included, and I picked it because it is particularly rich in studies of novelistic speech that an English-speaking reader is likely to be acquainted with. A crucial contrast between how the novel depends on linguistic variation and how poetry's mission is mainly to ignore or overcome it is made in the two parts that came before it, which discuss the inadequacy of conventional stylistics for the novel. In Bakhtin's theory, these two concerns are closely connected since poetry, in contrast to the novel, has a very distinct relationship to the unifying and diversifying powers of language, which is exactly why standard stylistics are inadequate. As a result, any effort to base a novel's stylistics on poetry is doomed to fail since the novel's primary function is to take advantage of those contrasting forces. The heteroglossia from which it draws and within which it exists is reproduced inside the narrative.

This may be contrasted with the critique Bakhtin provides of Dostoevsky's short stories in the preceding excerpt. It maintains, just as it did in the analysis of Dostoevsky, that novelistic writing has more than one consciousness built into it, such that the forms of conversation are intrinsic to it is "internally dialogized." In other words, the analysis is no less "dialogic." But in contrast to Problems of Dostoevsky's Poetics, this dialogism is more social and historical in nature; the book now deals with a variety of life forms that are realised via antagonistic and opposing language [1], [2]. The novel is the literary form that taps into those historical forces, so in that sense, this approach is epochal. However, it is also and more specifically historical, as Bakhtin locates the novel in the competing to and fro of the many linguistic forms of mid-nineteenth-century England in the real analyses of Little Dorrit, for example. The approach is also fundamentally intertextual in this regard since it considers how the mere texture of novels alters, mocks, replicates, and undermines other socially situated languages within a heteroglossia.mIn the book, heteroglossia The compositional forms used in the novel to appropriate and organise heteroglossia are exceedingly variable in their range of generic kinds.

These compositional forms were developed during the lengthy course of the genre's historical evolution. Each of these compositional structures has a certain aesthetic potential and necessitates a specific approach for the creative handling of the heteroglot "languages" that are integrated into it. Here, we'll focus primarily on the most fundamental forms, which are characteristic of most new kinds. The so-called comic novel provides an externally very vivid and historically profound form for appropriating and organising heteroglossia; its classic representatives in England were Fielding, Smollett, Sterne, Dickens, Thackeray, and others, and in Germany Hippel and Jean Paul. We discover a comedic-parodic re-processing of almost all levels of literary language, both conversational and written, that were popular at the period in the English comic book. An encyclopaedia of all strata and forms of literary language is a classic example of this type. Depending on the subject being depicted, the plot parodically replicates parliamentary eloquence, court eloquence, specific parliamentary protocol, court protocol, forms used by reporters in newspaper articles, the dry business language of the City, dealings of speculators, or t

The direct authorial word (typically as an expression of pathos, of sentimental or idyllic sensibility) occasionally interrupts this typically parodic stylization of generic, professional, and other strata of language, directly embodying (without any refraction) the semantic and axiological intentions of the author. However, a very precise approach of "common language" serves as the comic novel's main source of linguistic use. The author adopts exactly this "common language" typically the average norm of spoken and written language for a specific social group—as the common perspective, as the verbal approach to people and things typical for a certain field of society, as the going point of view, and as the going value. The author, to varying degrees, separates himself from this common language, takes a step back and objects it, forcing his own intentions to refract and diffuse through the medium of this common view that has been embodied in language (a view that is always superficial and frequently hypocritical) [3]. The author exaggerates, now strongly, now weakly, one or more aspects of the "common language," sometimes abruptly exposing its inadequacy to its object and other times, on the contrary, becoming one with it, maintaining an almost imperceptible distance. This relationship to a language conceived as the common view is not static—it is always found in a state of movement and oscillation that is more or less alive (this sometimes is a rhythmic oscillation). The elements of common language that had been parodically inflated or had been viewed as simple objects in the given circumstance alter as a result of such a merger. The comedic form requires a dynamic back-and-forth movement on the part of the author in his relationship to language, a constant changing of the distance between author and language, so that first some, then other parts of language are brought into sharp focus. The style would be boring or would need a if that were not the case. Greater individualization of the narrator—which would need a very different method of introducing and organising heteroglossia—would be necessary in any case. One can also isolate in the comic novel those parodic stylizations of generic, professional, and other languages we have mentioned, as well as compact masses of direct authorial discourse—pathos-filled, moral-didactic, sentimental-elegiac, or idyllic—against this same background of the "common language," of the impersonal, going opinion. The direct authorial word is therefore realised in the comic novel as direct, unqualified stylizations of rhetorical genres (the tragic, the moral-didactic or poetic genres (idyllic, elegiac, etc.). Transitions from common language to generic and other linguistic parodies and then back to the direct authorial term may be gradual or, on the other hand, rather sudden. In the comic book, the linguistic system functions in this way. We'll halt to analyse a few passages from Little Dorrit by Charles Dickens [4], [5].

DISCUSSION

The text in italics is a parody of the formal language used in speeches given at banquets and in parliaments. The sentence's structure foreshadows the transition into this style and is

constrained from the outset by an almost ceremonial epic tone. The ceremoniousness of Merle's labors' parodic meaning becomes clear later on, and already in the author's language and thus in a different style such a characterization turns out to be "another's speech," to be taken only in quotation marks these were the terms in which everybody defined it on all ceremonious occasions. As a result, the speech of another is inserted into the author's discourse the tale without any of the formal cues that are often present with such speech, whether direct or indirect. It's not simply another person speaking in the same "language"; it's also another person speaking in a language that is other to the author, in the archaicized language of oratorical genres connected to hypocritical official festivities. Another person's speech in another official or ceremonial language is explicitly presented as indirect discourse in this sentence's italicized component. The introduction of a form that is more readily recognized as another's speech and that may resonate more completely as such, however, is made possible by the presence of another's concealed, dispersed speech in the same official ceremonial language. Sparkler's name is given the title Esquire which is used in formal speech, to clear the way, and the adjective wonderful serves as the last piece of evidence that this is someone else's speech. This epithet, of course, does not belong to the author but rather to the same "general opinion the italicized part that caused the hubbub around Merle's overblown efforts. The goal of this song is to demonstrate the hypocrisy of the chorus by showing that the words "wonderful," "great," "master," and "endowed" can all be substituted with the term "rich." The unmasking of another person's speech combines with this act of authorial unmasking, which is publicly completed within the confines of a single simple statement. A second focus that is furious and sardonic, and which finally predominates in the last unmasking words of the line, complicates the ceremonial emphasis on glory.

A classic double-accented, double-styled hybrid structure is what we have in front of us. An utterance that, according to its grammatical and compositional markers, is the product of a single speaker, but which actually combines two utterances, two speech patterns, two speech styles, two "languages," as well as two semantic and axiological belief systems. We must emphasise that there is no formal distinction—compositional or syntactic—between these expressions, styles, languages, or belief systems. Instead, the division of voices and languages occurs within the bounds of a single syntactic whole, often a simple phrase. Even the same term will commonly belong to two languages or two belief systems at the same time, creating a hybrid construction. As a result, the word will have two opposing meanings or accents (see instances below). We'll see that hybrid constructs play a huge role in unique style. An example of pseudo-objective motivation—one of the ways to hide someone else's speech—in the aforementioned statement is the speech of "current opinion." According to the aforementioned formal markers, the author seems to be technically at one with the logic behind the statement; yet, in reality, the motivation is found in the characters' or the public's subjective belief systems.

Pseudo-objective motivation is often associated with novel style[2,] since it is one of the many ways that hybrid constructs might hide the speech of a third party. Subordinate conjunctions, link words, and words used to maintain a logical sequence (such as "therefore," "consequently," and so on) lose their direct authorial intention, acquire the flavour of someone else's language, become refracted, or even become completely reified. We share the same fictive solidarity with the clerically hypocritical public perception of Merdle here. All of the slurs directed towards Merdle in the first phrases are based on popular belief, which means they are all secretive remarks made by someone else. The second sentence, which includes phrases like "it began to be widely understood," etc., adheres to a language that is definitely objective and represents an acknowledgement of an objective truth rather than a subjective judgement. The phrase "who had done society the admirable service," which repeats its official glorification, is entirely at the level of common opinion. However, the subordinate clause attached to that glorification— "of making so much money out of it"—is the author's own words (as if they were placed in brackets in the quotation). The main clause then resumes at the level of general consensus.

Here, we have a common hybrid structure where the main sentence is spoken by someone else and the subordinate clause is spoken directly by the author.

and subordinate clauses are built using various axiological and semantic conceptual frameworks. The entire action of this section of the novel, which is focused on Merdle and those connected to him, is described in the language (or, rather, the languages) of hypocritically ceremonial common opinion about Merdle, while at the same time there is a parodic stylization of that everyday language of banal society gossip, or of the ceremonial language of official pronouncements and banquet speeches, or of the high epic style or Biblical style. The negative heroes of the book are also affected by the environment around Merdle, notably the sober Pancks, who is forced to invest his whole estate both his own and Little Dorrit's—in Merdle's empty businesses . The term offered by society's public opinion—"a sacrifice to the wiles of a vulgar barbarian"—merges with authorial words in this identical hybrid creation, revealing the dishonesty and avarice of popular opinion. So, it is throughout the whole of Dickens' book. In fact, quotation marks are used liberally throughout his whole book to demarcate the authorial speech from the dispersed direct speech that is swept up in the heteroglot waves from all sides. However, as we have seen, one and the same word often appears both as the speech of the author and as the speech of another—and at the same time. It would have been impossible to really insert such markings. The boundaries between another's speech and authorial speech are purposefully flexible and ambiguous, frequently passing through a single syntactic whole, frequently through a simple sentence, and occasionally even dividing up the main clause. This is true whether the speech is storytelling, mimicking, the display of something in light of a particular point of view, or a speech that is generally impersonal ("common opinion," professional and generic languages). One of the core components of comedy style is the various play with the borders of speech kinds, languages, and belief systems.

The layering of common language and the opportunities for partially or totally separating one's own purposes from these strata without ever fully assimilating with them form the basis of comic style (of the English variety). The foundation of style is not the uniformity of a common normative language, but rather the variety of speech. It is accurate to say that this speech diversity does not cross the line between literary language as a linguistic whole (i.e., language defined by abstract linguistic markers), does not enter into an actual heteroglossia, and is based on an abstract idea of language as unitary (i.e., it does not require knowledge of various dialects or languages). A purely linguistic concern, however, is only the abstract aspect of a more active (i.e., dialogically involved) comprehension of the live heteroglossia that has been incorporated into the book and artistically organised within it [6], [7].

