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MULTIPLICITY OF VOICES: A BAKHTINIAN READING OF JOHN CROWLEY'S *THE TRANSLATOR*

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Bu tezde, çağdaş Amerikan yazarlarından John Crowley'nin *The Translator* ("Çevirmen") adlı romanındaki "ben-öteki" ilişkisi Bakhtin'in temel kavramları doğrultusunda yorumlanarak açıklanacaktır. Diğer bir deyişle, bu tez, çok sesliliği (*polyphony)*, diyalojizmi (*dialogism*), çok anlamlılığı (*heteroglossia)* ve bu nedenlerle olumlu bir tamamlanmamışlığı (*unfinalizability)* barındıran *The Translator*'ın Bakhtinci bir incelemesidir. "Ben-öteki" ilişkisi, sadece bedensel bir farklılık barındırmaz, dil, kültür, ideoloji gibi farklılıkları da içerir. Söz konusu romanda, Soğuk Savaş yıllarında Amerika'yı ve Rusya'yı temsil eden iki karakter olan Christa ve Falin; cinsiyet, yaş, eğitim düzeyi, dil, kültür, ideoloji, kişisel ve toplumsal tarihçe ve deneyim bazında karşıtlıklar içermesine rağmen, şiir ortaklığında diyalojik bir ilişkiyi geliştirerek, birbirlerini oluşturmaya ve yeniden oluşturmaya başlarlar. Bir düzlemde şiirin, diğer düzlemde ise çevirinin olduğu bu şiir ve şiir çevirisi ortaklığına, Falin de Christa da kendi farklı deneyimlerini, farklı seslerini getirirler. Bütün düzlemler her iki karakteri, yeniden ve yeniden oluşturur. Bakhtin böylesi bir ilişkinin diyalojik olduğunu ve bu ilişkinin taraflarından birinin fiilen yokluğunda bile sürdüğünü, yok olan kişinin etkilerinin diğer kişide yankılandığını, hem karşıtlıklar hem de benzerlikler üzerine kurulan ben-öteki ilişkisinin olumlu bir tamamlanmamışlık barındırdığını belirtir. *The Translator* Christa'nın Falin'le olan kısa süreli ilişkisinin çok sesliliğini, diyalojik karakterini, çok anlamlı katmanlarını tamamlanmamışlığını diller ve kültürler arası geçişlerle ortaya sermektedir.

Anahtar Kelimeler: John Crowley, *The Translator*, Mikhail Bakhtin, ben-öteki ilişkisi, diyalojik, heteroglossia, polifoni, kronotop, ideolog, karnavalesk, tamamlanmamışlık, dışarıdalık.

ABSTRACT

Doctoral Thesis

Multiplicity of Voices: A Bakhtinian Reading of John Crowley's *The Translator*

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This dissertation aims at exploring and analyzing the self/other relationship in the contemporary American writer John Crowley's *The Translator* by Bakhtinian concepts and phraseology. In other words, this dissertation is a reading of *The Translator* through the perspective of Bakhtinian polyphony, dialogism, heteroglossia, and a positive unfinalizability. The self/other relationship does not only evoke a bodily difference, but rather includes the differences of language, culture, and ideology. The bond between the two characters, Christa and Falin, representing America and Russia during the Cold War years, who are their opposites in terms of gender, age, education, language, culture, ideology, personal and public history and experience, constitutes a dialogical relationship based on poetry, by which they reconstruct each other forever. Both Christa and Falin bring their own experiences and voices to this partnership of poetry and translation which eventually leads to the (re)construction and (re)shaping of their own selves. According to Bakhtin, such a relationship is dialogic embodying a positive image of unfinalizability and the self/other relationship lasts as long as the voices of each self echo in the other's imagination even in the absence of the participants. *The Translator* demonstrates the polyphonic, dialogic, heteroglot, and unfinalizable nature of the short-lived relationship between Christa and Falin in interlinguistic and crosscultural exchanges.

Key Words: John Crowley, *The Translator*, Mikhail Bakhtin, self/other relationship, heteroglossia, dialogism, polyphony, chronotope, ideolog, carnivalesque, unfinalizable, outsideness.

MULTIPLICITY OF VOICES: A BAKHTINIAN READING OF JOHN CROWLEY'S *THE TRANSLATOR*

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INTRODUCTION

Starting from the 1960s, both the history of the United States of America and that of the world mark a shift in inter-related political occurrences, cultural trends, literary studies and translation studies. After WWII, the United States and the Soviet Union emerged as the two superpowers of the world. Because of not negotiating the configuration of a post-war world and of the deeply-rooted mutual suspicions, they were engaged in an expanding struggle for global supremacy. However, the potential for mutual nuclear annihilation was the most crucial threat that forced each party to reconsider its strategies. Since both sides were afraid of the consequences of a hot war, they fought through rather smooth military clashes, diplomatic bargains, economic strategies, and propagandas, but mostly used words as weapons. Briefly, the Cold War was the period of competition, tension, military buildup, still political battles for support, proxy wars, and conflict between USA and USSR and their respective allies from the mid-1940s until the early 1990s. Identifying USSR as an "enemy," USA rejected the Russian ideas and ideals of socialism and communism. Americans were haunted by the nightmarish fears related to the destructive threat that the nuclear bomb embodied.

In addition to the paranoia of war, several major and crucial incidents such as the Vietnam War, the Cuban Missile Crisis, social and political upheavals, international trade and competition, foreboding signs of economic crisis, overpopulation, mass urbanization, antiwar and liberty activities, women's and racial/ethnic equality groups, ecological movements, new spiritual trends, rapid advancements in science and technology, advanced weaponry, the fear of the betrayal of atomic secrets, the usage of drugs, . . . etc. created a chaotic universe and motivated writers, thinkers and artists to quest for alternative definitions, perspectives, settings and meanings in order to confront and challenge social and cultural norms. "There was a renewed emphasis on chance, difference, impermanency, a new willingness to see the new artistic object as a shifting, discontinuos, part of the flux and variety of things" (Gray 558). In literature, speculative fiction, science fiction, fantasy, experimental and alternative historiographic fiction are among the common modes of alternative, radical,

subversive and confrontational writings that provide criticisims and depictions of the changing world and destroy or transcend the taken-for-granted assumptions or prejudices of the readers.

In literary theory and criticism, especially translations of non-English texts broadened horizons and helped fostering new perspectives, and arguments. In addition, theories of translation changed from merely discussing the issue as a linguistic one towards discussing it as a cultural incident, for translation is not only the transaction of linguistic equivalences but also a helpful tool in the communication and transformation between cultures in a globalizing but at the same time fragmented world. Two major approaches to analyze narratives dominate the 1960s and early 1970s: structuralism and poststructuralism. Structuralism analyzes the narrative by examining its structure through Saussure's sign system (which claims that the independent signifier is superior to the signified), and post-structuralism analyzes the narrative by inverting or rejecting the structuralist principles (by claiming that the signifier and the signified are inseparable but are not united). Meanwhile, modernism was changing into postmodernism "with its resistance to finality or closure, to distinctions between 'high' and 'low' culture, to grand explanations and master narratives—and to the belief that there is one, major or monolithic truth to be apprehended in art" (Gray 558). The postmodern ideology reflects the characteristics of individuals in "its preference for suspended judgments, its disbelief in hierarchies, [and] mistrust of solutions, denouements and completions" (Gray 558).

John Crowley[1], the American writer, in his *In Other Words*, calls the Cold War years "the Former End of the World . . . when a terrible doom hung over all of us, one that could drop on us at any moment, without warning or almost without warning" (1). Crowley has captured and successfully reflected the chaotic zeitgeist dominating the universe since the 1960s in his novel entitled *The Translator* (2002) in which the Cold War atmosphere is the larger background of the story. The novel offers a "moving, profoundly unsettling spectacle of characters confronting the

[1] For a brief introduction on John Crowley's career, see Appendix 1.

hidden secrets of the universe, learning that the world is larger, deeper, and infinitely stranger than experience has led them to believe" (Sheehan 383).

This dissertation aims at exploring and analyzing the self/other relationship in the contemporary American writer John Crowley's *The Translator* by Bakhtinian concepts and phraseology. In other words, this dissertation is a reading of *The Translator* through the perspective of Bakhtinian polyphony, dialogism, heteroglossia, and a positive unfinalizability. The self/other relationship does not only evoke a bodily difference, but rather includes the differences of language, culture, and ideology. The novel provides valuable insights into the ways in which Crowley configures the self/other relationship, and it can be read from a Bakhtinian perspective since Bakhtin also discusses the self/other dichotomy by his illuminating thoughts on the relationship between language and selfhood. Crowley's novel depicts finding one's self through the other's being, worldview, ideology, and specifically language.The plot revolves around the translation of poetry from Russian into English at a time when these languages are the cultural and linguistic markers of the two superpowers of the era, the 1960s.

The Translator chronicles the coming-of-age of Christa Malone, the teenager daughter of Marion and George Malone, and the younger sister of Ben to whom she has a passionate commitment. Ben is the first figure of significance in Christa's life, but the relationship between the two is not a reciprocal one. Rather, Christa gradually develops a dependence on her brother and is exhausted by the fear of losing him. Christa's relationship with Ben marks the beginning of her engagement in writing poetry. Her fears kindle her talent for poetry, which becomes her way of embodying her attachment to Ben. When Ben joins the army and re-enlists in Vietnam, her fears are actualized. She collapses, suffers from an acute depression, and gets pregnant in order to get revenge on her brother. She is banished to a convent school where she loses her baby right after its birth. The second phase in her life comes with Falin, the Russian exile poet who teaches poetry, whom she meets at college. Falin completes her existence not only by replacing Ben but also by encouraging her to restart writing poetry, which she had given up after Ben's obscure death. The relationship between Christa and Falin is a reciprocal and complementary one. As she helps him translate his poetry into English, she brings her knowledge of the nuances of the English

language and Falin reveals how he had to employ the nuances of Russian especially under very strict political conditions. In the meantime, their relationship steadily turns into a love relationship. Due to the threats of Cold War, Falin disappears mysteriously but even in his absence Christa survives as he helps fulfil and complete her, because by encountering the other expressed in the richness of his native language, she learns the connection between love and language.

After the publication of *The Translator*, various reviews were published on the journals and in the book sections of local newspapers or literary and cultural magazines, such as the *New York Times Review*, *Seattle Weekly*, *Village Voice,* and *Tribune-Review*, among many others. These reviews have approached the novel from different viewpoints, focusing either on the social, historical, and psychological aspects of the novel or on the functions of poetry and translation.

The reviewers who read the novel from a social, historical or psychological perspective either discuss the impacts of the Cold War on the characters or the relationship between these two seemingly opposite characters. As such, some of the reviewers consider the novel as a depiction of border crossing, as it narrates passing from childhood to adulthood, from USSR to USA, and from fiction to fact. For instance, for Dan Bogey[2], "Crowley's exquisitely subtle writing transports readers through the shadow lands between childhood and adulthood, through the cultural differences between Russia and the United States and through the filtered lens of poetry and the harsher reality of the evening news." A majority of the reviewers read the novel as a historiographic fiction because the novel is set in the Cold War years, and has a detailed historical and political content. Moreover, according to John Reilly[3], through the presence of Falin, the Russian poet, "the apocalyptic logic of the 20th century can be confounded." Another group of reviewers focus on how a teacher-student relationship turns into a love relationship as the novel is a tale of a love affair between a young American female student and an old Soviet male

[2] Dan Bogey's review is for the *Tribune-Review* and it is available online at: http://www.pittsburghlive.com/x/pittsburghtrib/s_15860.html
[3] Writer and editor John Reilly's review is available online at: http://www.johnreilly.info/tt.htm

teacher/exiled poet. As such, Howard Norman[4], emphasizes the hypnotic effect of Falin on Christa. For him; "[t]hough he is perhaps too composite a character (his historical status as Russian Poet is more defined than his actual nature), Falin remains an inventively serviceable representative of exile, emotional disenfranchisement and the severe melancholy of the Russian soul."

In addition to the social, historical, and psychological aspects, the novel provides a ground to discuss literary theories of poetry, theories of translation, and the translation of poetry. A significant number of these reviewers take poetry into consideration. For instance, Miriam Wolf, in the review entitled "Love and Language Make Poetry,"[5] calls attention to poetry that functions like a character; as such, the novel "is steeped in appreciation for words and belief in their transformative power." The novel reveals how poetry, even though it is banned, is important and powerful enough to change the course of history. For Roger Downey[6],

> the reader discovers that young Christa Malone is not the only translator referred to by the novel's title, and that her translating the poems of exiled poet Innokenti Issayevich Falin from Russian to English is only part of another mysterious translation taking place, in which the crafting of poetic metaphor on a page can divert the course of history.

Laura Miller[7], points out how convincingly Crowley created poetic voices for Falin and Christa. For Richard Eder[8], Crowley uses poetry so effectively that in the first half of the novel, poetry becomes a metaphor of salvation, whereas in the second half, poetry becomes a metaphor of strategic deterrent. Some of the reviewers discuss the function of translation in the novel. For example, Ron Charles[9] praises Crowley's

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[4] Howard Norman writes for *The Washingon Post* and his review is available online at: http://www.washingtonpost.com/ac2/wp-dyn?pagename=article&node=&contentId=A276-2002Mar21¬Found=true

[5] This review is published on the *San Francisco* Chronicle and it is available online at: http://articles.sfgate.com/2002-03-24/books/17534267_1_translator-real-love-enduring

[6] This review is published in *Seattle Weekly* and is available online at: http://www.seattleweekly.com/2002-04-10/arts/practical-magic.php

[7] Laura Miller is the cofounder of Salon.com, the online arts and culture magazine. Her article is available online at: http://www.salon.com/books/review/2002/03/21/crowley/index.html

[8] Richard Eder's review is published in *The New York Times* and it is available online at http://www.nytimes.com/2002/03/13/books/books-of-the-times-a-poet-far-from-home-manages-to-save-the-world.html

[9] Ron Charles' review is published in *The Christian Science Monitor* is available online at: http://www.csmonitor.com/2002/0321/p15s02-bogn.htmlb

"depicting the process of translation as a kind of lovemaking." John Reilly[10] expresses that "[a] fair amount of this book is about the difficulties of translation from one language to another, about whether a poem in translation is really the same poem. This being a John Crowley novel, however, we soon learn that translation is only a metaphor for the interface of worlds."

In addition to these aspects, some of the reviewers read the novel according to their already established expectations from Crowley who is known to be a fantasy writer; thus they discuss the novel in terms of fantastic and religious elements. Crowley has puzzled his readers because, *The Translator* marks a shift in his genre preference; unlike his earlier fiction, this novel is not a science fiction nor fantasy, the two genres by which Crowley has gained his reputation, but a more realistic narrative. The novel includes a minor and not overt fantasy element, an angel that Falin's poetry talks about, but Crowley uses it as a metaphor. For instance, Elizabeth Hand's review published in the *Fantasy and Science Fiction*[11], provides a rather religious reading of the novel considering it as "a record of Gnostic decline: the nearly invisible trajectory of a being falling (or fallen) from some sort of Otherworld to our sort of Earth." She discusses the novel in terms of Irish-American Catholicism and fate. Likewise, according to Elizabeth Hand[12], "Crowley engages the themes of exile and redemption, the classic elements of angelic literature from Milton to the present day." Some of the reviewers point out the similarity of this novel to Crowley's earlier narratives. Accordingly, for Roger Downey[13], "*The Translator* displays [Crowley's] abiding fascination with finding hidden meaning in the patterns of coincidence."

Even though Crowley has been the winner of many important awards with his several works, he is not a very popular American writer. For David Dalgleish[14], Crowley has the genius but "his publishing history has not predisposed his work to

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[10] John Reilly's review is available online at: http://www.johnreilly.info/tt.htm

[11] The journal is also available online as a webpage at: http://www.sfsite.com/fsf/2002/eh0206.htm

[12] Elizabeth Hand's review, published on *Village Voice*, discusses the novel through referring to fictional angels in American Literature. Her review is available online at: http://www.villagevoice.com/2002-04-09/books/angels-in-america/

[13] This review is published in *Seattle Weekly* and is available online at: http://www.seattleweekly.com/2002-04-10/arts/practical-magic.php

[14] David Dalgleish is the reviewer for *The January Magazine* and his review is available online at: http://www.januarymagazine.com/fiction/thetranslator.html

receive the kind of critical attention which leads to canonical recognition." Not surprisingly, he is almost unknown in Turkey, probably because his works are not translated into Turkish. Among the aims of this dissertation is introducing Crowley, who has a small, yet highly intellectual and devoted readership in the US, to the Turkish readers. Among his followers and supporters are Peter Straub, Terence McKenna and Harold Bloom. Bloom, who encouraged him to teach, praises Crowley by expressing that he "writes so magnificently that only a handful of living writers in English can equal him as a stylist, and most of them are poets" (10). For most readers and academics, such a compliment from Bloom is supposedly stimulating for studying Crowley; however, the critical attention to Crowley has so far been quite limited. There is only one book made up of collection of reviews written in order to introduce Crowley's earlier fiction to common readers. The only scholarly article that includes Crowley is devoted mostly to the novels that depict translation procedure, and there are only two dissertations on Crowley's novels, none of which is about *The Translator*. I hope with this dissertation to encourage further readings of Crowley's narratives in Turkish academic work, for they actually deserve more academic attention.

Next to Crowley and his *The Translator*, the other figure that needs to be introduced briefly in this dissertation is a much better known person, the Russian philosopher and literary scholar Mikhail Mikhailovich Bakhtin[15] whose theories will guide the reading of literature in this dissertation. Bakhtin's theoretical works grounded on his readings of world classics by writers like Dostoevsky, Rabelais, and Tolstoy will be utilized to comprehend and analyze Crowley's *The Translator*. His ideas and phraseology will serve to clarify and will be helpful in the interpretation of the novel.

Surprisingly, no study has attempted to connect Crowley's fiction with Bakhtin's theories. However, Crowley, in a sense, calls for a Bakhtinian reading. Some parallelisms among Crowley, Bakhtin, and the fictional character named Falin seem interesting to note. Firstly, Crowley's career as a writer starts in the late 1970s and Bakhtin's reputation in the United States of America also goes back to the 1970s.

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[15] For an introduction to Bakhtin's career, see Appendix 2.

Secondly, Crowley is one of those writers who, in his works, search for alternative meanings of individual freedom and depict inter-personal relations; and for Bakhtin, meaning is crucial since he repeatedly explains that every utterance is meaningful as the consequence of several voices that are dialogically related to each other through the socially constructed uses of language. Thirdly, both Crowley and Bakhtin have an interest on world classics and both ground their works on their readings of the classics. Fourthly, Crowley teaches Bakhtin in his courses on literature and writing at Yale University and Bakhtin also has a university affiliation; and Falin, one of the major characters in *The Translator,* teaches poetry and writing at an American University. Fifthly, Bakhtin was silenced, disempowered and forced to exile just like Falin. Both Bakhtin and Falin are surrounded with mystery. It is unclear where Falin comes from, where and how he lived or even who he is. Bakhtin's writings use many pen names, and the authorship of some of his works is not clear. And finally, translation occupies a crucial position for all of them.

The first chapter of this dissertation, entitled "Bakhtin Almost as a Source for Crowley," is devoted to introduce Bakhtin's definition of language, perception of literature and mostly his definitions of specific terms. These terms, which are selected according to their applicability to the novel, are respectively heteroglossia, dialogism, polyphony, chronotope, ideolog, carnivalesque, outsideness, and unfinalizability. These terms are not only language and literature oriented; rather they provide demystification for ideological analysis. Because of Bakhtin's style, it is impossible to categorize each Bakhtinian concept alone, without mentioning the others, thus repetitions are purposely made. Bakhtin's phraseology is exactly linked to self/other relations because for him language is the essence of communication and all acts of translation are communicative acts. Bakhtin's thoughts revolve around "discussing social process and interaction, the vastly complex ways in which words, voices, people and social groups act and react upon each other and are transformed in the process" (Dentith 15). Therefore, Bakhtinian phraseology evokes insights on the self/other relations because he discusses how selves "can potentially see their placement within ideology, and find some way to re-orient the language with which it is mediated in order to change their own selves" (Bernard-Donals 133). Self is not only related to individualism but it is also a social construction and in this globalized

and fragmented world, “self” and “other” relations require another perspective that the self is constructed and developed not only psychologically or socially but also dialogically, through encountering multiple voices. The “other” is important to “us” because “we” see in “them” what “they” are, and how “we” are distinct from “them.” Even though there is something “I” recognize in “myself” and in “others,” what I call “me” or “I” is not the same in every situation. This is because “I” am changing from day to day, from each encounter with the “not-I,” the “other.” Therefore, identity becomes a matter of construction; it is a reflexive, dialogical, and relational achievement. Since language is related to communicating and encountering the other, it has the most crucial influence in the construction of the self; it is through language that the self shapes, reflects and redefines itself.

After identifying and explaining the key concepts in Bakhtin’s thought, the second chapter of this dissertation, entitled “How Words Echo in *The Translator*,” discusses Crowley’s novel. The bond between the two characters, Christa and Falin, representing America and Russia during the Cold War years, who are their opposites in terms of gender, age, education, language, culture, ideology, personal and public history and experience, constitutes a dialogical relationship based on poetry, by which they reconstruct each other forever. Both Christa and Falin bring their own experiences and voices to this partnership of poetry and translation which eventually leads to the (re)construction and (re)shaping of their own selves. According to Bakhtin, such a relationship is dialogic embodying a positive image of unfinalizability and the self/other relationship lasts as long as the voices of each self echo in the other’s imagination even in the absence of the participants. *The Translator* demonstrates the polyphonic, dialogic, heteroglot, and unfinalizable nature of the short-lived relationship between Christa and Falin in interlinguistic and crosscultural exchanges. This chapter also points out how Bakhtinian phraseology is linked to translation as an act of communication. Moreover, this chapter demonstrates how Bakhtinian phraseology can be used to reveal the verbal richness in Crowley’s novel in which poetry, unlike Bakhtin’s assumption, displays dialogism.