We find the same parodic stylization of various literary levels and genres in Dickens' predecessors Fielding, Smollett, and Sterne, the men who created the English comic novel, but the distance between these levels and genres is greater than it is in Dickens, and the exaggeration is stronger (especially in Sterne). The inclusion of numerous forms of literary language into their work in a parodic and objectivised manner (particularly in Sterne) penetrates the most fundamental levels of literary and ideological thinking, leading to a parody of the logical and expressive The way language is organised in Fielding, Smollett, and Sterne (the first two parody the Richardsonian novel, while Sterne parodies almost every current book-type) is fundamentally influenced by literary parody interpreted in the limited sense. In particular in the setting of the book itself, literary parody works to further separate the author from language and complicate his connection to the literary language of his day. The dominant novelistic language of a certain era is transformed into an object and used as a tool for reflecting new authorial aims. The literary parody of popular book-types had a significant impact on the development of the European novel. One can even argue that it was precisely during this parodic annihilation of earlier novelistic worlds that the most significant novelistic models and novel-types emerged. This is true for the works of many other authors, including Cervantes,

Mendoza, Grimmelshausen, Rabelais, and Lesage. A parodic attitude towards almost all forms of ideological discourse—philosophical, moral, scholarly, rhetorical, poetic, and in particular the pathos-charged forms of discourse (in Rabelais, pathos almost always is equivalent to lie)—was intensified to the point where it became a parody of the very act of conceptualising anything in language in Rabelais, whose influence on all novelistic prose (and in particular the comic novel) was very great. We may further add that Rabelais mocks the deceiving human word by destroying grammatical structures parodically, making some of the logical and expressively accentuated elements of words (such prediction, explanation, and so on) ludicrous. Asserting that all language is conventional and false, maliciously inadequate to reality, and discrediting any direct or unmediated intentionality and expressive excess (any "weighty" seriousness) that might adhere in ideological discourse—all of this achieves in Rabelais nearly the maximum purity possible in prose. However, Rabelais gives practically no direct deliberate and linguistic expression to the truth that would contradict such dishonesty; it is not given its own term; rather, it merely resonates in the parodic and unmasking tones that the lie is expressed in. The falsehood must be made silly in order to restore the truth, but the truth itself avoids using words because she fears being entangled in them and becoming mired in linguistic tragedy.

The "philosophy of the word" of Rabelais, which was mostly presented stylistically rather than directly in his writing, has had a profound impact on all subsequent novel literature, particularly the great 204 Iranian thought: typical forms of the comedic novel; in light of this, we provide Sterne's Yorick in its strictly Rabelaisian form, which may serve as an epigraph to the evolution of the major stylistic strands in the European novel: For all I know, such Fracas may have any combination of unfortunate wit:—For, to be honest, Yorick had an unbreakable dislike and opposition to gravity in his nature; not to gravity as such, for where gravity was needed, he would be the most grave or serious of mortal men for days or weeks together; but he was an enemy to the affectation of it, and declared open war against it only as it appeared a cloak for ignorance, or for folly; and then, whenever it fell his way, however sheltered and protected, he rarely gave it much argument [8], [9]. Sometimes he would say, "That gravity was an errant scoundrel," adding that it was also one of the most dangerous kinds because it was cunning. He truly believed that more decent, well-intentioned people had their goods and money stolen by it in a year than had been stolen by shoplifting and pocket-picking in seven. The very essence of gravity was design, and as a result, deceit; it was a taught trick to gain credit from the world for more sense and knowledge than a man was worth; and that, despite its pretenses,—it was no better, but frequently worse, than what a French wit had long ago defined it,—namely, a mysterious carriage of the body to cover the defects of the mind. He would say that there was no danger—but to itself—in the naked temper that a (Bakhtin cannot find the source; it is from Chapter II of Volume I of Tristram Shandy, translated.) Cervantes is comparable to Rabelais in terms of the significant impact he had on all novelistic literature, and in some ways even surpasses him. The spirit of Cervantes permeates every page of the English comic book. It is no coincidence that the same Yorick, who is on his deathbed, uses Sancho Panza's remarks. While Hippel and especially Jean Paul have a Sternean attitude towards language and its stratification (generic, professional, and otherwise), this attitude is elevated—as it is in Sterne himself—to the level of a purely philosophical problem, the very possibility of literary and ideological speech as such. The dynamic between intention and the concrete, principally generic and ideological levels of literary language is forced into the background by philosophical and ideological elements in an author's attitude towards his or her own language (cf. the reflection of precisely this in the aesthetic theories of Jean Paul).[4] Thus, literary language's stratification and speech diversity are essential prerequisites for comic style, whose components are projected onto various linguistic planes while the author's intention, while refracted as it passes through these planes, does not entirely give itself up to any of them. It's as if the author doesn't have a unique language but does have a distinctive style, an organic rule that governs how he plays with languages and how his true semantic and expressive goals are

reflected inside them. The overall, underlying intentionality, the overarching ideological idea of the work as a whole is in no way diminished by this linguistic play (and often the utter lack of a direct speech of his own).

The two distinguishing characteristics of the comedic book are the introduction of heteroglossia and its artistic application:

(1) A variety of "languages" and verbal-ideological belief systems are incorporated into the novel, including general, professional, class-and-interestgroup (the language of the nobleman, the farmer, the merchant, the peasant); tendentious, everyday (the languages of rumour, of society chatter, servants' language), and others. However, these languages are, it is true, mostly kept within the limits of the literary written and conversational language; at the same time, these l

(2) Although used to reflect the author's goals, the included languages and socio-ideological belief systems are shown as false, hypocritical, greedy, constrained, narrowly rationalistic, and unfit for reality. These languages, which are authoritative, conservative, fully developed, and legally recognised, are often destined to perish and be replaced in real life.

Since true seriousness is the destruction of all false seriousness, not only in its pathos-charged expression but also in its sentimental one,[6] what predominates in the novel are various forms and degrees of parodic stylization of incorporated languages, a stylization that, in the most radical, most Rabelaisian[5] representatives of this novel-type (Sterne and Jean Paul), verges on a rejection of any straightforward and unmediated seriousness [10].

CONCLUSION

The poetic symbols of this stanza are arranged concurrently on two levels: the level of Lensky's lyrics, within the semantic and expressive framework of the "Göttigen Geist," and the level of Pushkin's speech, for whom the "Göttigen Geist" with its language and poetics is merely an instantiation of the literary heteroglossia of the epoch, but one that is already becoming typical: a fresh tone, a fresh voice among the multiple Onegin's Byronic-Chateaubriandesque language, the Richardsonian language and world of the provincial Tatiana, the down-to-earth rustic language spoken at the Larins' estate, the language and the world of Tatiana in Petersburg, and other languages as well including the indirect languages of the author that change throughout the work are some additional voices in this heteroglossia of literature and real life contemporaneous with it. The author's aims are orchestrated by the heteroglossia as a whole, which is what gives this work its really novelistic form Evgenij Onegin is a reference book on the languages and styles of the time.

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CHAPTER 10

BASIC INTRODUCTION TO GROTESQUE IMAGE OF THE BODY AND ITS SOURCES

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ABSTRACT:

The grotesque image of the body and its sources of Rabelais and His World is mostly comprised of the following excerpt. The Rabelais book's main aesthetic idea is grotesque realism, which I discussed in chapter 4 of Part I. This chapter analyses the grotesque body on which this idea is concentrated and attempts to locate it in various sources in folklore, mediaeval, and Renaissance culture. However, this is not a standard source study since the surface unity of Rabelais' writing is dissipated in the subsequent studies to disclose the historically and epochally prepared foundation on which it is built.

KEYWORDS:

Epochally, Grotesque, Rabelais, Renaissance.

INTRODUCTION

The chapter has lost two sizable portions. About fifteen pages of the book are devoted to Bakhtin's criticism of a scholar's description of the grotesque from the late nineteenth century. Bakhtin corrects his assessments by focusing on the positive, regenerative impulses that are also present in Rabelais' imagery and criticizes him for only contemplating the grotesque in a negative or sarcastic way. The second excision deals with a large corpus of sources from classical and mediaeval culture that Bakhtin uses to create the grotesque image of the body, including mystery plays, artefacts, oaths and curses, comic market performers, and ancient medicine. These pages reveal Rabelais' text to be intertwined with the broadest and most deep popular and academic generic forms. The two significant parts that are still there show two poles among these morphologies. On the one hand, the investigations highlight the folklore origins that the grotesque picture of the body derives from that are centuries old and epochally constructed. However, Bakhtin also draws comparisons with modern Renaissance thought in the second half to set Rabelais apart from just celebrating the human body. In this view, a new, historically informed, and possibly scientific idea of human existence is substituted for the vertical hierarchies of mediaeval civilization via the biological body [1], [2].

The Rabelais passages are from Jacques LeClercq's 1936 translation of the book Heritage Press.'The Grotesque Image of the Body and its Sources' The nose and mouth, out of all the characteristics on a human face, are most crucial in creating a grotesque impression of the body. The head, ears, and nose also take on a grotesque appearance when they assume an animal shape or that of an inanimate object. The eyes play no function in these comedic pictures; they represent a distinct, self-contained human existence that is not necessary to the grotesque. Only bulging eyes, like the stutterer's eyes in the situation previously described, are attractive to the hideous.

It is searching for anything that protrudes from the body or tries to extend outside of its boundaries. The shoots and branches, as well as anything else that extends the body and connects it to other bodies or the outside world, are given special consideration. Additionally, the drooping eyelids reveal a strain that is entirely physical. However, the mouth is the most crucial human feature for the grotesque. It rules everything else. The gaping mouth is all that remains of the monstrous visage; the remaining features serve simply as a framing for this wide-open physical abyss. The monstrous body is a body in the process of becoming, as we

have often underlined. It is continuously formed, produced, and another body is built; it is never finished, never completed. Additionally, the body both swallows and is swallowed by the world recall the horrifying scene from the tale of Gargantua's birth at the feast of cattle slaughtering. The intestines and the phallus, two places of the monstrous body where it outgrows itself, violates its own body, and conceives a new, second body, play a vital part in this. These two areas take Centre stage in the grotesque image, and it is for this reason that they are frequently the targets of positive exaggeration and hyperbole; they can even live independently of the body because they portray the rest of the body as something incidental the nose can also sort of live independently. The mouth is where the outside world enters to be swallowed up, just after the bowels and the genitalia. Then comes the anus. There is an interchange and an inter-orientation inside each of these convexities and orifices, which is how the boundaries between bodies and between the body and the outside world are broken [3], [4].