I. BAKHTIN ALMOST AS A SOURCE FOR CROWLEY

Mikhail Mikhailovich Bakhtin's thought is characterized by several interrelated aspects, such as language (heteroglossia, dialogue, polyphony, voice), culture (carnival, parody, laughter), memory, responsibility, and genre (Socratic dialogue, Menippean satire, the carnivalesque mode of writing) and to these aspects, "[e]thical and poetic perspectives" are added naturally (Lachmann 46). The wide range in his thought reveals that his "intellectual development displays a diversity of insights that cannot be easily integrated or accurately described in terms of a single overriding concern" (Morson and Emerson, *Mikhail* 1).

Bakhtin's intellectual career development can be divided into four periods[16]. In the earliest period, from 1919 to 1924, his focus is on philosophical writings about aesthetics and ethics. Bakhtin "link[s] the realms of the ethical and the cognitive" (Morson and Emerson, *Mikhail* 64) by stating that "responsibility in art must involve an interaction between the aesthetic and the ethical spheres" (Morson and Emerson, *Mikhail* 72). The second period, from 1924 to 1930, is characterized by his encounter with Russian Formalism and his attempt to shape an alternative model of language. As such, Bakhtin redefines language "as uttered (spoken or written) dialogic discourse" (Morson and Emerson, *Mikhail* 64). He suggests that prose is the most privileged mode as in literary narratives the act of speaking is the most crucial aspect. Thus, in this period, together with polyphony, dialogism becomes his key concern. In the third period, from 1930s to the early 1950s, Bakhtin pays major attention to the novel. Although his starting point is analyzing the greatness of Dostoevsky as the user of polyphonic and dialogized language, Bakhtin makes a generalization on the desired qualities of the novel genre. Bakhtin "speculate[s] provocatively on the history of 'novelistic consciousness' in terms of time and space (the chronotope), on the difference between novels and other literary forms, and on the way language works in novels as opposed to other genres" (Morson and Emerson, *Mikhail* 65). Moreover, during this period, he introduces carnivalization of language and culture to refer to the subversive and explosive transgression against the prevailing norms of the hierarchical order. And finally, the fourth period, from

[16] See Appendix 3. The table is helpful to have an overview on Bakhtin's career.

the early 1950s to 1975, can be defined as "the time of recapitulation" (Morson and Emerson, *Mikhail* 67) as Bakhtin returns to the philosophical writings that are enriched by his ideas on literary history during the course of the time. Specifically his works on the nature of humanities and their relations with dialogism, Menippean Satire, carnival and the literary genres are the products of this period. Morson and Emerson suggest that starting from the 1960s, there is also a fifth period in Bakhtin's career referring to the publication and translation of his works in France and the United States of America and his reclamation in the Soviet Union (*Mikhail* 68).

1.1. Bakhtinian Definition of Language

Bakhtin, via the analysis of literature, specifically dealt with "what is emerging as the central preoccupation of our time—language" (*Dialogic* vxii). He categorizes language in two aspects. Firstly, he defines "language as an object of study for pure linguistics, in which solely grammatical and logical relationships between words are studied and from which dialogical relationships are excluded" (Dentith 33). Accordingly, grammar is the subject matter of linguistics but studying only grammar is not enough since discourse, "language in its concrete living totality" (Bakhtin, *Dostoevsky's* 181), deserves more amount of interest. Criticizing "the view of language as a 'thing,' an object, rather than as a medium of human interaction" (Jefferson and Robey 162), Bakhtin does not approach language as a formal system, and diverges from traditional and Saussurian linguistics which avoid the dialogical nature of language. Accordingly, the study of language or discourse is simultaneously a study of dialogical relationships because language is inherently dialogic in nature; "when [people] speak, [they] take up the social languages and genres that are already in existence in the language and cultural communities in which [they] actively participate" (Lee 129). Therefore, language is never a fixed or closed system; rather it is alive, changing and active. Consequently, language, as it is "essentially social and rooted in the struggle and ambiguities of everyday life" should be studied "in its concrete lived reality" (Maybin 64). Thus, secondly, Bakhtin defines "language as it appears when dialogical relations (relations between speaking subjects) are included" (Dentith 33). For him, language is actually the topic for "metalinguistics" or rather "translinguistics," which is studying language "within

the sphere of dialogic interaction . . . where discourse lives an authentic life" (Bakhtin, *Dostoevsky's* 202).

Bakhtin's theory of language is called "translinguistics" which actually refers to "a theory of the role of signs in human life and thought and the nature of utterance in language" (Stam 7). Bakhtin makes a differentiation between "sentence" and "utterance" by explaining that sentence is "one of the fundamental unities of language for linguistic study" (Dentith 38), but utterance, "the individual speech act in its social and historical context, as well as the context of the work in which it appears" (Mulryan 199), is the basic unit of language in the actual communication. Utterance "may be made up of a single sentence but equally may be made up of a single word or exclamation (Ah!) or of a large number of sentences together" (Dentith 38). Therefore, utterance is the thought which is voiced (either oral or written).

Bakhtin states that utterances "are populated—even overpopulated with the intentions of others" (*Dialogic* 294), calling attention to *addressivity* and *answerability*, which indicate the social aspect of language. For utterance is directed to someone, its addressivity is its essential quality (Bakhtin, *Speech* 95). Each utterance is a link between the past and the future because it refers to what is already said and extends time with the expectation of a reply or response from the addressee. Utterance always "expects a response, in which the listener is not merely passive but actively assimilates or challenges the preceding word," and "only acquires meaning in relation to the utterance of an other" (Dentith 38, 46).

Bakhtin considers language "as a social and historical process" (Webster 39). He reveals the most crucial feature of language, that it has a social nature—that is, "social throughout its entire range and in each and every of its factors, from the sound image to the furthest reaches of abstract meaning" (Bakhtin, *Dialogic* 259). Utterance can only exist between people in a social relationship, thus, the way people speak and consequently what they mean change under different circumstances: "At any given time, in any given place, there will be a set of conditions—social, historical, meteorological, psychological—that will insure that a word uttered in that place and at that time will have a meaning different than it would have under any

conditions" (Bakhtin, *Dialogic* 428). Therefore, Bakhtin indicates the heterogeneity of language, specifically the speech genres. To illustrate, he lists some examples:

> short rejoinders of daily dialogue (and these are extremely varied depending on the subject matter, situation and participants), everyday narration, writing (in all its various forms), the brief standard military command, the elaborate and detailed order, the fairly variegated repertoire of business documents (for the most part standard), and the diverse world of commentary (in the broad sense of the word: social, political). (*Speech* 60)

As these examples point out, Bakhtin concentrates especially on verbal art. Although he never clearly points out in his own works, he implies that oral language has priority over written language. For the "most dynamic, corporal, or bodily form" (Shevtsova 749) of oral language can be found in popular speech[17], Bakhtin favors those literary works in which oral speech is employed, enabling a better thorough observation of popular/everyday culture.

For Bakhtin, language is the essence of meaning and knowledge consequently. Meaning is the outcome of the interacting and struggling dialogical relations between the points of views of speakers and listeners or of narrators/writers and readers in specific social surroundings at particular historical times (Kelly 196). Each utterance contains within itself multiple possible meanings which "speak" to one another and thus creates verbal richness, tension or conflict (Landay 108). Since language is not stable, meaning cannot be fixed and finalized; it is "never singular and uncontested but rather plural and contested" (Webster 39). Therefore, analyzing utterance requires a deep digging of the relation between the utterance and the context, "its speaker's 'plan' or 'speech will,' and above all its location in a dialogue" (Dentith 38).

Bakhtin links the multiplicity of voices to a highly differentiated society in which ideally each self considers "the others' values as the subject of 'interpretation, discussion, evaluation, rebuttal, support, [and] further development' " (Kelly 196).

[17] Bakhtin is different from Saussure who states that langue (the abstract system of language) always precedes parole (speech). In this respect, speakers are denied not only a role in the language system but also their roles as social agents (Shevtsova 751).

He detects an ‘other’ in language and this “other is social” (Vice 4) because society itself is not separable from language. Therefore, he sees “language as the material medium in which people interact in society” and “ideology as made of language in the form of linguistic signs” (Jefferson and Robey 160). Therefore, “language originates in social interactions and struggle” and “these are always implicated in its use and meaning” (Maybin 64). As such, language is “the site or space in which dialogic relationships are realized” as long as “it manifests itself in discourse, the word oriented towards another” (Dentith 34). Additionally, the “meanings of words are derived . . . from the accumulated dynamic social use of particular forms of language in different contexts and for different and sometimes conflicting purposes” (Maybin 65).

Language moves in multiple directions and this movement is simultaneous and perpetual in between the centripetal forces—“the tendency to unify, centralize, fix, formalize, privilege, and create norms” and the centrifugal forces—“the tendency to invent, innovate, vary, expand, and specialize” (Landay 108). Centripetal forces “produce the authoritative, fixed, inflexible discourses of religious dogma, scientific truth, and the political and moral status quo which are spoken by teachers, fathers and so on” (Maybin 65). As a result, the centripetal or monologic forces attempt to oblige a singular, and fixed meaning. Conversely, centrifugal forces are associated with “inwardly persuasive discourse” (Bakhtin, *Dialogic* 342-8) and this discourse is “expressed in everyday informal conversations and people’s reflections on their experience, within inner dialogues” (Maybin 65). Thus, the centrifugal or dialogic forces challenge and convert the singular into plural or multiple meanings. Consequently, the centrifugal forces are “open and provisional in the way [they produce] knowledge and [are] often swayed by other people’s inwardly persuasive discourses and by the authoritative discourses which frame people’s everyday actions” (Maybin 65).

It is crucial to state that the “centripetal forces are in constant tension with, and interpenetrated by, centrifugal forces” as “[e]very concrete utterance of a speaking subject serves as a point where centrifugal as well as centripetal forces are brought to bear” (Bakhtin, *Dialogic* 272). This interaction results “in language at any given moment being stratified and diversified into the language varieties associated

with different genres, professions, age-groups and historical periods, each with their own associated views and evaluations of the social world around them" (Maybin 65). Bakhtin writes:

> language is not a neutral medium that passes freely and easily into the private property of the speakers' intentions. . . . Language, for the individual consciousness, lies on the borderline between oneself and the other. . . . It becomes 'one's own' only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention. Prior to this moment of appropriation, the word does not exist in a neutral and impersonal language . . . but rather it exists in other people's mouths, in other people's contexts, serving other people's intentions: it is from there that one must take the word, and make it one's own. (*Dialogic* 294)

Therefore, Bakhtin repetitively emphasizes that language is saturated with ideology and the ideologies embedded in words can be observed through the voices spoken by the selves, their heteroglossia, how their many-voicedness is shaped according to the dialogical or monological relations and their polyvocality.

1.2. Bakhtinian Perception of Literature

Although Bakhtin observes the differences between the centripetal forces and the centrifugal forces existing in language use, on the whole, "all language is inherently dialogic" (Webster 40), and this can be best observed in literary language. Bakhtin considers himself as a philosopher of culture and aesthetics rather than a literary critic, and literary texts function "as a testing-ground for his ethical and philosophical concerns" (Vice 2) through which he attempts to create what he calls a "historical poetics." Actually, "all of [his] major concepts include an historical dimension" (Booker and Juraga xi) because he had a "continuing interest in artistic innovation and experimentation" and "[in] the political and social dimension of artistic and literary strategies" (Booker and Juraga x). Bakhtin sees literature "as a practice of language within reality" (Jefferson and Robey 164) rather than a mimetic representation of reality.