The actions of the physical drama, which constitute the key events in the life of the monstrous body, occur in this area. All of these activities are carried out inside the boundaries of the body and the outside world, or within the boundaries of the old and new body, as well as eating, drinking, urinating, defecating, and other excretion (sweating, blowing one's nose, sneezing), copulation, pregnancy, dismemberment, and being swallowed by another body. Life's beginning and end are intricately entwined in all of these occurrences. As a result, the closed, smooth, and impenetrable surface of the body is ignored by the creative logic of the grotesque picture, which only keeps its excrescences sprouts, buds orifices, and other openings that extend beyond or into the depths of the body. The relief of the monstrous body is characterised by mountains and abysses, or, to use architectural terminology, by towers and underground corridors. Other bodily parts, organs, and sections of the body (particularly dismembered parts) may be shown in grotesque imagery, although they have a small role in the drama. They never experience tension until a main picture has to be changed.

Actually, if we look at the grotesque picture in its most extreme form, it never shows a single body; instead, it is made up of orifices and convexities that show a different, freshly created body. It is a turning point in an endlessly regenerated existence, an endless vessel of conception and death. As we've already said, the grotesque disregards the solid barrier that shuts and encloses the body as a distinct and finished entity. The horrifying picture shows both the external and internal characteristics of the body, including the blood, intestines, heart, and other organs. The internal and external aspects are often combined into one. We've previously emphasised enough how horrific imagery creates a double body, if that makes sense. It keeps the portions of the never-ending web of physical life where one link connects to the next and where one body's existence is formed out of the demise of the one that came before it. Let's not forget that the monstrous body is cosmic and all-encompassing. It emphasizes the elements that are present throughout the cosmos: earth, water, fire, and air. It also has a direct connection to the sun and the stars. The zodiac signs are listed there. It displays the order of the cosmos. Various natural phenomena, including mountains, rivers, oceans, islands, and continents, may combine with this body.

It can completely fill the cosmos:

Over thousands of years, the grotesque method of depicting the body and corporeal existence has predominated in art and creative forms of discourse. The grotesque image of the body is still prevalent in folklore, particularly in the comedic subgenre, and in the art of European peoples. This manner of representation is still in use today. Furthermore, these pictures are often seen in people's non-official lives. For instance, the ridicule and abuse motif is mostly ugly and physical. The body that appears in all popular unofficial discourse is the one that reproduces and is reproduced, gives birth and is born, eats and is eaten, drinks, defecates, is ill, and is dying. There are several idioms that refer to the genital organs, the anus and buttocks, the belly, the mouth, and the nose in all languages. However, the arms and legs, face, and eyes

of the body have little expressions. Even these fairly limited speech patterns often have a restricted, practical nature; they relate to the immediate vicinity and establish length, width, or quantity. They are neither very expressive nor do they have a larger, symbolic significance. They refrain from abusing and making fun of others [5], [6].

DISCUSSION

Men laugh and swear everywhere, especially in a familiar setting, and their speech is full of physical pictures. Men's speech is filled with genitalia, belly, defecations, urine, sickness, noses, mouths, and severed body parts as a result of copulation, excrement, overeating, and other bodily functions. Even when speech conventions manage to restrict the deluge, these images nonetheless find their way into literature, particularly if it has a homosexual or abusive theme. These well defined pictures also serve as the foundation for the common human fund of familiar and harmful gesticulations. The body canon of contemporary art, belles lettres, and polite discourse is a little island in this infinite sea of grotesque physical imagery throughout time and place that encompasses all languages, all literatures, and the whole system of gesticulation. In the literature of the past, this restricted canon was never the norm. It has only been present in the official literature of European peoples for the last 400 years. We'll provide a succinct description of the new canon while focusing more on literature than visual arts. By contrasting it with the grotesque notion and pointing out the discrepancies, we will develop this characterisation. The new physical canon portrays a fully finished, completed, rigorously restricted body that is proven to be a person from the outside in all of its historical incarnations and literary genres. When a body exceeds its boundaries and a new one starts, everything that protrudes, bulges, sprouts, or branches off is destroyed, concealed, or regulated. The body's orifices are all sealed. The opaque surface and the body's "valleys" gain an important significance as the barrier of a closed personality that does not blend with other bodies and with the world. The image's foundation is the individual, tightly restricted mass, the impenetrable façade. Every feature of the 228 Iranian thought: All indications of its inner existence are meticulously eliminated from the incomplete universe,. All references to reproduction, pregnancy, and delivery are forbidden under the canon, which establishes the linguistic rules of official and literary language.

There is a clear distinction between "correct" language and everyday speech. In France, the fifteenth century was a time of great independence. The boundaries between the various standards of language became clearer and more stringent in the sixteenth century. The canon of polite speech that would predominate in the seventeenth century was unquestionably developed near the end of the century, when this process increased. In his "Essays" around the turn of the century, Montaigne railed against these restrictions.

What damage has the genital act, which is so normal, essential, and legal, caused to mankind that we are afraid to bring it up in polite and serious conversation? Kill, rob, and betray are terms we use out loud with confidence, while the other two, we only dare to use under our breath. Does this imply that we are freer to inflate our ideas with it the less of it we breathe in words? Because it's ironic that the words that are least often spoken, least frequently written, and most frequently hushed up are also the ones that are most well recognised and understood. They are imposed onto everyone of us without being articulated, without voice, or in any other way; they are imprinted on every individual, regardless of age or morality. (And the sex that causes it to happen the most is paid to cover it up.) (Montaigne, "Essays," Chapter 5, Book III. George B. Ivez provided the translation; Harvard University Press, 1925; copyright. Licenced reproduction.) The genital organs, buttocks, belly, nose, and mouth no longer have a prominent position in the new canon. Additionally, they lose their original meaning and take on an exclusivity, conveying a purely personal meaning of the existence of a single, constrained body. Of course, the stomach, nose, and mouth are there in the picture and cannot be removed, but in a unique, finished body, they either serve solely expressive duties (the mouth is the

exception) or the roles of characterisation and individualization. The organs of this organism have no symbolic or general significance. If they are not understood as a characterisation and an expressive trait, they are only briefly mentioned in explanatory remarks on a practical level. Generally speaking, everything that in the does not include an aspect of characterising A literary picture of 229 is reduced to a straightforward physical comment given to speech or action. The meaning of sexual activity, eating, drinking, and defecation has been fundamentally altered in the modern conception of the individual body. These activities have been moved to the private and psychological realm, where their connotation has become narrow and specific, severing them from their direct connection to human society and the cosmos as a whole. They are unable to perform their prior philosophical roles in this new sense.

In the new corporeal canon, the head, face, eyes, lips, muscular system, and the body's position in relation to the outside world are given the major roles as the most distinctive and expressive body components [7], [8]. In order to prevent the boundaries between them from weakening, the precise location and motions of this completed body are highlighted in the finished outer world. The new canon's body is just one body; there are no longer any indications of dualism. It can talk for itself and just uses its name. Everything that occurs inside of it just affects it, or the single, closed sphere. Therefore, everything that happens inside it takes on a single meaning: death is simply death; it never coincides with birth; old age is split apart from youth; blows only hurt; they do not aid in an act of birth. Everything that happens is viewed in terms of a single, unique existence. The boundaries of the same body, which are the ultimate beginning and finish and can never meet, contain them. Death, however, has no effect on the ugly body since it does not affect the ancestral body, which is reproduced in the next generation. The grotesque sphere's events always take place along the line separating one body from the next and, in a sense, where they converge. One body contributes its birth, the other its death, yet they are combined to form the appearance of two bodies. The body's dual nature is only faintly reflected in one topic in the new canon, which represents its old dual nature. The subject of breastfeeding a kid is this. The line of demarcation cannot be erased in the picture of the mother and child, which is rigidly individualised and closed. The creative vision of physical contact has entered a whole new stage. And last, hyperbole has no place in the new canon. It has no place in the unique vision. Only a little accentuation of emotive and recognisable traits is allowed. No longer acceptable is the separation of the organs from the body or their autonomo us existence.

We have outlined the contemporary canon's fundamental components as they often occur in linguistic and literary conventions. The comedic vision, derived from grotesque realism, aspects of common speech, and folk humour, reaches its zenith in Rabelais' work. We have seen the hideous body in each of the episodes that we have examined as well as in each of their individual pictures. The mangled pieces, the separate organs (as in Panurge's wall), the gaping mouths consuming, swallowing, drinking, the excrement, urination, death, birth, infancy, and old age are all part of its powerful flood that runs through the whole book. The bodies are combined with one another, with things as in the carême-prenant picture and with the environment. Everywhere there is a trend towards dualism. The body's cosmic, ancestral component is underemphasized everywhere. The Third Book provides another justification for why newlywed males are not compelled to serve in the military. The ancestral hypothesis is elaborated once further in this passage. One of the main themes throughout the whole Third Book is this. In our next chapter, we'll pick up this issue again and look at it historically as the expansion and wickedness of humanity as depicted in Gargantua's infamous letter to Pantagruel. Here, the semen's close connection to human history reveals the relative immorality of it. With every new generation, the human species not only grows, but also evolves to a higher degree. As we will see, this concept is also present in the acclaim for "Pantagruelion."

As a result, the idea of the ancestral body and the populace's acute knowledge of historical immorality are combined in Rabelais' work. We have shown that the core of the whole system of popular-festive images is this knowledge. The grotesque idea of the body is entwined with a variety of themes, including the cosmic, social, utopian, historical, and, most importantly, the subject of epoch change and cultural renewal. The material physical bottom layer was most often shown in the restricted meaning of the term in all of the experiences and pictures covered in the chapters before this one. But as we've already said, the gaping mouth also takes front stage in these pictures. Of course, this relates to the bottom strata since it is the open entrance to the physical underworld. This most ancient metaphor for swallowing is connected to the gaping mouth. Iranian thought: sign of devastation and death. In addition, a number of banquet imagery are connected to the mouth (namely, the teeth and the gullet). These are a some of the iconic pictures from the famous holiday system. As shown by comic masks, numerous 'gay monsters' (Mâchecroûte of the Lyon carnival), demons in diableries and Lucifer himself, the exaggeration of the mouth is the essential traditional means of expressing exterior comedic characteristics.