Bakhtin's perception of language "as an area of social conflict" can be observed in literature "particularly in the ways the discourse of characters in a literary work may disrupt and subvert the authority of ideology as expressed in a single voice of a narrator" (Guerin et al. 350). For Bakhtin, in successful literary texts, there is no hierarchy among the voices of characters and even that of the narrator. Moreover, for him "literature is unintelligible without an understanding of authors', and characters', individual voices" (Morson, "Prosaic," 34)[18]. It is clear that the voice in literary works is related to Bakhtin's various concepts such as heteroglossia, dialogism, and polyphony. For Bakhtin, dialogism is the most important feature and he argues that for language is naturally dialogical, and consequently literary language displays dialogism, certain genres reveal this feature much more evidently than the others. When compared with the other literary genres, it is the novel which displays heteroglossia, dialogism, and polyphony.

Bakhtin states that there are two stylistic "lines" of development in narrative (*Dialogic* 396). In the "First Line," "the author imposes a homogeneous, unified style on the diverse voices of heteroglossia and materials from various genres" (Martin 52). Bakhtin explains that the first line is found in some of the Greek romances, the medieval chivalric romance, and the historical and sentimental novel of the seventeenth and eighteenth centuries. Such a narrative "unif[ies] different languages and points of view" (Martin 52). On the other hand, in the "Second Line," the languages of author, narrator, and characters "speak for themselves" (Martin 52). This line is found "in some classical prose narratives (Petronius) in Rabelais and Cervantes, in novels of 'trial' and adventure (including the picaresque and the *Bildungsroman*) as well as in satirical and parodic works" (Martin 52). Such a narrative creates a democratic ground as it "lets the competing languages of heteroglossia" by "not smoothing them out to express a single belief system and social standpoint" (Martin 52).

Bakhtin's concern with the novelistic discourse goes back to the early 1930s, starting especially with his series of studies that culminated in *Rabelais and His World* and his essays which are published under the title *The Dialogic Imagination*.

[18] These concepts will be further investigated in the following sections.

Bakhtin explains that "since the novel itself is in a state of constant flux and dynamic change, no final all-encompassing theory could ever be elaborated—unless the novel form itself would someday ultimately rigidify into a static, forever stratified system of its own" (Danow, *Thought* 44). Nevertheless, the novel has the potential of anticipating "the future development of literature as a whole" since "[i]n the process of becoming the dominant genre, [it] sparks the renovation of all other genres, it infects them with its spirit of process and inconclusiveness" (Bakhtin, *Dialogic* 7). Bakhtin regards the novel as "the sole genre that continues to develop, that is as yet uncompleted" (*Dialogic* 3). He provides various reasons why he considers the novel as such a special genre, but "the most fundamental of the many reasons . . . is the novel's ability to grow and evolve in time, responding to and participating in the process of history" (Booker and Juraga xi).

Bakhtin, especially in "Discourse in the Novel" and "Epic and Novel," points out the features of the novel by comparing and contrasting it with other genres. The origins of his theories on the novel are based on a contrasting view, namely "the contrast between epic and novel, oral and written, popular and high culture" (Branham, "Inventing," 87) and specifically on "the older classical kinds—epic, lyric, and drama" (Branham, "Inventing," 79). These are 'defined' genres which "abide by rules; they are hierarchical, ahistorical, and canonical" (Herndl 8), and are consequently official (Bakhtin, *Dialogic* 3). For Bakhtin epic, as a static and rigid genre (*Dialogic* 15-17), "has not only long since completed its development, but one that is already antiquated" (*Dialogic* 3). He states that this is also valid for other major genres, each of which "developed its own canon that operates in literature as an authentic historical force" (*Dialogic* 3). Therefore, he contrasts "the epic's valorization of an hermetic 'absolute past' " to "the novel's commitment to an unfolding present" (Ciepiela 1011) and asserts that the novel "bear[s] the same relationship to the modern world as epic did to the ancient" (Branham, "Inventing," 80). Specifically, the novel's "history is that of a continuous mixing of other genres, a rupturing by parody or by new kinds of discourse of the more hierarchically structured reality conceived of in other genres such as, precisely, the epic" (Jefferson and Robey 164). He claims that "only the novel is younger than writing and the book; it alone is organically receptive to new forms of mute perception, that is, to

reading" (Bakhtin, *Dialogic* 3). For Bakhtin, the novel "does not lack its organizing principles, but [it is] of a different order from those regulating sonnets or odes" (*Dialogic* xviii).

Bakhtin emphasizes the importance of the novel through considering it as the dominant, fluid, open-ended and unofficial (*Dialogic* 3, 11-17) genre in the world literature. He sets forth three basic features that crucially point out the differences of the novel in principle from other genres: language, time and space[19]. He "charts the course of narrative's evolution along three axes of change, all of which reflect his abiding interest in the author-character-audience triangle" (Branham, "Inventing," 81).

First of all, the novel has "its stylistic three-dimensionality, which is linked with the multi-layered consciousness realized in the novel" (Bakhtin, *Dialogic* 11). Therefore, he "contrasts the homogeneity of traditional epic language with the novel's linguistic 'three-dimensionality' " (Branham, "Inventing," 81). Consequently, Bakhtin refers to the heterogeneity of the language in the novel, which is a consequence of "the diachronic sedimentation of natural language and the synchronic diversity of social and cultural languages of central thematic importance in the novel" (Branham, "Inventing," 82). As such, the novel deals with the dialogical interaction of the voices whereas in the epic "the poet narrator shares with all his characters, mortal and immortal, a single language and ideology given by tradition" (Branham, "Inventing," 82).

The second feature is "the radical change [the novel] effects in the temporal coordinates of the literary image" (Bakhtin, *Dialogic* 11). By this, Bakhtin contrasts "the epic's 'past perfect' temporal frame with the novel's contemporaneity" (Branham, "Inventing," 81). He characterizes the epic by three features—"the impersonal character of oral traditions, the absolute nature of the epic past, and the valorization of that past by means of epic stance" (Branham, "Inventing," 82).

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[19] With the last two features, Bakhtin introduces his concept of "the chronotope" which will be discussed thoroughly in the following section.

However, the novel meets or reflects the needs of contemporary chronotopes by its heteroglot and dialogical nature[20].

And finally, "the new zone opened by the novel for structuring literary images, namely, the zone of maximal contact with the present (with contemporary reality) in all its openendedness" (Bakhtin, *Dialogic* 11). Here, Bakhtin contrasts the "distanced plane" of epic representation with the novel's openendedness. Epic "aestheticizes the past" as it transfers "the world it describes" to a "sublime and distant horizon" (Bakhtin, *Dialogic* 26), and the past in the epic is the one that is only remembered.

Therefore, for Bakhtin, "whereas epic is public, impersonal, and set in a spatiotemporally remote heroic past, the novel is personal, that is, told by first-person actor-narrators, who in speaking to and about their contemporaries open up a new and linguistically variegated world" (Branham, "Inventing," 83). While the novel cherishes variety, the epic favors unity. For both genres, the situation of the hero is the most interesting aspect. Bakhtin claims that the hero of the epic is "ready-made," "fully finished" and "completed" (*Dialogic* 34). He states that "[o]utside his destiny, the epic and tragic hero is nothing; he is, therefore, a function of the plot fate assigns him; he cannot become the hero of another destiny of another plot" (*Dialogic* 36). Therefore, the hero of the epic survives in his predetermined identity and situation: "He has already become everything that he could become, and he could become only that which he has already become" (Bakhtin, *Dialogic* 34).

Bakhtin develops his arguments about the generic features of the novel discourse which, as he informs, is poetic discourse. "Broadly defined, 'novelistic discourse' is any kind of speaking, acting, or writing that highlights the confrontation of different national languages or speech communities" (Martin 51). Bakhtin states that the novel has the potential to arrange various discourses in several ways[21] but emphasizes that the novel "generally by [its] nature draw[s] on a variety of discourses which involve potential restructurings of language and social relations"

[20] These Bakhtinian concepts will be further discussed in the following section.

[21] Bakhtin deduces that "in the realist text there is a clear hierarchy of discourses controlled by a privileged central voice or narrator whereas the Modernist text has no such centralized voice but rather allows for a more open free-playing of voices none of which is clearly privileged" (Webster 40). This is related to Bakhtin's "polyphony," which will be introduced in the following section.

(Webster 40). Bakhtin defines the novel "as a diversity of social speech types (sometimes even diversity of languages) and a diversity of individual voices, artistically organized" (*Dialogic* 262). Therefore, it reproduces language "as a web of communications between narrator and narratee, speaker and listener, character and character, and even (implied) author and (implied) reader" (Bauer 4). For Bakhtin, the novel reflects or narrates reality "more deeply, more essentially, more sensitively and rapidly" (*Dialogic* 7) because it is "[m]ultiform in style and variform in speech and voice" (*Dialogic* 261). Consequently, the most complete and complex reflection of human language can be found in the novel, and the novel is the only genre "that both absorbs and reflects the richness and complexity of the spoken word" (Mulryan 205).

It is crucial to notice that when Bakhtin makes a distinction between the dialogical novel and the monological novel, he "does not of course mean a novel in dialogue as opposed to a novel with no dialogue" (Brooke-Rose 43). Rather, he describes that in the dialogical novel, the author does not delimit his characters, whereas in the monological novel the characters are delimited by the author's omnipotence. As the novel at its ideal involves many voices, it "deprivileg[es] the monologic authorial voice because a new relationship appears between 'the underlying original formal author' and the world he represents, for 'the 'depicting' authorial language now lies on the same planet as the 'depicted' language of the hero' " (Kehde 28). Moreover, in the dialogical novel, the "character seems constantly in revolt against his own author's tendency to delimit him, and is having a constant metatextual dialogue . . . with the author, with himself, with an imagined other, over and above any conventional dialogue he may have with other characters" (Brooke-Rose 44). On the other hand, in the monological novel, no matter how various voices or viewpoints are juxtaposed to each other, still the author's power is delimiting all for its own and unique control, and consequently the "author in practice . . . [has] the last word" (Brooke-Rose 123). Thus, it can be inferred that, for Bakhtin, in the dialogical novel the characters and their stories (plots) are unfinalized or open-ended[22].

[22] Unfinalizability is another Bakhtinian concept which will be discussed on page 48.