It is clear why the Rabelaisian system of pictures gives the gaping mouth, the teeth, and the swallowing a crucial importance. In Pantagruel, the gaping mouth plays a particularly significant role. It may be argued that it is the book's protagonist. Rabelais did not come up with Pantagruel's name or the basic elements of his character. The name was already used before him in literature as a figure from the diableries, and it was also a word for hoarseness that resulted from binge drinking in spoken language. The slang term alludes to the mouth, throat, overeating, and sickness, or, in other words, to the distinctive grotesque complex. The persona of Pantagruel is connected to the diableries' larger cosmic complex. We already know that the fables were a component of the mysteries and that their illustrations had a festive, popular feel. They displayed a physique with a notably ugly shape. The figure of Pantagruel emerged on the scene in this horrific setting. He initially appears in Simon Gréban's "The Acts of the Apostles," a mystery from the second half of the fifteenth century. In this play's absurdist elements Four of Proserpina's sons (petits dyables), the mother of the demons, are presented to Lucifer. Each small devil does his own task in his own area and stands in for one of the four elements: earth, water, air, and fire. Thus, a comprehensive image of the components emerges. I soar over the waters, more vivacious than a bird of prey, declares Pantagruel, one of the four demons who stands for water and has the name Pantagruel. He absorbs sea salt on his trips, connecting him to the ingredient that makes people thirsty. In this enigma, Lucifer claims that, while waiting for other events, he sprinkles salt into the mouths of inebriated people at night. In another drama, Saint Louis, the demon Pantagruel plays a similar role. He gives a monologue in which he describes in great detail how he spent the night with three young guys who had been partying all evening. Taking great care not to disturb them, he sprinkled salt in their mouths, and "Glory be to God, when they awoke they were more thirsty than before!" This portrayal of Pantagruel as a mystery-play demon is associated with the cosmic elements of water and salt as well as the grotesque picture of the body (open mouth, thirst, and intoxication) in Finally, he is connected with a motion that is completely carnivalesque: salt being thrown into an open mouth. These characteristics, which form the foundation of Pantagruel's persona, are all interconnected. Rabelais kept the conventional core in its entirety. It is important to note that Rabelais created Pantagruel amid the exceptional heat wave and drought of 1532. Men did in fact go about with their mouths open. Abel Lefranc is correct to assume that Rabelais' company often made jokes and curses about the tiny devil's moniker and his tactics for making people thirst. The atmospheric circumstances made this picture well-known. It's probable that Rabelais used Pantagruel's persona as a result of the drought.

The hideous figure and all of its distinguishing features are introduced right away in the opening chapter of Pantagruel. It explains the history of the enormous race Pantagruel is a part of. The land was soaked with Abel's blood after his death, making it very fruitful.

This first chapter's introduction is shown below:

Therefore, keep in mind that, if you use the Druid system of reckoning, I am speaking about the creation of the world, countless ages ago, and more than forty times forty nights ago. The soil, infused with the blood of the righteous, was exceptionally productive in all fruits for one year after Cain killed his brother Abel. Only three medlars were found in a bushel, but they were extremely huge and numerous. As a result, mankind remember that year as the year of the big medlars. This chapter's first body motif is just that. Its overtly carnivalesque characteristics are clear. According to the Bible, Abel was the first man to die, and his death restored the fertility of the land. The classic mix of birth and death is present in this situation. One of the oldest and most common motifs is death, the dead body, blood as a seed buried in the ground, and rising for new life. Another variation is death re-fertilizing mother earth, causing her to produce fruit once again. This variation often results in a blossoming of sexual imagery (of course, not in the limited, particular meaning of the term). Rabelais mentions the "sweet, much desired embrace of Mother Earth, which we call burial" in numerous places. Pliny, who paints a vivid picture of the earth's motherhood and describes burial as a return to her womb, is likely the source of this idea of a burial. (See "Natural History," II, 63.) Rabelais is prone to imagine this picture in all of its intricacies and variants, rather than in the high style [9], [10].

CONCLUSION

The birth of successive generations, a never-ending succession that terrifies the gods, ensures the passage of time. In his letter to his son, Gargantua mentions relative immortality, and Pantagruel also plans to get married and have kids. The ancient human body is said to be eternal metaphorically. As we've seen, the popular and joyous pictures in the Rabelaisian narrative take shape thanks to this alive and profound awareness. The focal point of this system of pictures is not the biological body, which just replicates itself in new generations, but rather the historical, evolving body of humanity. Thus, a new, tangible, and actual historical awareness not abstract contemplation about the future, but the live sensation that each man belongs to the eternal people who make history was created and gave expression in the horrific idea of the body.

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CHAPTER 11

ANALYSIS OF COPULA-BASED JOINT FLOOD FREQUENCY IN THE UPPER BLUE NILE BASIN, ETHIOPIA'S GUDER RIVER

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ABSTRACT:

In poor nations like Ethiopia, the univariate study of hydrological extremes is a well-established practice. However, a detailed knowledge of flood event characteristics, including volumes, peaks, times of occurrence, and duration, is crucial for the design of hydrological and hydraulic systems. This research examines the performance of four Archimedean copulas in the Guder basin in Ethiopia from 1987 to 2017 using copula functions for bivariate modelling of flood peak and volume characteristics. For study of their combined features, flood peak and volume were extracted using the theory of runs, with the truncation threshold set at the lowest annual maximum event. Results indicated that gamma and GEV-fitted flood peaks and lognormal-fitted flood volumes are the best univariate distributions with the greatest fitness on both variables. Based on graphical and quantifiable analyses, the Gumbel-Hougaard copula was determined to be the best match for the data out of four Archimedean copulas.

KEYWORDS:

Archimedean, Ethiopia, Hydrological, Univariate.

INTRODUCTION

In recent decades, topics relating to the development and effective use of water resources have received more attention from scholars than ever before due to the rise in water demand brought on by population expansion and industrial development. Everywhere in the globe, floods are a common natural calamity that have serious economic repercussions and result in human casualties . Therefore, it is essential to create models that provide precise estimates of the magnitude of such catastrophic events in order to achieve the building and maintenance of hydraulic structures like dams as well as to provide reliable evaluations of the danger of flooding. Univariate flood frequency studies, which focus largely on peak flows , are often used in practise to evaluate such magnitudes. These occurrences usually have varying degrees of linkage, in addition to the ambiguity surrounding their occurrence in both location and time. Therefore, performing a univariate flood frequency analysis might lead to an inaccurate assessment of the event's hazards. But according to a study of the literature, the majority of studies use a univariate approach rather than a more practical one that recognises the multivariate character of the underlying phenomenology. It is necessary to analyse these occurrences' simultaneous occurrence in order to better understand their probabilistic features in order to more accurately depict the risk involved . The copula function, a novel technique, has recently been extensively employed by researchers in the multivariate frequency analysis of hydrological phenomena [1], [2]. By combining several univariate marginal distribution functions, copula functions may be utilised to generate multivariate distribution functions that are not restricted by the restrictions of conventional bivariate distribution functions. Additionally, copulas are better able to depict the interdependence of the variables. As a useful tool for characterising the dependency structure between correlated data, copulas have been presented. Numerous studies have shown the adaptability offered by copulas in creating joint distributions. De Michele and Salvadori employed copulas for the first time in their hydrological research to analyse the frequency of rainfall. Copula functions were used by Naz et al. to study the flood at Tarbela Dam in Pakistan and create a system for predicting floods along the Indus River. The analysis of floods has also made use of another research. On flood

data from the Sava River in Slovenia, Siraj et al. examined 10 bivariate copulas from three distinct copula families. The peak and volume of the flood, as well as the peak and duration factors, were determined to be best represented by the Gumbel-Hougaard copula, while the peak and duration pair of factors were best represented by the student's t copula. To analyse the relationships between the three flood factors, peak, volume, and duration Ganguli and Reddy utilised a trivariate copula. The best option among Clayton, Gumbel-Hougaard, Frank, and the student's t copula has been chosen based on the goodness-of-fit and tail-dependence tests, as well as a graphical inspection. The student's t copula was determined to be the greatest match for their data. Recently, three flood components were examined at two different Chinese stations using the entropy copula indicated by another approach for a multivariate investigation of typically impacting factors.

Using the hydrographs of 68 flood episodes, Amini et al. utilised the vine copula structures for multivariate analysis of flood parameters in the Armand watershed, Iran. According to the research, the marginal distributions with the best fits for flood duration, peak discharge, time to peak, and flood volumes were Johnson SB, lognormal , log-logistic, and lognormal . They discovered that for the majority of the edges and nodes, the Frank copula had the best match. Using four families of Archimedean copulas—Ali-Mikhail-Hagh, Frank, Gumbel-Hougaard, and Cook-Johnson—Zhang and Singh looked at the correlation between flood peak, volume, and duration. The log-Pearson type III and the extreme values distribution type I were both used to analyse the margins. According to their findings, there are significant correlations between flood volume and length as well as flood volume and peak. They came to the conclusion that the variable dependency structure would be better explained by the Gumbel-Hougaard family. The conditional return period was also determined using the copula model. created a brand-new technique for computing bivariate design events that uses copulas to account for both simultaneous and nonsimultaneous occurrences of the variables in question. Different scholars employed copulas to analyse the frequency of floods . In the Yermasoyia watershed in Cyprus, Stamatatou et al. evaluated univariate and combined bivariate return times of floods that depend on several probability concepts. Using the annual maximum series and partial duration series techniques, the pair of peak discharge and the accompanying volume were computed and compared [3], [4].

Research indicates that just one thorough study, carried out by Haile in 2022, has ever been done on this subject. As a result, the uniqueness of this research in Ethiopia is that it offers important insights into a recently discovered field of study that might help to improve flood risk management tactics. A more accurate estimation of flood hazards, the discovery of sources of flood risk, and ultimately better flood risk management strategies can all be achieved through multivariate flood frequency analysis, which can model the intricate relationships between flood variables. Therefore, more study in this field has the potential to fill the data gap now present in Ethiopia and aid in the creation of efficient flood risk management policies and procedures. Therefore, the objective of this work was to develop a copula-based probability model for bivariate analysis of the 30-year flow of the Guder watershed. Numerous Archimedean copulas have been studied, including the Clayton, Frank, Gumbel-Hougaard, and Ali-Mikhail-Haq copulas. The copulas were contrasted using goodness-of-fit statistics, upper tail-dependence coefficients, and graphical analysis. In order to better understand the risk of flood occurrences, the main, conditional, and Kendall return periods have also been estimated for the river flow in the research region.

Description of Study Area:

Guder watershed is situated in central Ethiopia's southern Blue Nile basin and has a drainage area of 7011 km2. Between 7°30 and 9°30 N latitudes and 37°00 to 39°00 E longitudes, it may be found in the Oromia regional state. The districts included in the Guder watershed include Tikor Inclines, Ambo, Cheliyan, Dendy, Jima Rare, Mida Keng, Gojo, Guduru, Liban Katye,

Toke Katye, and Ababu Guduru. Its borders are the Mugger subbasin to the east, the Awash basin to the south, and the Fincham subbasin to the west. South of the towns of Ambo and Guder, in the highlands, the Guder River originates. The river discharges into the Abbey River and flows north to south. Hulka, Taran tar, and Debris Rivers are among of the Guder River's principal tributaries [5], [6].