Bakhtin states that there is not a one-voiced novel as the novel constantly "denies the absolutism of a single and unitary language" (*Dialogic* 366) by challenging and subverting monologic and authoritarian discourse by other kinds of language which parody or deflate the central, official language and values[23] (Webster 40). In other words, in the novel, "discourse is always open, always changing, always discourse-in-process" (Herndl 9). Consequently, it is impossible to limit the novelistic language. Bakhtin claims that the nature of the novel is polemical and subversive; therefore, the novel becomes "the locus of a counterhegemonic resistance to the centralized authority of official disciplines" (Danovan 86). The novel, as "an unstable, undefinable, historical genre," "resists such hierarchies, authority, and 'sacralization' " and therefore "achieve[s] a dominance among the other, closed and dead, genre[s]" (Herndl 10). Bakhtin states that the novel "orchestrates all its themes, the totality of the world of objects and ideas depicted and expressed in it, by means of the social diversity of speech types and by the differing individual voices that flourish under such conditions" (*Dialogic* 263). He repeatedly insists that the novel should be understood "as a style of styles, an orchestration of the diverse languages of everyday life into a heterogeneous sort of whole" (Morson and Emerson, *Mikhail* 17).

Keeping all these features in mind, Bakhtin claims that the novel has "a special way of conceiving events and of understanding the interrelations of space, time, social milieu, character, and action" (Morson and Emerson, *Mikhail* 19). To sum up, Bakhtin categorizes literary works as those that are in a range from "positive polylogue to negative monologue—from the heterogeneous social collective to a unified ruling authority—with the heteroglot novel at the good extreme and the hermetic poem at the bad extreme" (Leitch, *Cultural* 57).

Bakhtin's theory of the novel necessitates innovations on the terminology of literary studies. Before discussing Crowley's novel *The Translator* in the light of Bakhtin, an in-depth survey of Bakhtin's thoughts which is prerequisite for further Bakhtin studies will be provided. Thus, the following pages will deal with Bakhtin's phraseology some of which are already mentioned but not defined thoroughly.

[23] This is related to Bakhtin's notion of "carnivalesque."

1.3. Mikhail Bakhtin's Phraseology

Bakhtin's attitude towards literature, specifically to poetry, epic, drama, and especially to novel concentrates on some terms; namely heteroglossia, dialogism, polyphony, chronotope, ideolog, carnivalesque, outsideness, and unfinalizable. This "metaphorical terminology" (Lachmann 46) reflects Bakhtin's creativity and ingenious ideas. These phrases are not easy to define individually for each resembles some of the other Bakhtinian phrases which he uses "in so many contexts and in such diverse senses that it often seems devoid of clear definition" (Morson and Emerson, *Mikhail* 49). Bakhtinian phraseology "all come at the same set of problems from different angles. Thus, it is extremely difficult to discuss any one of them without reference to the others" (Bakhtin, *Answerability* xvii). In addition, "Bakhtin's use of central concepts may shift according to context, or he may attempt to include within individual concepts incompatible ideas, as he does for example in the case of both dialogism and heteroglossia" (Vice 3). The following pages discuss the Bakhtinian phraseology almost individually in details.

1.3.1. Heteroglossia—the Diversity of Speeches

Heteroglossia, a term coined by Bakhtin, is the feature of living languages and it "describes the diversity of speech styles in language" (Morson and Emerson, *Mikhail* 232). The term means "differentiated speech" (Vice 18) and Bakhtin uses it "for describing the complex stratification of language into genre, register, sociolect[24], dialect, and the mutual interanimation of these forms" (Vice 18). For Bakhtin, heteroglossia displays that language is never unitary; he explains this multiplicity as follows:

> Actual social life and historical becoming create within an abstractly unitary national language a multitude of concrete worlds, a multitude of bounded verbal-ideological and social belief systems; within these various systems (identical in the abstract) are elements of language filled with various semantic and axiological content and each with its own different sound. (*Dialogic* 288)

[24] Vice defines "sociolect" as the "discourse determined by different social groups according to 'age, gender, economic position, kinship' and so on" (18).

Heteroglossia thus refers to the complex and "internal stratification" of language: the interplay among the different social dialects, class dialects, speech genres[25], professional jargons or argots, generational slangs, meaning languages of generations and age groups and of passing fads, characteristic group codes, regional, generic and tendentious languages, languages of the authorities, of various circles and fashions, literary genres, and class mannerisms, "languages that serve the specific sociopolitical purposes of the day, even of the hour (each day has its own slogan, its own vocabulary, its own emphases" (Bakhtin, *Dialogic* 263). In short, heteroglossia is "the linguistic diversity *within* any particular language" (Schultz 26) as it is "the simultaneity of different languages and of their associated values and presuppositions" (Holland and Lachicotte 169). Through heteroglossia, the many meanings of each word are constructed since associations, connotations and histories are embedded within the context.

Heteroglossia is "Bakhtin's term for linguistic centrifugal forces and their products" (Morson and Emerson, *Bakhtin* 3); it is the result of the struggle between the centripetal and centrifugal forces. The centripetal forces "consolidate and homogenize a hierarchy of values and power into authoritative genres, languages, institutions, postures, people" whereas the centrifugal forces act like counter forces by working "to destabilize and disperse the impulse to seek authoritative, hierarchical forces" (Middendorf 206). Therefore, "Bakhtin's argument about heteroglossia relies on two conflicting methodologies: that of philosophy," meaning it is "a quality of language itself" and "that of empirical cultural analysis," meaning it is "a quality of *a* language at a particular historical moment" (Vice 18).

For Bakhtin, language is heteroglot because it "represents the co-existence of socio-ideological contradictions between the present and the past, between differing epochs of the past, between different socio-ideological groups in the present, between tendencies, schools, circles, and so forth, all given a bodily form" (*Dialogic* 291). Therefore, heteroglossia "continually translates the minute alterations and reevaluations of everyday life into new meanings and tones, which, in sum and over time, always threaten the wholeness of any language" (Morson and Emerson,

[25] Speech genres are forms of utterances.

Bakhtin 30), and through creating many-voicedness, reflects individual diversity even when voiced by only one person.

Bakhtin develops heteroglossia and its function in literature and the novel in particular mostly in his essay entitled "Discourse in the Novel" published in *The Dialogic Imagination*. In literary texts, he uses heteroglossia to refer to the entrance of the variety of different languages that occur in everyday life into literary texts (Vice 18). Through heteroglossia, the many meanings of each word in a literary work as in everyday life are perceived since associations, connotations, and histories are embedded within the context. Bakhtin claims that the literary language of the novel is itself a professional language, and consequently "literary language itself is only one of these heteroglot languages—and in its turn is also stratified into languages (generic, period-bound and others)" (*Dialogic* 272).

Bakhtin categorizes the novel as the most heteroglot and the poetry the least heteroglot of among literary genres. The novel is the ideal form for the embodiment of heteroglossia because it "allows for the fullest artistic representation of the diversity of social speech types and individual voices in a given culture" (Makaryk 552). Unlike poetry, prose narratives create, foreground, dramatize, and intensify heteroglossia (Makaryk 552) since they employ "extraliterary social dialects" (Bakhtin, *Dialogic* 287) and a variety of different languages that are voiced in everyday life. On the contrary, the monologic tradition, typified by the genres which privilege not the ordinary and but the respectable language, suppresses heteroglossia. As such, Bakhtin "associates the discourse of poetry with artificiality, standardization, monologization, centralization, unification, and centripetal force" (Leitch, *Cultural* 56). Bakhtin expresses that "the language of poetic genres, when they approach their stylistic limit, often becomes authoritarian, dogmatic, and conservative, sealing it off from the influence of extraliterary social dialects" (*Dialogic* 287).

Additionally, Bakhtin claims that narratorial utterances and inserted genres are images of language which make the appearance of a great range of languages possible in the novel. Either through represented or narrative speech, discourse, with its own specialties, is present in all. Bakhtin explains that heteroglossia enters the

novel with the help of "[a]uthorial speech, the speech of narrators, inserted genres, [and/or] the speech of characters" and thus "permits a multiplicity of social voices and a wide variety of their links and interrelationships (always more or less dialogized)" (*Dialogic* 263). Moreover, "the artistic image of a language" is the major feature of the novel as the prime achievement the novelist wishes is "an artistic consistency" among the images of languages employed (Bakhtin, *Dialogic* 366). Bakhtin explains

> [w]hen heteroglossia enters the novel it becomes subject to an artistic reworking. The social and historical voices populating language, all its words and all its forms […] are organized into a structured stylistic system that expresses the differentiated socio-ideological position of the author amid the heteroglossia of his epoch. (*Dialogic* 300)

Thus, language is constructed and for Bakhtin, the employment of everyday language, "the minor low genres, on the itinerant stage, in public squares on market day, in street songs and jokes" (*Dialogic* 400) help the stylization of discourse to be socially typical. For Bakhtin, the image of language in the novel can be created in three ways although he reminds that the formal representation of heteroglossia is only artificially separable (*Dialogic* 358). These three categories are first, through hybridizations, second, through the dialogized interrelation of languages, and third, through pure dialogues (Bakhtin, *Dialogic* 358).

Challenging the widely accepted view that language in the novel is there to serve characters, Bakhtin claims that characters are there because they are images of language. In his wording, "[c]haracteristic for the novel as a genre is not the image of a man in his own right, but a man who is precisely the image of a language" (*Dialogic* 336). Thus, heteroglossia gives the characters the possibility to exist whose personalities, cultural and ideological perspectives cannot be represented without the representation of their discourses (Bakhtin, *Dialogic* 335).

Heteroglossia is considered in two general forms: firstly, " 'social languages' within a single *national* language;" and secondly, "different national languages within the same *culture*" (Vice 19). These forms are present in the novel by the dialogues and inner speeches of the characters and by the various speech genres

which are related to the languages of certain professions, and also through the representation of a culture's various dialects and languages (Vice 19). The interaction of these categories is dialogical since languages are unequal by their social nature and the mixture of the majority language with the minority language is to make this inequality visible. Moreover, this interaction can also be subversive *because of* the hierarchical nature of languages in which "the prestige languages try to extend their control and subordinated languages try to avoid, negotiate, or subvert that control" (White 137). Consequently, the existences, exchanges, or reactions among the categories become noticeable.

Heteroglossia is a "double-voiced discourse" because it "serves two speakers at the same time and expresses simultaneously two different intentions: the direct intention of the character who is speaking, and the refracted intention of the author" (Bakhtin, *Dialogic* 324). As long as the novel is the record of ordinary speech and participates in the interaction of voices and therefore reveals the conflicts between the voices of characters or between the voice of the narrator and that of the characters, or in simpler terms, when the novel speaks more than one language, there will be heteroglossia—"multiple voices expressing multiple ideologies from different strata of language-in-use" (Herndl 9). Bakhtin asserts that when "incorporated into the novel" heteroglossia is "another's speech in another's language, serving to express authorial intentions but in a refracted way" (*Dialogic* 324). He continues that such a speech makes a special type of "double-voiced discourse." This "double-voiced" and "always internally dialogized" discourse occurs when "two meanings [are] parceled out between two separate voices" and "another's speech [is absorbed] in another's language" (Bakhtin, *Dialogic* 324, 328). Naturally, there are double voices, worldviews, meanings, expressions and languages in such a discourse.