DISCUSSION

This study's main objective is to use the copula approach and assess the outcomes. The marginal distribution functions for the individual variables were first established using various methods. This involves the study of the data and creation of flood characteristics , modelling extremes for the chosen parameters using threshold peaks, and ultimately figuring out the proper distributions for each relevant variable. The return periods for each variable were then estimated using the traditional univariate method. The joint distributions of the associated variable are represented by a copula. Therefore, it is crucial to look at how the variables are related. A graphical study of dependency may be carried out by using a scatterplot of the data, a scatterplot of the standardized rankings of the variables, and a Chi-plot. A rank-based assessment of each observation's location is shown against a measure of the Chi-squared test of independence in a Chi-plot. The dependency is positive if the converted data are dispersed above the area enclosed by the confidence interval of the Chi-plot. dependency metrics, such as Kendall's rank correlation coefficient and Spearman's rho, may be calculated to quantify the dependency between variables. The values connected to these measures may be determined under the null hypothesis that the association measures have a value of 0. The statistical hypothesis of independence is rejected if the result is less than the significance threshold. In the theory of copulas, especially Archimedean copulas, Kendall's tau is considered as the most significant measure of association since it is used to estimate the copula parameter. The inversion of Kendall's tau is one of the most used techniques for determining the Archimedean copula's parameter. This technique estimates the parameter using the connection between Kendall's tau and it that is presented. Different values of are obtained for different copula models for different copula models because this relationship is dependent on the copula functions generating function.

The methodology section's technique was used to assess the design variables that could be used in the analysis of hydraulic or hydrologic issues on the Guder River. Since both the flood peak and the flood volume matter in this situation, the copula technique would be more significant than the single-variable approach, provided the two variables are connected. To provide a bigger sample of severe occurrences than in the prior study, the threshold was determined in line with the partial duration series technique . After that, the flood volume V was calculated by identifying the flood volume that matched the selected flood peak occurrences. More precisely, for stations 1 and 2, the truncation line is chosen to be 40 and 60 m3/s, respectively; hence, flood occurrences are defined as daily stream flows of at least 40 and 60 m3/s. The daily stream flow data for the two sites are abstracted to provide 87 and 154 flood data, respectively. For station 1, 87 pairs of peak discharge and volume were recorded, with a mean interarrival time of 0.35 years. Station 2 has 154 pairings with a mean interarrival time of 0.20 years, in contrast shows the locations and scale parameters for the two variables at the two stations. After selecting the severe occurrences, a univariate flood frequency analysis was carried out. The datasets were submitted to a variety of probability models, with lognormal for flood volumes at both sites and gamma and generalized extreme value distributions for peak discharge at stations 1 and 2, respectively, providing the best match. The maximum likelihood technique, which will also be used to estimate the parameters of the copula , was employed to estimate the distribution's parameters. Following that, the distributions that gave a satisfactory fit to the data were identified using the Kolmogorov-Smirnov goodness-of-fit and graphical tests. The best-fit distributions were selected after running graphical and goodness-of-fit tests

and calculating K-S values for each acceptable model. Model parameters were estimated using the maximum likelihood technique. The univariate return times for 2, 5, 10, 25, 50, and 100 years were computed when an appropriate model had been found, and the results are reported. Only the peak discharge variable's estimated univariate return values change in the lower return periods [7], [8].

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Analysis of Variance:

Following the univariate analysis, a formal evaluation of the dependency between the pairs of variables under examination was carried out using Kendall and Spearman's correlation coefficient. Indicating the significant connection between the two variables, the first station produced Kendall and Spearman's correlation coefficient values of 0.60 and 0.79, whereas the second station produced values of 0.67 and 0.85, respectively 3 for station-1 and station-2, respectively, present the scatter plot of the pseudo-observations; this demonstrates a positive relationship of dependency between variables. The findings shown by the graphical data and also confirmed by the Chi-plot are validated by Kendall's and Spearman's rank-based nonparametric measures of dependency. The bulk of the values are placed above the area enclosed by the confidence intervals, as shown by the Chi-plot, demonstrating a substantial positive dependence between the two variables. Copula parameters are estimated using a nonparametric estimation technique, and copula-based bivariate flood frequency analysis of flood peaks and volumes are identified. For a combined flood frequency study, the four most frequent Archimedean copula families are evaluated as options. The Gumbel-Hougaard copula, Clayton, Frank, and Ali-Mikhail-Haq copula are among them. The allowable range of reliance provided by each possible copula through Kendall's value was tested in order to determine their viability. For each copula approach, the parameter predicted using Kendall's. AIC and KS techniques are used to assess how well actual data fits the hypothesized bivariate distribution produced by applying copula functions demonstrates how various copula functions for flood peaks and volumes are used to determine the AIC and KS values for bivariate distributions. The Gumbel-Hougaard copula was chosen as the ideal copula model for stations 1 and 2, taking into account both experiments. Based on this, the joint cumulative density function, conditional probability, and corresponding return periods are calculated for various combinations of flood peaks and volumes. Alternatively stated, the generating function is satisfactory if the plot agrees with a straight line passing through the origin at a 45-degree angle. The quantiles are equal, as seen by the 45-degree line. Otherwise, a new identification of the copula function is required.

Function of the Joint and Conditional Density:

Joint Cumulative Density Function, for starters. For stations 1 and 2, respectively, the Gumbel-Hougaard copula techniques are used to derive the JCDF of flood peaks and volumes, where u

and were determined using the corresponding marginal distributions of flood peak and volume. The contour lines show that one may acquire different occurrence combinations of flood peaks and volumes, and vice versa, given a constant occurrence probability of a flood event, which cannot be produced via a single-variable flood frequency analysis. 3) Joint Return Periods. These findings ought to be helpful for research on hydrological structure design. The quantiles derived from the fitted marginal distributions are used to estimate the and) joint return periods associated with the theoretical events with a peak equal to and volume equal to for univariate return periods T equal to 5, 10, 50, and 100 years. The findings show that whereas values associated with the Gumbel copula are higher than those associated with the Clayton copula, values are significantly higher. Additionally, it is clear that the disparity between the joint return durations associated to each copula is bigger the longer the return period. Consequently, the Clayton copula underestimates the risk associated with the and joint return period, as would be predicted given that it is not an extreme-value copula. This research therefore confirms that underestimating the risk might result from not considering the upper tail dependency in joint severe events modelling, 3) Cooperative Return Periods. The quantiles derived from the fitted marginal distributions are used to estimate the and) joint return periods associated with the theoretical events with a peak equal to and volume equal to for univariate return periods T equal to 5, 10, 50, and 100 years. The findings show that whereas values associated with the Gumbel copula are higher than those associated with the Clayton copula, values are significantly higher. Additionally, it is clear that the disparity between the joint return durations associated to each copula is bigger the longer the return period. Consequently, the Clayton copula underestimates the risk associated with the and joint return period, as would be predicted given that it is not an extreme-value copula. The use of or as the design criterion depends on what circumstances will cause the structure to be destroyed, according to Shiau et al. , who predicted this in relation to "OR" and "AND" cases and flood peak and volume. As a result, this analysis supports the idea that failing to consider the upper tail dependence in joint extreme events modelling can result in an underestimate of the risk, may be used to figure out the average time between occurrences when the flood peak or flood volume surpasses a certain threshold.

Salvadori suggested this method, which is now extensively utilised , when the flood volume and flood peak must surpass a particular size that would cause damage. The purpose of TK, according to the following justifications, is to address what seems to be a weakness in and. Different pairings of, for instance,,, and, located on the same level curve of a bivariate joint distribution, have the same joint probability, i.e., but they define various and partly overlapping critical areas. Due to the existence of endless OR critical zones with the same joint probability, it is impossible to choose between them . Salvadori introduced, which is based on the Kendall distribution KC and measures the likelihood of observing an event in one of the two distinct subregions defined by a level curve and identified by a different value of joint probability. This is done because it is incorrect from a measure theoretic perspective that there is no correspondence between each value and a distinct critical region. The contours for the combined return periods and illustrates how, given a return time, one may generate different combinations of flood peaks and volumes, and vice versa. For hydrologic engineers to manage and create flood control reservoirs and spillways where a design flood hydrograph is required effectively, these varied scenarios may be extremely helpful. According to earlier research the peak, volume, duration, and form of the DFH are its defining characteristics. One additional option on which the DFH should be chosen comes from various pairings of flood peak and volume values connected to a certain return period, let's say 100 years. Bivariate flood frequency analysis provides for a better selection of the most important case in accordance with a particular water resources planning, management, or design challenge, which is not possible with single-variable frequency analysis due to the variety of design flood occurrences. The copula-based distributions chosen for each set of correlated flood variables were used to calculate the conditional joint return periods. Equation was used to calculate the conditional

joint returns periods and of flood peak given flood volume and flood volume given peak based on the circumstances and.

For the aforementioned parameters, displays the conditional joint return periods for the Guder River at Stations 1 and 2. The data demonstrates that the kind of conditioning has a considerable impact on the conditional return period. By way of illustration, using the conditional return periods of the Guder River Stations-1 and 2, it is discovered that the return period for a given value let's say, flood peak is shorter when the conditioning is expressed in terms of a fixed value . In terms of a fixed volume value and a volume that is less than or equal to the fixed volume value, there were no appreciable variances for low specified flood volume levels. On the other hand, under these two circumstances, if a specific peak discharge value was high, substantial discrepancies were discovered. Additionally, higher discrepancies are achieved under the two circumstances if a longer specified value return duration is needed. Under various circumstances, the same stated value yields a decreasing return period trend. The correlation structure between flood peak and volume, which is positively associated, may be used to explain this. Because of the positive association, high specified discharge occurs less often under low conditioning volume than under high conditioning volume [9][10].

CONCLUSION

This work used a huge number of bivariate copulas, as well as several statistical and graphical tests, to perform a bivariate flood frequency analysis. The data samples were gathered using yearly maxima series and peaks of threshold methods, and as a further step, the associated univariate and bivariate return periods were assessed and contrasted. Overall, the findings were consistent with those of who showed that the link between univariate and joint return periods may be expressed as. The analysis of correlation in the two data samples showed that there was a strong association between the hydrological variables. It is important to note that although the relationship pattern altered when various sampling techniques were used, the return period estimates were not substantially different. Overall, the existence of connection between hydrological factors and the requirements of the current issues indicate to the need of building multivariate distributions, especially when dealing with design values. In order to better understand the importance of copula application in hydrological analysis, particularly in return period estimate, further study should be done.

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CHAPTER 12

SYSTEMATIC REVIEW OF PHYTOCHEMICALS USED IN CANCER THERAPY FOR PAIN MANAGEMENT

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ABSTRACT:

There is a need for additional therapeutic management alternatives since pain is a prevalent complication after cancer treatment. Although phytochemicals have been suggested as a potential pain treatment strategy, nothing is known about their practical use. This study's goal was to conduct a thorough evaluation of the scientific literature on phytochemicals' potential utility in treating cancer patients' pain during treatment. 32 full-text publications from a database search of 1,603 abstracts were suitable for further evaluation. For this systematic review, only 7 of these publications satisfied all inclusion requirements. In comparison to the control, the average relative risk for phytochemicals. In other words, while not statistically significant, patients treated with phytochemicals had a somewhat higher chance of successfully managing their pain throughout cancer treatment than patients treated with the control.

KEYWORDS:

Antibody, Metastatic, Phytochemicals, Therapeutic.

INTRODUCTION

More than 50% of cancer patients report experiencing discomfort. This information is based on a systematic evaluation of 52 research publications that cover 40 years of literature and include patients who have had curative treatment, are undergoing cancer therapy, are considered to have advanced/metastatic/terminal illness, and/or are at all stages of the disease. The complicated, multifaceted character of cancer pain, which involves several processes and targets, is one factor contributing to the low article inclusion rate in this systematic review . Stringent inclusion criteria were another factor contributing to the low article inclusion rate, especially in light of the complex nature and inadequate characterization of cancer pain. Even though phytochemical therapy has traditionally been used to treat cancer, it may be difficult to treat cancer pain in general . Historical folklore and phytochemical isolates with ill-defined chemical composition complicate the use of phytochemical therapy for the relief of cancer pain. The anti-inflammatory benefits of several plants and the phytochemicals from these plants have been researched . The dried fruit of the blooming plant Carissa carandas is one such. In this instance, a single plant rather than a particular phytochemical was looked at since it may contain multiple chemicals that are effective against pain.

In South African traditional medicine, a variety of herbs have also been utilised to relieve pain. However, there hasn't been a thorough scientific examination into any particular phytochemicals these plants could possess for the treatment of pain. These instances contrast with those of chemotherapeutic advancement [1], [2]. The development of innovative biologicals, including antibody therapy, for the treatment of cancer has been prompted by the demand for new chemotherapeutic agents with higher effectiveness and lower toxicity. Rituximab for the treatment of B cell-mediated lymphomas and leukaemias is one achievement of this trend. It has been shown that hepatic tumour cells may be made to undergo apoptosis and experience growth inhibition when exposed to an extract of Toxicodendron vernicifluum, commonly known as Rhus verniciflua Stokes and the Chinese lacquer tree . The waxy fruit peels, as well as several herbs and spices, contain ursolic acid, which has also been shown to cause melanoma cells to die in cell culture . There is evidence that phytochemicals may be used

as new chemotherapeutic drugs. It is taking some time to fully understand the molecular signalling pathways and other factors behind these discoveries . For instance, some naturally occurring agents have been shown to disrupt the STAT3 signalling pathway, which induces apoptosis in both haematological and solid tumour cells. Betulinic acid, butein, caffeic acid, and capsaicin are a few examples. However, additional areas of research, such as phytochemicals and other natural compounds , have been opened up as a consequence of the need for other treatments with this degree of efficacy for the control of chemotherapeutic pain . Epidemiological information from food intakes and in vitro testing is used to support the need for this inquiry. Even while research on using phytochemicals as cancer chemotherapy is scarce, research on using them to treat cancer patients' pain is even less developed. For the treatment of convulsions, sedation, and anxiety, specific extracts of the plant Swertia corymbosa have been isolated, identified, and shown to have dose-dependent therapeutic benefits in mice and rat models . Numerous traditional herbs and phytochemicals have also previously been studied for neurodegenerative illnesses including Alzheimer's disease at the level of in vivo tests and a few clinical trials . Our goal was to conduct a comprehensive evaluation of the scientific literature regarding the use of phytochemicals specifically for the treatment of pain in cancer therapy in human patients in light of these primarily preclinical outcomes. "Bioactive no nutrient plant compounds in fruits, vegetables, grains, and other plant foods that have been linked to reducing the risk of major chronic diseases is one common description of phytochemicals. Fung chemicals were also included for the purpose of this systematic review, as explained in the search technique below and the Discussion. The concept of pain management in cancer therapy took into account both the direct and indirect antinociceptive effects of pain from antineoplastic treatment on conditions such oral mucositis, burns, neuropathy, enteritis, and proctitis. Both complete plant products and particular plant extracts were able to be included in this systematic review because to the search approach used [3], [4].

Searches and Data Sources:

This systematic review adhered to the widely recognized Preferred Reporting Items for Systematic Reviews and Meta-Analyses standard. The National Library of Medicine's PubMed, Wolters Kluwer's, Elsevier's Scopus, and Thomson Reuters' Web of Science were all thoroughly searched. English abstracts were looked up from the start of each database to July. The controlled vocabulary and keywords used in the search strategy were phytotherapy, "phytochemical plant, and plants mush pain" and "nociception", and "cancer and "neoplas to find research on these substances. This search approach included case reports, case series, case studies, controlled trials, and comparative studies. Reviews, opinions, letters, and meta-analyses were not included. One reviewer reviewed all of the abstracts, and two reviewers identified any publications in human subjects that could be pertinent and read the entire texts of those articles. Studies that looked at the use of any phytochemical for pain control during cancer treatment in humans were eligible for inclusion. The only studies considered were interventional trials with controls. Abstracts and papers that were not accessible in English, as well as phytochemical derivatives, were not included. Response to phytochemicals in the control of pain in cancer therapy was the main result of this comprehensive study. These publications' quality was rated using the Cochrane Collaboration's approach for determining bias risk . This instrument, in short, comprises grading for the following types of bias: sequence creation, allocation concealment, participant and staff blinding, outcome assessor blinding, inadequate outcome data, selective outcome reporting, and additional forms of bias. Mikhail A. Dziadzko and Fabrice Heritier conducted the review of all full-text papers for inclusion based on this Cochrane Collaboration tool. The online systematic review tool Covidence was used to organise and carry out data abstraction. In order to determine the relative risk for each trial, the number of patients who had dichotomous pain outcomes was extracted and compared between the exposure and control groups. JMP was used to generate stacked bar charts, forest

plots, and statistical analysis. At a 95% level, all confidence intervals are presented. Three reviewers—Mikhail A. Dziadzko, Fabrice Heritier, and Bennett G. Childs—performed the final full-text paper evaluation [5], [6].

DISCUSSION

In the total of 7 full-text studies investigated , data for a distinct phytochemical are summarised . In a nutshell, a placebo was utilised as the control in 6 of the 7 investigations. The length of the study varied from immediately effective to 12 months. Oral, ointment, oral solution, and subcutaneous injection were some of the delivery options. The investigation conducted by Costa Fortes and colleagues only looked at the one fungochemical. No study on these six phytochemicals or one fungochemical was conducted in the United States, and none of them are known to have a psychoactive effect. Due to low methodological uncertainty and the difficulty to compute an appropriate relative risk, the one SAMITAL research by Pawar and colleagues was removed from the relative risk analysis . For all analysed trials, the average relative risk of phytochemicals compared to controls was 1.03 . In other words, even though it is not statistically significant, this relative risk shows patients treated with phytochemicals had a somewhat higher chance of successfully managing their pain throughout cancer treatment than patients treated with the control. A forest plot of relative risk for these 6 trials was created in order to visually examine the response of phytochemicals in the treatment of pain in cancer therapy. We found that there is a dearth of high-quality research material on the use of phytochemicals for pain control in cancer treatment . While we were able to show that using phytochemicals to treat cancer pain had a small therapeutic benefit, this benefit did not reach statistical significance, which is a result of both the low quality and small number of studies that qualified for systematic review inclusion. For all analysed trials, the average relative risk of phytochemicals compared to controls was 1.03 . No study on these six phytochemicals or one fungochemical was conducted in the United States, and none of them are known to have a psychoactive effect.

In the first database screening for this systematic review, almost 1,500 research publications were identified as possibly addressing the use of phytochemicals for managing pain in cancer treatment. However, only 32 research projects made it to the stage of eligibility screening for full-text articles. Only 7 of these research ultimately fulfilled the final inclusion standards. An elegant randomised, placebo-controlled, single-blind Phase II study design was used in the Pawar and colleagues' study of SAMITAL, an oral solution of three botanical extracts for the relief of oral mucositis brought on by chemotherapy and/or radiotherapy in oncological patients , despite the study's small size . However, this research was unable to be included into the relative risk analysis owing to low and methodological ambiguity. In general, these findings rendered it impossible to conduct formal efficacy score analyses for clinical practise recommendations using a standardised scoring system, such as the modified American Heart Association class and level of evidence or United States Preventive Services Task Force grade . Concerns about the calibre and thoroughness of current phytochemical literature and research related to the management of pain in cancer therapy are also raised by the absence of any research studies for any phytochemical from plants with potentially advantageous psychotropic effects, such as Cannabis sativa or Cannabis indica. The cannabis plant, which contains the psychoactive chemical tetrahydrocannabinol and the barely psychoactive chemical cannabinol has already been thoroughly studied for its potential use in cancer therapy and the management of pain . Since 1985, the Food and Drug Administration of the United States has authorised dronabinol , an isomer of THC. A synthetic form of THC called nabilone has also been authorised since 1985, albeit it is beyond the subject of this article. Nabiximols , a different THC-rich cannabis "extract," and pure CBD isolate are now being evaluated by the FDA for approval in the US . For instance, Phase III studies for Sativex began in 2006. However, it has been challenging to research the cannabis plant since it has been classified as

a Schedule I substance in the US since 1970 . The federal government and various states, many of which have legalised the substance for medicinal use, recreational use, or both, are now engaged in a heated debate over the use of the cannabis plant for pain relief. As a point of comparison, a number of studies on medicinal marijuana met the criteria for the 32 full-text studies that were evaluated for inclusion in the systematic review, but they were ultimately disqualified for one or more of the reasons listed in the Results [7], [8].