Bakhtin concludes that the examples of heteroglossia "would be comic, ironic or parodic discourse, the refracting discourse of a narrator, refracting discourse in the language of a character and finally the discourse of a whole incorporated genre" (*Dialogic* 324). In any way, Bakhtin states that "[i]t is precisely thanks to the novel that languages are able to illuminate each other mutually; literary language becomes a dialogue of languages that both know about and understand each other" (*Dialogic* 400). In addition, he calls "dialogized heteroglossia" to refer to a somehow difficult

situation in the novel. For Bakhtin, "[t]he authentic environment of an utterance, the environment in which it lives and takes shape, is dialogized heteroglossia, anonymous and social as language, but simultaneously concrete, filled with specific content and accented as an individual utterance" (*Dialogic* 272). In the novel, when the two voices, for instance the author's and the character's, comment on one another within one sentence, this creates "dialogized heteroglossia" (Bakhtin, *Dialogic* 324). The "dialogue of languages" is closely related to Bakhtin's dialogism in literature which will be discussed in the forthcoming section.

1.3.2. Dialogism—the Interrelations between Discourses

Western critics[26] have generally emphasized Bakhtin's dialogism as the one of two central aspects of his thought together with carnival (Booker and Juraga, x). Since Bakhtin believes that "[l]ife is by its very nature dialogic" (*Dostoevsky's* 293), in the broadest sense, dialogism can be discussed as "a model of the world" (Morson and Emerson, *Mikhail* 49). Through dialogism, Bakhtin makes clear that language is a dialogic conception and uses it "as a metalinguistic, philosophical, aesthetic, ethical, political, axiological, and possibly even a theological term" (Farmer xiv). Bakhtin's remarks on dialogism can be linked to various aspects such as ontology, epistemology, and metalinguistics.

Firstly, for Bakhtin, being means being in dialogue for without dialogue nothing can exist. Therefore, dialogue becomes a crucial condition of existence. Bakhtin states that the nature of life is dialogical and living is possible only through participating in dialogues; "[t]he figured world of dialogism is one in which sentient beings always exist in a state of being 'addressed' and in the process of 'answering' " (Holland and Lachicotte 169). Such dialogues are "to ask questions, to heed to respond, to agree, and so forth" (Bakhtin, *Dostoevsky's* 293). Even if the dialogues break off, communication processes continue to have their impacts. Moreover, by

[26] Kershner, Holquist, Clark, Morson and Emerson are among these mentioned Western critics. For instance, Kershner claims that "Bakhtin's importance rests on two key concepts, *dialogism* (which in some contexts Bakhtin terms 'polyphony' and which is closely related to heteroglossia) and *carnivalization* (which Bakhtin often explores through the idea of the *chronotope*)" (Kershner 15, Kershner's emphasis). Morevoer, Holquist also cites dialogism, as Bakhtin's central concept which is applicable to an "interconnected set of concerns that dominate Bakhtin's thinking" on "language, epistemology, and human existence in general" (Booker and Juraga x), has "guided Bakhtin's work throughout his whole career" (Holquist 15). Likewise, Morson and Emerson include dialogism among the certain "global concepts" (*Mikhail* 66) which are essential for comprehending Bakhtin.

dialogue, Bakhtin does not only refer to verbal communication but also to the body language; "a person participates [in a dialogue] wholly and throughout his [/her] life: with his eyes, lips, hands, soul, spirit, with this whole body and deeds. He [/she] invests his [/her] entire self in discourse, and this discourse enters into the dialogic fabric of human life, into the world symposium" (*Dostoevsky's* 293).

Secondly, dialogism can be explained by epistemological questions. For Bakhtin, dialogism is "a pragmatically oriented theory of knowledge" (Holquist 15). He expresses that through dialogism, one can have multiple perspectives on a singular case, and having such a range is crucial in reaching the truth of any particular knowledge. Bakhtin contrasts "[t]he dialogic means of seeking truth" to the "certain truth" of the "*official* monologism" by stating that the latter "pretends to *possess a ready-made truth."* For Bakhtin, "[t]ruth is not born nor is to be found inside the head of an individual person, it is born *between people* collectively searching for truth, in the process of their dialogic interaction" (*Dostoevsky's* 110). However, the truth accepted by the "*official* monologism" comes not from the plurality and polyvocality of consciousnesses but from a single consciousness, that of a didact, a government official, a spokesperson for instance, and monologism, as clear by its definition, makes the interaction of consciousnesses and dialogical relations impossible.

Thirdly, and finally, dialogism is linked to metalinguistics or translinguistics[27]. At the center of dialogism is the understanding that responses given to an utterance are shaped by conditions and contexts. Bakhtin's dialogue refers not only to conversation or social interaction but also to interpersonal expression and meaning. Bakhtin argues that ordinary language "in its concrete living totality" is always used in context with the expectation of an answer (*Dostoevsky's* 181). As such, Bakhtin uses dialogicality to refer to "the inherent 'addressivity' of all language; that is, all language is addressed to someone, never uttered without consciousness of a relationship between the speaker and the addressee" (Guerin et al. 349). Such dialogic relationships form the essence of the concrete and living discourse which is the subject matter of metalinguistics.

[27] For the definitions of these concepts, see "Bakhtinian Perception of Language" section of this dissertation.

Among these aspects, what Bakhtin emphasizes mainly is that dialogism "is not a description of actual speech, . . . but a philosophical idea, a characterization of our experiences of meaning and a shorthand answer to the question: what happens when one understands something expressed" (Hirschkop 4). This definition of the concept reveals many related aspects on voices, consciousnesses, otherness[28], communication, and meaning. Firstly, Bakhtin states that dialogue "mean[s] a model of creativity which assume[s] that the interaction of at least two embodied voices or personalities [is] the sine qua non for genuine consciousness" (Makaryk 243). Bakhtin claims that "where consciousness began, there dialogue began" (*Dostoevsky's* 77) and therefore "meaning is only made in and through dialogue with others" (Farmer xiv). This is reminiscent of the much discussed topic—the relation with the other, since Bakhtin claims that "the activity of the one who acknowledges the other human being is always a dialogical activity" (Markovã 47). Consequently, dialogism is Bakhtin's theory "about encountering otherness through the potential of dialogue" (Bauer 2). As such, meaning is created through the interaction of several voices in dialogue, and any means of communication, in other words any responses given to utterances, becomes central both for the creation of dialogue and for the perception of the alien and familiar consciousnesses. As such, he claims that individual selves cannot know anything without dialogue among subjectivities. From this perspective, Bakhtin uses dialogics to refer to the potentiality in language to have various meanings (Webster 39).

Bakhtin's approach to language and his criticism to traditional stylistics are similar to his consideration of the novel as a "social phenomenon" whose style and content are inseparable (*Dialogic* 259). Bakhtin argues that the discourse of the novel is the best ground for representing the dialogic nature of language (*Dialogic* 5). For Bakhtin, the novel consists of distinct and interacting unities and various languages, and therefore becomes multiform in many aspects, such as style and voice.

[28] It is important to remind that here "otherness" does not refer to "othering" as a political charge but rather, as Bakhtin prefers, it is used to refer to an "implied other"—a person other than oneself, without considering sameness or difference, but someone "benignly active, always at work to define us in ways [one] can live with and profit from. . . . Bakhtin presumes no absolute conflict between an organism and its surroundings, just as he presumes no conflict in principle between self and society" (Morson and Emerson, *Mikhail* 470). Likewise, he expresses that for the self to exist and for "a tentative self-definition" (Morson and Emerson, Creation 91) the other is required.

Accordingly, in order to analyze a novel in terms of its dialogic discourse, Bakhtin claims that "what is needed is a profound understanding of each language's socio-ideological meaning and an exact knowledge of the social distribution and ordering of all the other ideological voices of the era" (*Dialogic* 417). As such, the novel is dialogic because in it the artistically organized diversity of social speech types, languages, and individual voices talk to each other in multiple ways.

For Bakhtin, there are three kinds of dialogic relations among the utterances occurring in the novel. The first is "the primordial dialogism of discourse" which refers to the utterances inside a single language; the second is the utterances between "social languages" which refers to utterances within a single national language; and the third is the utterances between "different national languages within the same *culture*" (Bakhtin, *Dialogic* 275). These languages, either all or some of them, appear in the novel, speak to and recognize each other and thus their interaction is dialogic (this is also reminiscent of heteroglossia—social speech types).

According to Bakhtin, "the primary stylistic project of the novel as a genre is to create images of languages" (*Dialogic* 365). Therefore, rather than the common assumption that the theme of the novel makes different languages possible, the dialogic relationships of various discourses make the theme of the novel proceed. Bakhtin claims that in the novel, "[t]he plot itself is subordinated to the task of coordinating and exposing languages to each other" (*Dialogic* 365). Thus, for him, the essential ingredient of the novel is language(s) rather than the character, plot, and theme.

It is crucial that, at the basic level, words interact dialogically with the other words around them. For Bakhtin, "[a]ll rhetorical forms, [even if] monologic in their compositional structure, are oriented toward the listener and his [/her] answer" (*Dialogic* 280). Moreover, even when the novel is voiced by an unreliable narrator or via monologues does not necessarily mean that the novel cannot be considered as dialogical. Rather, the language of the unreliable narrator is accompanied by the surrounding other languages displayed in the novel and that of the reader. Similarly, monologues can be considered as dialogical when the monologue raises questions and opens new discussions, as in the texts of philosophers.

Therefore, for Bakhtin, dialogism is primarily a condition of existence because without dialogue nothing exists. Then, through dialogism, multiple perspectives on a singular case can be gained, and thus such a panoramic vision leads to "truer" knowledge. Moreover, through dialogic relationships, discourse is created. Dialogism clearly reflects Bakhtinian notion of otherness, in which he finds the other, the one other than the self, as a prerequisite for the development of the self. Since the self is exhibited through language, the following part discusses voices and more specifically multiple voices which Bakhtin calls polyphony.

1.3.3. Polyphony—Multivoicedness

Polyphony, a term used simultaneously with polyvocality and multi-voicedness, is "one of Bakhtin's most intriguing and original concepts" (Morson and Emerson, *Mikhail* 231) functioning as a metaphor since the term is generally used in the musical context. In the Bakhtinian sense, polyphony "refers precisely to the construction of the voices of characters and narrator in the novel, as its etymology—the Greek for 'many voices'—suggests" (Vice 112). For Bakhtin, with Rabelais, Cervantes and finally Dostoevsky as the master, the "polyphonic"[29] tradition emerges and polyphony refers to "an approach to the creative process that speculates on possible multiple positions for the author in a text" (Makaryk 243).