Through in vitro, in vivo, and human research, some of the molecular signalling pathways and other processes underlying marijuana's potential therapeutic efficacy in pain management in general have been partly revealed. The social and political controversies surrounding marijuana's position as an unlawful substance in the US and many other nations across the globe, however, are to blame for the lack of scientific rigour in many study articles claiming the therapeutic effectiveness of marijuana for the treatment of pain in cancer therapy . In the US state of Minnesota, where the Mayo Clinic's main campus is located, the production and distribution of medical marijuana were recently legalised at the state level. At least one of the two state-approved manufacturers is currently producing oral whole plant extracts that contain THC, CBD, other cannabinoids, and other potentially psychotropic chemicals from the Cannabis plant . For comparison, none of the other psychotropic phytochemicals achieved the threshold of more than 1 abstract among the 1,500+ study abstracts considered in this comprehensive review, and none were included for full-text examination. It is yet to be seen if any of the phytochemicals investigated in this systematic review will eventually be useful for the control of pain in cancer therapy . However, in the case of psychoactive phytochemicals, such as marijuana, extra social and political impediments to scientific inquiry must be taken into account.

Instead of using a disease-centric strategy for the treatment of medical condition, it is crucial to take into account the possible applications of phytochemicals from a holistic perspective on medicine. For instance, knowledge of cellular senescence has helped to partly explain the molecular signalling pathways and other processes controlling the normal ageing process as well as chronic disorders of ageing . Senescent cells can be directly targeted by tiny compounds, although they have not yet been discovered. There is a need to take into account the potential use of nonphytochemical fungochemicals in the management of pain in cancer therapy in addition to worries about the calibre and thoroughness of the current phytochemical literature and research regarding the management of pain in cancer therapy, as well as the particular case of psychotropic phytochemicals . For instance, research is ongoing to determine the potential antioxidant, immunostimulating, anti-inflammatory, antinociceptive/pain, and anticancer properties of the chaga mushroom , which has a long history of use as a nonpsychoactive medicinal mushroom . Accordingly, the 7 phytochemicals that were the subject of this systematic review are assumed to have largely nociceptive processes, although it is unclear how these mechanisms affect how pain is perceived. Limitations. The study has a number of restrictions. The findings of all systematic reviews are vulnerable to the biases and confounders of the results of the research papers on which these conclusions are based since they are "filtered information" at the top of the evidence-based medicine pyramid . In the context of the Cannabis plant , the term "phytochemical" or any of its variants is seldom used. Because of this constrained vocabulary, it is probable that this systematic review did not find any relevant papers to take into account . The statistical power and conclusions that may be drawn from any systematic evaluation of this topic are constrained by the dearth of high-quality research papers on the precise use of phytochemicals for pain control in cancer treatment. For each of the aforementioned reasons, further high-quality human research studies on the phytochemicals included in this systematic review as well as phytochemicals in general are required to assess the efficacy of these specific phytochemicals and/or plant extracts in the treatment of cancer-related pain [9], [10].

CONCLUSION

This systematic review identifies a dearth of high-quality research material on the use of phytochemicals to control pain during cancer treatment. The use of phytochemicals in the treatment of cancer pain, either generally or specifically, has not yet been shown to have a demonstrable therapeutic advantage. The psychotropic phytochemical-containing Cannabis plant is a clear example of this paucity of evidence, but owing to the social and political debate that surrounds this plant, it may just be a typical example of this issue. It's also important to think about how phytochemicals and non-phytochemical fluorochemicals could be used in anything from holistic treatment to the ageing process.

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CHAPTER 13

POPULATION CODE TO TEMPORAL CODE
USING A HOMOGENOUS CHAOTIC NETWORK

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ABSTRACT:

It is clear at this time that different parts of the nervous system use various coding techniques. While there is strong evidence that temporal coding is employed in diverse areas of cortex, primary afferent signals are often represented as spike trains utilizing a mix of population and rate coding. In the current research, it is shown that, under certain circumstances, a homogeneous chaotic neural network is capable of performing the conversion between these two coding schemes. It's interesting to note that this effect may be obtained without synaptic plasticity or network training.

KEYWORDS:

Asynchronous, Muscular, Stimuli, Synchronous.

INTRODUCTION

The nervous system encodes information via spike trains or spike train sequences. Since it is well known that the nervous system uses various coding schemes for transmitting information about stimuli, patterns, muscular commands, and other things, it is impossible to analyse information processing in the brain without understanding information coding principles and principles of conversion between different coding schemes. These coding systems are based mostly on two methods. Only their frequency or the groupings of neurons firing them matter in the first class of coding techniques; their precise relative positions on the time axis are ignored. The other coding techniques, on the other hand, use precise delays between each spike. These two groups of programmes will be asynchronous and synchronous, respectively. Asynchronous coding techniques come in a variety of forms and are often combined. Numerous afferent and efferent regions of the nervous system use rate coding. In this method, the number of spikes per unit time is used to describe the strength of a stimulus or instruction sent to a muscle. The most popular coding technique is this one. Population coding, another asynchronous coding technique, represents a stimulus as bouts of enhanced activity of a particular neural ensemble tailored to this input. It may be utilised to encode both the knowledge that a stimulus is there and how strong it is since there are many activated neurons. For instance, it is well-known that the middle temporal visual region of monkeys' brains encodes the travelling direction of a visual picture as activity of the corresponding neuronal ensembles. When the presence and/or intensity of a stimulus are represented by an increase in firing rate in a particular population of neurons, this is known as rate and population coding. This system will be known as rate/population coding. One particular variation of this approach, known as "position coding," codes a stimulus' numeric parameter according to the location of the ensemble's busiest neurons. When compared to rate coding, it was noticed that this kind of coding had a number of benefits [1], [2].

The foundation of synchronous coding, also known as temporal coding , is the hypothesis that information about inputs may be encoded in the exact relative timing of individual spikes within spike trains released by various neurons. Different representations of this idea are possible. A consistent combination of spikes released by specific neurons with set spike lags relative to other spikes may be used to indicate the existence of a stimulus . Continuous value may be represented as the time delay between two spikes, the phase difference between two

spike trains, or the phase of the spike relative to a global synchronising signal. Hippocampal CA1 pyramidal cells, for instance, use their firing phase in relation to theta rhythm to register body spatial position . Phase coding is another name for this coding technique. The widespread use of temporal coding in the brain is shown by the fact that the temporal resolution of the neural code often has millisecond order of magnitude . This information coding system is presupposed by the most popular synaptic plasticity model, spike-timing dependent plasticity . This coding strategy is also naturally used as the foundation for models of working memory based on the neuronal polychronization phenomenon . Please take notice that we will only be discussing the spatiotemporal variation of temporal coding in this study.

Currently, it is clear that various parts of the nervous system make use of various information coding techniques. Primary afferent data encoded using rate- or population-based methods is sent to the regions of the brain where temporal coding is often employed for processing. But once again, orders to the muscles should be sent as rate-coded impulses. Furthermore, it is very likely that components utilising different coding schemes will be used in future spiking neural network -based intelligent systems and devices, such as those used in robotics. SNNs that serve as converters between various information coding formats should thus be an essential component of both these gadgets and the nervous system. Contrary to the extensive body of research dedicated to information coding in SNNs, remarkably few publications have taken into account conversion between various coding schemes. For instance, it was addressed in how cortical bursting neurons might convert the phase information included in perfectly timed spike sequences into a signal that was encoded with a rate. In , the relationship between rate and phase coding schemes in hippocampus pyramidal neuron ensembles and translation from one to the other were investigated.

The issue of what sort of networks may translate from rate/population coding to spatiotemporal coding seems to have received little attention up to this point. Izhikevich presented a general strategy to solving this issue in respect to so-called polychronous neural groups . According to the theory, polychronous neuronal groups, which exist or emerge spontaneously in a chaotic neural network, carry out required conversion by firing spike trains with exactly duplicated delays between individual spikes. To the best of my knowledge, neither this study nor the later publications on polychronization explored particular circumstances under which this conversion may be realised or published experimental proof of its realisation. The study described here was motivated by achieving these objectives. Although the present work also uses the polychronization effect as its foundation, unlike , it is demonstrated there that the network performing the conversion from rate/population coding to spatiotemporal coding may consist of leaky integrate-and-fire neurons, which are much simpler than the neuron model used in , may not be plastic neurons with an absolute refractory period, one of the most basic and popular neuron models, were employed in this study [3], [4].

The network is made up of both excitatory and inhibitory neurons. Only excitatory or inhibitory synapses on other neurons are attached to the axons of excitatory and inhibitory neurons, respectively. It is crucial that the combined activity of a significant number of presynaptic neurons lead to the production of postsynaptic spikes. We assume that the threshold membrane potential value is always equal to 1 in order to utilise dimensionless units. The maximal excitatory synaptic weight of 0.19 was chosen to suit the aforementioned requirement. Each synaptic weight was chosen at random using a uniform distribution between 0 and 0.19. Additionally, inhibitory synapse weights were given using consistently distributed, randomly generated values. While the numbers of inhibitory and excitatory neurons remained constant, the value of the maximum inhibitory weight was utilised as a regulator essential for maintaining the balance of excitation and inhibition in the network. In all of the tests, we specifically employed the network made up of 700 excitatory and 300 inhibitory neurons. The network enters a state of persistent self-sustaining activity with a very high firing frequency when there

is a little, insignificant input signal or when spontaneous firing occurs seldom. Great numbers immediately inhibit the network's response to any outside signal. There is a certain value at which self-sustaining network activity is always impossible for any given network design. We chose a figure that was just a little bit greater than this criterion. It matched in our situation. Spike propagation times between neurons were in the physiologically relevant ranges of 1–10 ms for excitatory connections and 1-3 ms for inhibitory connections. Below is a consideration for setting the spike propagation delays.

DISCUSSION

The network shouldn't have any a priori structure that takes into consideration the characteristics of the input signal for the sake of generality. Since all of the neurons in the network are of the same kind and all connections between those types of neurons have the same distributions of weights, delays, connection probabilities, and other properties, the network under consideration actually lacks any intrinsic structure at all. Additionally, a neuron's axon and synapse can never be linked. An array of the network's input nodes serve as the network's source for receiving external signals. They link to neurons by synapses, either excitatory or inhibitory. Neurons receive the signal composed of noise and stimuli represented as brief episodes of high frequency spiking of specific groups of input nodes via these connections, which we shall refer to as afferent connections. There were 1000 input nodes overall, which remained constant throughout time. Similar to neurons, there were 700/300 input nodes with excitatory and inhibitory functions. For each neuron, sets of presynaptic neurons and input nodes were chosen at random, provided the aforementioned requirements are satisfied.