In *Problems of Dostoevsky's Poetics*, Bakhtin categorizes the voice of the discourses into two; the subordination of "the voices of all characters to an overriding authorial voice" and the creation of "a polyphonic discourse in which the author's voice is only one among many, and the characters are allowed free speech" (Guerin, et al. 350). Bakhtin states that *not* all novels are polyphonic, and thus he introduces his notion of "the polyphonic novel" as such novels which are consisted of a multiplicity of "*independent* and *unmerged* voices and consciousnesses . . . with equal rights and each with its own world, combine but are not merged in the unity of the event" (Bakhtin, *Dostoevsky's* 6, italics are mine)[30]. As such, Bakhtin explains polyphony as a formal, practical matter and the writer creates polyphonic novels by creating various consciousnesses and multiple ideologies in dialogical

[29] In *Problems of Dostoevsky's Poetics*, Bakhtin claims that "Dostoevsky's novels are distinctively polyphonic, that is, they grant the voices of the main characters as much authority as the narrator's voice, which indeed engages in active dialogue with the characters' voices" (Dentith 41).
[30] Bakhtin uses "consciousness" as a synonym for "character" (Bezeczky 321).

exchanges without "reduc[ing them] to a single ideological common denominator" (*Dostoevsky's* 17). Therefore, in the polyphonic novel, there is no authoritarian control of the writer and the consciousnesses created. Each character and the narrator exist only by their independent and equal voices and thus the readers get to learn about them only through their "fully valid voices" (Bakhtin, *Dostoevsky's* 34), rather than through the other features of a literary text and more importantly, a single manipulating, ideological, omnipotent voice. Although Bakhtin emphasizes that these voices are independent, "voices in the polyphonic structure are not isolated because they cannot occur or be pronounced without each other" (Nikulin 382). This perception consequently leads to another of Bakhtin's concepts, dialogism, since these voices exist only in their communication, in their "interaction and interdependence" (Bakhtin, *Dostoevsky's* 36) with the other voices "during which very different, often opposing and hostile voices merge into a single harmony" (Nikulin 383). Bakhtin claims that this harmony presents a unity in variety but warns that this does not mean that each voice loses its individuality but rather "different voices are always present in their relations to each other and in functional interaction" (Nikulin 383). In other words, the characters in a polyphonic novel "gain their freedom from each other and from their author through the way their speech is 'situated' in relation to the author's speech" (Jefferson and Robey 163). Therefore, the polyvocality of a novel reflects the struggles between the centripetal and centrifugal forces operating in a language and thus "can indicate potential resistances to oppressive conventions in interpretive or discourse communities—such as an individual character's response to that social dictate, or a disapproving narrative tone" (Bauer and McKinstry 4). Moreover, since the narrator is repositioned along the characters, both as the creator of the characters and as their equal (Clark and Holquist 239-53; Morson and Emerson, *Mikhail* 231-68), this kind of novel is democratic (Vice 112). Thus, in a polyphonic novel, different voices must be heard from a variety of perspectives in uniqueness, communication and harmony. This is reminiscent of Bakhtinian dialogism and heteroglossia as Bakhtin explains that without polyphony (multi-voicedness), dialogism is impossible, and through polyphony, heteroglossia (multi-languagedness) is recognized.

Bakhtin explains that "[the] author of a polyphonic novel is not required to renounce himself [/herself] or his [/her] own consciousness, but he [/she] must to an extraordinary extent broaden, deepen, and rearrange this consciousness […] in order to accommodate the autonomous consciousness of others" (*Dostoevsky's* 68). In other words, "the author's own opinions and attitudes must compete for the reader's attention with those of his [/her] characters" (Mulryan 204). The author of the polyphonic novel is definitely not an absolute ruler, but acts like an orchestral conductor who shares his or her authority to maximize the dialogue among the various voices, the independent and autonomous discourses of the others, in order to stylistically integrate them into the novel. The writer of the polyphonic novel is "able, in an objective and artistic way, to visualize and portray personality as another, as someone else's personality, without making it lyrical or merging it with his own voice" (Bakhtin, *Dostoevsky's* 13). All voices, omitting all the emphasis on the authoritative, privileged, monologic, all-controlling, and singular voice, are constructed equally, that is, each character and the narrator are known via their own independent words/voices/self-consciousnesses. Therefore, in the polyphonic novel, characters are not represented by an omniscient narrator as objects, but rather as subjects who are equal with the narrator. As such, polyphony gives freedom to the voices of characters by separating them from the voice of the narrator (Vice 114). Bakhtin warns that in the narrative, the author may find it necessary to express his/her own point of view but "even if the author ultimately condemns the character, the reader may be infected with a special sort of novelistic sympathy that comes from having lived with and dialogically shared the character's perspective" (Morson and Emerson, *Mikhail* 334). Therefore, the polyphonic novel creates a ground for the readers where "readers feel it appropriate to enter directly into debate with [the characters and the narrator]" (Vice 114).

In order to comprehend how polyphony functions, Bakhtin's dialogical "devices" should be examined. These devices organize heteroglossia through various literary techniques such as character speech, first-person narration, skaz, stylization, and incorporated genres. The first device, the character speeches in a novel which are "represented and not merely expressed" (Bakhtin, *Dostoevsky's* 51) by the characters, reveal "the dialogic meeting" (Bakhtin, *Dostoevsky's* 88) among the

consciousnesses as versions of the author's voice. Each consciousness reflects the conflicts, the clash of ideas and perspectives among the versions. The second device, the narrator's voice, meaning the first-person narration, especially the usage of oral speech, creates dialogism as it "orient[s] toward another's discourse" (Bakhtin, *Dostoevsky's* 193). This kind of narration reflects the voices of both the narrator (and sometimes that of the author) and displays the general concerns or themes of the literary work. The third device Bakhtin cites is skaz, a Russian term meaning "narrator's narration" (*Dostoevsky's* 193), through which the difference between the voices of the narrator and the author becomes much clearer since these two voices reflect two distinctive consciousnesses. The narrator in skaz has multi voices and accents, of the narrator and the author. The fourth device is stylization which is "[t]he clearest and most characteristic form of an internally dialogized mutual illumination of languages" (Bakhtin, *Dialogic* 362). Language is stylized via an imitation consciously made for its own and unique ideological representation or reproduction of a certain style. Bakhtin develops the idea of stylization "to explore the dialogic relation between the said and the unsaid in discursive practice; more specifically, his deployment of this narrative device makes seemingly innocent utterances reveal their hidden ideology through the act of borrowing, imitating, and appropriating" (Park 47). And the fifth device is the "incorporated genres" which is the most crucial quality of polyphonic novels since it includes not only the "artistic" genres such as "inserted short stories, lyrical songs, poems, [and] dramatic scenes" but also the "extra-artistic" genres such as "everyday, rhetorical, scholarly, [and] religious genres" (Bakhtin, *Dialogic* 320). This mixture of the genres has an essential purpose in the structural creation of the multivocality of the novel. This feature can be better observed in literary works in which only those incorporated genres constitute the plot.

The polyphonic novel "is characterized by the multiplicity of voices present in it, none of which are subjected to the authoritarian control of the writer himself" (Jefferson and Robey 163). The most important aspect of polyphony "is the simultaneously present and consecutively uttered plurality of independent and unmerged voices and consciousnesses" (Nikulin 382). Polyvocality of a novel is also related to Bakhtin's chronotope, time and space, because where these voices occur

also has an influential role in narratives—when and where something is voiced is equally important to what is said; thus the following section will discuss the importance of time and space in literary works.

1.3.4. Chronotope—Time-Space Conjunction

In the long essay entitled "Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics," published in *The Dialogic Imagination*, Bakhtin argues that narrative genres make the greatest discoveries on the relation of people and events to time and space. This relation is depicted via the "density and concretenesss of time markers—the time of human life, of historical time—that occurs within well-delineated spatial areas" (Bakhtin, *Dialogic* 250). In order to comprehend the relation of characters to the world depicted, the concrete and detailed possibilities on time and space need to be examined. "Bakhtin calls these concrete possibilities, each of which may be taken as defining the 'living impulse' and 'form-shaping ideology' of a genre, a *chronotope*" (Morson and Emerson, *Mikhail* 366).

Bakhtin calls attention to Einstein who uses chronotope in the theory of relativity. Since Bakhtin is influenced by the "Einsteinian ideas about the inseparability of time and event" (Holquist 116), and has no intention to use the concept in its scientific context, he "borrow[s] it for literary criticism almost as a metaphor" (Bakhtin, *Dialogic* 84). For Bakhtin, chronotope is literally "time-space" and he uses it to refer to "the instrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (*Dialogic* 84). Chronotope contributes to the understanding of the narrative as it "makes narrative events concrete, makes them take on flesh, causes blood to flow in their veins" (Bakhtin, *Dialogic* 250).

Bakhtin does not offer a concise definition to this concept but rather he discusses the various related meanings. For instance, chronotope is related to the ways of perceiving experiences. As such, "it is a specific form-shaping ideology for understanding the nature of events and actions" (Morson and Emerson, *Mikhail* 367). Thus, it is not a fixed entity but rather it changes according to the actions each of

which occurs in different contexts[31]. Likewise, it "is a mobile term which alludes to the way time and space are together conceived and represented" (Dentith 52). In Bakhtinian reading of literary narratives, "[c]hronotopic analysis insists that the story's particulars only signify in so far as they have always already established in the most general way the spatio-temporal worldliness of the world" (Pechey 85). Therefore, chronotope is also related to the link between artistic imagination and reality as it "provides a means to explore the complex, indirect, and always mediated relation between art and life" (Holquist 111). This feature is closely linked to the mobility of chronotope as it is "highly sensitive to historical change" (Holquist 112). As such, the function of chronotope is to study the relation between time, spatiality and text, which is in a way making a historical and social analysis of a narrative. In addition, as a formal constructive device, chronotope is "the total matrix that is comprised by both the story and the plot of any particular narrative" (Holquist 113). This definition is related to the distinction between fabula and syuzhet—"an event unfolds as a brute chronology (fabula), and as the 'same' event, ordered in a mediated telling of it, a construction in which the chronology might be varied or even reversed, so as to achieve a particular effect" (Holquist 113).

Considering the chronotope as "a quasi-anthropological tool for sharpening [the readers'] perception of human beings and their communities" (Montgomery 11), Bakhtin emphasizes that the chronotope is the artistic conception of the two inseparable concepts, time and space, and "[i]n the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole" (*Dialogic* 84). Bakhtin points out that time "thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history" (*Dialogic* 84), and discusses how representation of space matches, intersects with, or is related to the representation of time. He explains that there are three basic types of novels developed in the ancient times and therefore distinguishes three types of time in narratives, beginning with the Greek romance and ending with the novels of Rabelais.

[31] Bakhtin resembles Kant since he also argues that "time and space are indispensable forms of cognition" (Morson and Emerson *Mikhail* 367). However, Bakhtin differs from him as "time and space vary in *qualities*; different social activities and representations of those activities presume different kinds of time and space" (Morson and Emerson *Mikhail* 367).