Numerous SNN computer simulation studies demonstrate that the distribution of synaptic delays has an equivalent role in dictating network behaviour as the distribution of synaptic weights. To prevent the emergence of the potent permanent global oscillatory network activity that can suppress network response to external stimuli , it is crucial that the propagation delay of inhibitory connections would be substantively less than that of excitatory connections. However, if this criterion is met, the precise distribution of inhibitory connection delays has little impact on the network's characteristics. On the other hand, it was discovered that the choice of excitatory connection delays was crucial, leading us to give it greater thought. As was already indicated, PNGs play a crucial part in our method in realising the conversion of rate/population to temporal coding. The usage of SNNs artificially enhanced by possible PNGs owing to specifically adjusted excitatory propagation delays was suggested in . In particular, connection delays were made proportional to the spherical distance between the linked neurons and excitatory neurons were seen as being distributed at random spots on the surface of a sphere or N-dimensional hypersphere. This distribution of delays results in a much higher number of PNGs than a distribution of delays that is completely random because PNGs are distinguished by a large number of short pathways between the same pair of neurons such that the total delay in every path is similar. In this study, we adopted 4-dimensional spherical neuron placement, which is similar to . Experimental findings that are discussed in the next section support the significance of this decision [5], [6].

The input signal was made up of noise and a series of other stimuli. Every stimulus had a duration of 30 ms and was provided after the network had responded to a prior stimulus that had entirely faded away . Each stimulus consisted of a series of randomly produced spikes coming from a certain set of input nodes. In comparison to the background noise, the stimuli had much greater spike frequencies. The LIF neuron model has the benefit of being relatively straightforward. The membrane potential decay constant and the duration of the refractory period are the only two factors in the model of its soma. The former sets an upper limit on the firing frequency and is often set to a few milliseconds. We choose ms, which specifies how long it takes for incoming presynaptic spikes to combine with one another to form a

postsynaptic spike. This metric varies across various types of neurons , but it certainly cannot be particularly good in PNG-forming neurons as their PNGs are dependent on very precise firing timings. We changed it to 3 ms because of this. This table illustrates a further crucial aspect of the proposed network pertaining to the function of inhibitory neurons. These neurons shouldn't prevent the network from responding to outside stimuli, but they should effectively stop the network from continuing to function once the stimulus has ended. To do this, afferent impulses substantially block the inhibitory neurons, preventing them from firing during stimulation. They only have three nonafferent inhibitory synapses, compared to the 10 that excitatory neurons have, therefore their mutual inhibition is significantly lower than their influence on the excitatory neurons. As a result, the inhibitory neurons start firing heavily just after the stimulus ends, which suppresses the activity of the whole network.

Let's go back to the project's main objective now. We may see that particular populations of the network's input nodes fire more often when the input signal is present. According to our theory, a stimulus is recoded to temporal form if each presentation of the stimulus causes the activation of a PNG that is distinct to that stimulus. This is because neurons in an active PNG fire in a precise, orderly sequence. In order to achieve our aim, we must thus discover a solution to the challenge of locating PNGs in the network, more specifically, the PNGs unique to the provided patterns. There are essentially two distinct methods for determining PNGs within a neural network. The first approach is based on an examination of network structure elements such synaptic delays and weights. To identify reliable recurrent time-locked spike sequences connected to active PNGs, the second technique analyses recordings of neurons' firing rates. We used the second strategy but utilised a different PNG detecting technique [7], [8]. In my language, the sequence defines PNG. PNGs have only excitatory neurons. Let's think about the stimulus. Let there be a collection of pairs that correspond to all spikes that were released prior to the introduction of the subsequent stimulus. If a PNG with selectivity 1 was discovered for each stimulus, the recoding procedure was deemed successful. Every PNG's size and the intensity of its response to the related stimulus were recorded . The latter value indicates the smallest portion of the PNG that becomes active upon stimulus presentation. Additionally, it's critical to understand the degree of independence between these PNGs and how a neuron's affiliation with one PNG affects the likelihood that it will be found within another PNG. If PNGs are independent, the network has the informational capacity to transform a broader variety of inputs without sacrificing accuracy. Additionally, individual PNGs are less comparable in the case of several stimuli, allowing for more accurate detection of the encoded stimulus. We employ groups of neurons that belong to two PNGs to describe the level of independence between them. The size of the intersection of and equals about if the PNGs are independent, where is the total number of excitatory neurons. We use the ratio of the true size of their intersection and this number as a proxy for the degree of reliance between two PNGs. The estimated number's closeness to 1 is a sign of their independence. 100 presentations of each stimulus were used in each of the studies to determine PNGs and assess their properties. The following portion of this article discusses the experiments' findings. The number of distinct stimuli, strength of stimuli, and signal/noise ratio were changed in the studies mentioned. Only one stimulus had a constant duration of 30 ms, which is about the same as the shortest stimulus that live brain systems can recognise. The major objective of these tests is to show that the network described in the preceding part is capable of carrying out the intended conversion and that the effect is stable and can be seen under a variety of circumstances, rather than simply for a carefully crafted specific signal. Here we are not concerned in the precise dependencies of conversion features on signal parameters, coupling impact of parameters, and so forth. It is perfectly adequate to employ a star experiment design scheme beginning from some point and altering individual parameters independently. The initial conditions were 10 stimuli, 100 input nodes per stimulus, a stimulus spike frequency of 300 Hz, and a background noise frequency of 3 Hz . The effects of changing various parameters are taken into account in the following subsections. The number of distinct stimuli used in the studies ranged from 3 to 1000. The

conversion was effective in every experiment; a PNG with selectivity equal to 1 was discovered for every stimulus.

The most surprising finding is that conversion quality does not significantly rely on the quantity of converted stimuli, even when there are more excitatory neurons in the network than there are converted stimuli. The polychronous groups carrying out the conversion had an average size of roughly 130. After each presentation of the transformed stimulus, at least 20–25% of the corresponding PNG is activated. Even though all of the points on the bottom plot are just a little bit above 1, all of these PNGs are essentially independent from one another, which implies that a neuron has a little bit more of an opportunity to enter one PNG than another. However, the network could convert successfully a number of stimuli that was significantly greater than the number of its neurons, as evidenced by the proximity of the average relative PNG intersection to 1 in all experiments like a unit with a sigmoid transfer function in the case of uncorrelated presynaptic activity. When presynaptic spikes are few, it is quiet , and when presynaptic spikes are common, it fires at the highest frequency allowed by its refractory period. Transfer between these "nothing" and "all" states might be more or less abrupt depending on how quickly the membrane potential decays and how much of the average membrane potential is contributed by each presynaptic spike. In our scenario, the sigmoid resembles a step function when is short and the average synaptic contribution is less than 0.1 . For instance, by lowering the stimulus spike frequency to 100 Hz, we saw that a significant portion of stimulus presentations failed to elicit a response from the network. When we reduced the number of input nodes per stimulus to 30, the same result was obtained. Naturally, the network cannot function as a converter in these circumstances. Using more complicated neuron models with threshold membrane potential adaption or based on homeostatic synaptic plasticity may help the network's capacity to convert weaker inputs. On the other hand, raising stimulus intensity by expanding the group of input nodes that correspond to a single stimulus simply enhances conversion quality. Even though certain PNGs tended to stay together under this condition, trials with 300 input nodes per stimulus yielded PNGs with absolute selectivity for all stimuli. The response intensity of these PNGs was also much larger than that for experiments with 100 input nodes per stimulus. The relevant information is included.

In the most recent set of studies, we altered the intensity of ambient noise between 1 Hz and 30 Hz. It was pointless to conduct studies with noise intensities greater than 30 Hz since, under these circumstances, the network's inhibition level became inadequate and the network displayed unceasingly high activity. These studies' findings indicate that the conversion mechanism is relatively noise-stable. Despite the fact that PNGs with absolute selectivity were discovered for all stimuli in all experiments, conversion under conditions of strong noise has lower quality in terms of PNG response strength and degree of PNG independence. The finding that synaptic plasticity is not essential for reaching our aim may have been the most surprising finding of this research. In reality, Izhikevich the person who coined the word "polychronization" used synaptic plasticity in his research both the long-term and short-term varieties. In a sea of other chaotic connections, plasticity helps to draw attention to the comparatively uncommon neuron connections that make up PNGs. We might speculate that since the proportional number of PNGs is much higher in our situation due to the specific selection of excitatory synaptic delays stated above, the beneficial impact of plasticity is less significant. We conducted studies identical to the ones discussed above, but with randomised values of delays in excitatory connections, in order to verify this idea. The network was made entirely chaotic by randomly permuting all of the excitatory synapses' delays after it had been built following the criteria outlined in the section above. PNGs were found in similar circumstances, but their selectivity was lost. We assessed a portion of the stimuli for which selective PNGs were discovered in order to quantitatively show it. It displays the values of this parameter for various stimulation counts. The experiment was run ten times for each amount of stimuli. From the perspective of our selection criteria, we can see that only the simplest

experiment using three separate stimuli was effective. Understanding why the observed dependency is not monotonous would be intriguing, but a thorough examination of the characteristics of truly chaotic networks has little bearing on the core topic of this study. Additionally, it should be mentioned that the input signal simulation employed in this study was quite basic; it's probable that future research, in which we want to deal with more realistic sensory signals, may call for the incorporation of certain types of synaptic plasticity in my model. This study's main goal was to show how a simple homogeneous SNN may transform a signal from a rate/population coding form to a temporal code. The creation of a software model with a sufficiently rich informational environment for the studied SNNs and replication of the reported results under these more realistic conditions, however, should come next if this work is to be seen in the context of research efforts focused on simulation of integration and processing of multimodal real-world sensory information flows. Because working memory processes based on PNGs imply temporal coding of memorised stimuli, it would enable adoption of these mechanisms as the next layer of the overall SNN-based information processing system [9], [10].

CONCLUSION

Thus, it was shown in this study that under some circumstances a homogeneous, chaotic network made of basic LIF neurons may transform a signal encoded using a population- or rate-based scheme into a form based on temporal coding. It is significant because many elements of the central nervous system employ one or both of these two types of information coding. It's intriguing that effective recoding may occur without synaptic plasticity or learning. Additionally not required is the existence of a global synchronising signal that propagates across the whole network. According to my method, the process of recoding entails the selective activation of a polychronous neuronal group that is tailored to the given stimulus and encoded using a rate/population coding scheme. Due to special selection of propagation delays in excitatory interneuron connections, in which these delays have values proportional to distances between the neurons as if they were placed at random points of an imaginary sphere , it is imperative that the network be enriched by potential PNGs. Because inhibitory neurons play a crucial role in this construction, it is crucial to choose the right number of inhibitory synapses for excitatory and inhibitory neurons, their weights, and propagation delays . This will allow the network to respond to stimuli with a strong network response while preventing unchecked excitation growth that would otherwise result in permanent senseless activity.

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