Firstly, Bakhtin defines three main chronotopes of the ancient novel. He calls "adventure time" (*Dialogic* 87) to refer to the time during which adventures happen in the "adventure novel of ordeal" (*Dialogic* 86). The "adventure novel of ordeal" depicts adventures through which "meeting/parting (separation), loss/acquisition, search/discovery, recognition/nonrecognition and so forth enter as constituent elements into plots" (Bakhtin, *Dialogic* 97). In such texts[32], events occur suddenly, and one adventure follows one another (Bakhtin, *Dialogic* 89-95). "Suddenly" and "at just that moment" are the most commonly used "link-words" for depicting the adventure-time when "one day, one hour, even one minute earlier or later have everywhere a decisive and fatal significance" (Bakhtin, *Dialogic* 92-94) and which can be "better understood through fortune-telling, omens, legends, oracular predictions, prophetic dreams and premonitions" (Bakhtin, *Dialogic* 95). The locations where these various adventures take place are multiple and frequently foreign, indefinite, alien, or unknown settings. "There are descriptions, often very detailed, of specific features of countries, cities, structures of various kinds, works of art (pictures for example), the habits and customs of the population, various exotic and marvelous animals and other wonders and rarities" (Bakhtin, *Dialogic* 88). In such an atmosphere, the characters are foreign to the location, and they are not familiar with the laws and the culture of that setting; thus, characters "can experience only random contingency" (Bakhtin, *Dialogic* 101). Therefore, chance is the force that controls occurrences, and Bakhtin calls it "adventuristic chance time" (*Dialogic* 94). Besides focusing on the specific temporal and spatial markers, analysis of such texts in terms of chronotope should take into consideration the effects of the transformation of time and space but not on the flat characters. In such novels, although characters cope with a series of trials, all those adventures do not change their personalities, "the biographical life of the heroes does not change, their feelings do not change, people do not even age" (Bakhtin, *Dialogic* 91); in short, at the end of the novel they remain essentially unchanged. Therefore, the adventure-time chronotope "bears no relation to either real time or real space: characters can come and go at will through infinite space, while their experiences remain unaffected by and irrelevant to the age in which they live" (Mulryan 201).

[32] Bakhtin explains that the Greek novels written between the second and sixth centuries A.D. are examples to this type (*Dialogic* 86).

Bakhtin's second chronotope type of the ancient novels is related to the "adventure novel of everyday life" which is "the mix of adventure-time with everyday time" (*Dialogic* 111). Bakhtin connects two important themes, "*metamorphosis* (*transformation*)—particularly human transformation—and *identity* (particularly human identity)" (*Dialogic* 112) to how identity is represented in literature. He gives the folktale narratives, especially the popular ones, as examples to this type by arguing that these two themes are drawn from world folklore since the folkloric image of man is bound up with transformations, and revolves around change (*Dialogic* 112). The folktale image of man "always orders itself around the motifs of transformation and identity (no matter how varied in its turn the concrete expression of these motifs might be)" (Bakhtin, *Dialogic* 112). For Bakhtin, these themes—metamorphosis and identity—reveal the concern for the individual but are also transferred to the entire world, to nature, and to whatever is created by the humans (*Dialogic* 112). This type of novel is originated firstly in the Greek philosophy as it deals with the transformation of identity; secondly in the ancient mysteries, the oriental cults, and crude magical forms of metamorphosis practiced in the everyday life of the first and second centuries A.D. (Bakhtin, *Dialogic* 112); thirdly in the purely popular folklore motifs[33] which are retold in literary works; and finally in narratives that depict and develop the metamorphosis motif (Bakhtin, *Dialogic* 112).

In such novels, which are "*for showing how an individual becomes other than what he was*" (Bakhtin, *Dialogic* 115), metamorphosis is used as a base for depicting the whole of an individual's life and the crucial moments of crisis which lead to the transformation. As such, the narrator depicts various "disjoined and rejoined" images of the same character in multiple epochs and stages that represent the character's "crisis and rebirth" (Bakhtin, *Dialogic* 115). Such "crisis-type" novels do not portray the character from birth to death but "only one or two moments that decide the fate of a man's life and determine its entire disposition" (Bakhtin, *Dialogic* 115). Thus, they depict "only the *exceptional*, utterly *unusual* moments" which are the moments that shape and/or reshape the individual rather than the whole life of that individual

[33] Bakhtin gives examples of such literary works of the ancient Greek literature which are the retellings of Greek mythology (Bakhtin, *Dialogic* 112).

(Bakhtin, *Dialogic* 116). Still, Bakhtin calls it "adventure time" because it is the time when exceptional and unusual events which are mostly determined by chance occur.

However, Bakhtin calls for a second type of adventure time in which chance is not the determining factor. He urges that a new reading of chance is necessary because the series of adventures that the hero faces changes his personality, and thus as a purified and reborn man, it is not chance but the change in his personality and perspective that determines his destiny (*Dialogic* 117).

Bakhtin also identifies the "road chronotope" in which time and space indicators are closely linked to each other (*Dialogic* 98). For him, "the way [the road novel] fuses the course of an individual's life (at its major turning points) with his actual spatial course or road—that is, with his wanderings" is the characteristic of the novels (*Dialogic* 120) in which the passage of time equals the space inhabited and generally operates at literal and metaphorical respects. Bakhtin calls attention to two common everyday phrases, "path of life" (*Dialogic* 120) and "threshold" (*Dialogic* 248), in which time and space are metaphorically fused. In literary narratives, life-changing events generally take place in the threshold making it "the chronotope of *crisis* and *break* in a life" (Bakhtin, *Dialogic* 248). Bakhtin explains that to the chronotope of the threshold "the foyer, the corridor, the landing, the stairway, its steps, doors opening onto the stairway, gates to front and back yards, and beyond these, the city: squares, streets, taverns, dens, bridges, gutters" can also be added (*Dostoevsky's* 170). Such a location is related to indefiniteness, indeterminateness, multiplicity, ambiguity, and the potential for change and subversion. As such, relations of personal time and space or historical time and space, their impacts on memory, forgetting or regretting are subject to be analyzed *chronotopically*. Therefore, chronotope reading can be extended to personal, social, political, and philosophical analyses. The road taken refers to the unfinalizable quest for knowledge during which adventures and meetings happen[34].

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[34] While Bakhtin assumes that the traveler is male for "[t]he image of man is always intrinsically chronotopic" (*Dialogic* 85), he posits the land traveled as female: It is the land that makes it possible for the male character to meet women which often becomes the goal of the traveler.

Bakhtin's third type of the chronotopes of the ancient novels deals with the ancient biography and autobiography, "a large fiction influenced by biographical models" (*Dialogic* 130). Bakhtin claims that the most crucial feature of (auto)biographies is (self-) glorification (*Dialogic* 133). He notes two types of (auto)biography in the classical Greek literature: the Platonic and the rhetorical (auto)biography. The first type is reminiscent of the metamorphosis found in the Greek mythology, and its chronotope is the chronotope of "the life course of one seeking true knowledge" (Bakhtin, *Dialogic* 130). Bakhtin categorizes the life of the seeker into epochs—passage "from self-confident ignorance, through self-critical skepticism, to self-knowledge and ultimately to authentic knowing" (*Dialogic* 130). The second type, the rhetorical autobiography and biography, is originated in the civic funerals and memorial speeches. Bakhtin informs that this type is mainly oral, and determined by events: "either verbal praise of civic and political acts, or real human beings giving a public account of themselves" (*Dialogic* 131). As such, in the ancient times, this type was practiced in the public squares; whatever personal is laid bare and thus becomes public. Bakhtin evokes the self-consciousness of the individual is originated in the Greek public square where man is external and "*on the surface*" (*Dialogic* 133). This public, visible and audible existence of man is portrayed in literature in many ways and later on will be replaced by the internalization of man, and the depiction of the individualization of the self which becomes invisible, and mute (Bakhtin, *Dialogic* 133-137). Bakhtin invokes that autobiographies and memoirs, the real-life chronotopes, are also rooted in the Roman documents which represent the "family-clan consciousness of self" (*Dialogic* 137) as a public personality. What is common in these types is that as portraits of life, these documents do not emphasize youth considering it as an insignificant period in one's life (Montgomery 12) but rather emphasis is on the mature years when one achieves success. Bakhtin further extends his categorization by sketching three models for structuring ancient biography: Firstly, the "energetic type" in which the biographer accumulates the social position of the individual through his speeches and public appearances; secondly, the "analytic type" in which the biographer makes use of the "social life, family life, conduct in war, relationships with friends, memorable sayings, virtues, vices, physical appearance, habits and so forth" (*Dialogic* 142); and

thirdly, Bakhtin adds consolations and letters to the "stoic type" in which the internal individual and the external individual are fused (*Dialogic* 140-146).

For Bakhtin, an analysis of the chronotope can focus on the discussion of several features of the narrative, such as the setting and the local elements in a text that act like a bridge between time and space, and how these elements "shape characterization, and mold a discursive simulacrum of life and world" (Stam 11). In addition, the chronotope can be discussed because it "defines genre and generic distinctions" (Bakhtin, *Dialogic* 85) and sometimes acts almost as a character in a mode such as the western, detective fiction or film noir[35]. Moreover, chronotope not only appeals to the text, but also has a reader-response feature since during the reading process, both the author and the reader share a chronotope. Also, an author creates a textual world which is the simulation of the actual world. The world created is introduced by the deictic markers which are related to the setting. Locating characters and events at a specific time and space is reminiscent of how the readers experience them in their everyday lives. Thus the chronotope engages reality (Clark and Holquist 278). Bakhtin claims that these productive and flexible novelistic chronotopes, which are the prototypes of the European novel or the succeeding novels, have determined the development of the genre, and it is obvious that his detailed explanation of his categorization is still influential for the analysis of contemporary novels. Chronotope is a determining factor for the subjectivities, as who does something when and where are related to the position of the self, to its point of view. Therefore, the following section discusses Bakhtinian perception of point of view which he calls ideolog.

1.3.5. Ideolog—Point of View of the Conscious Self

Bakhtin claims that "[a]s long as a person is alive he lives by the fact that he is not yet finalized, that he has not yet uttered his ultimate world" (*Dostoevsky's* 59). For him, the self is never a fixed and finalized entity; rather it is constantly under development in a never-ending but always ongoing process of development and exchange through the dialogue with the others, the different consciousnesses.

[35] Robert Stam in his *Subversive Pleasures: Bakhtin, Cultural Criticism, and Film* explains that Bakhtin's chronotope is appropriate for film criticism. Also, Michael V. Montgomery in his *Carnivals and Commonplaces: Bakhtin's Chronotope, Cultural Studies, and Film* reads Hollywood films focusing on the mise en scene elements as chronotopic patterns.

Through this, the self observes and comprehends the others and becomes able to define his/her own self. In fact, Bakhtin claims that "[t]he consciousness of people cannot be perceived, analyzed, defined as objects or things—one can only *relate to them dialogically*" (*Dostoevsky's* 68).

Bakhtin's "ideolog" is linked to what is understood from "ideology" which, according to the *American Heritage Dictionary* (2000), firstly, is "[t]he body of ideas reflecting the social needs and aspirations of an individual, group, class, or culture;" and secondly, is "[a] set of doctrines or beliefs that forms the basis of a political, economic, or other system." The meaning of ideology in English "is in some respects unfortunate, for [the] word suggests something inflexible and propagandistic, something politically unfree. For Bakhtin and his colleagues, it means simply an 'idea system' determined socially" (Emerson, *First* 23). In Russian, Bakhtin's native tongue, "ideologiya" does not have strong political connotations as in English; the difference can be explained as follows:

> The Russian "ideologiya" is less politically coloured than the English word "ideology." In other words, it is not necessarily a held political belief system; rather it can refer in a more general sense to the way in which members of a given social group view the world. It is in this broader sense that Bakhtin uses the term. For Bakhtin, any utterance is shot through with "ideologiya," any speaker is automatically an "ideolog." (Morris 249)

Thus, despite the fact that ideology as a term is habitually and generally perceived as a political concept, "Bakhtin uses it to refer to 'a particular way of viewing the world, one that strives for social significance', and in this sense it is close to the ordinary meaning of 'point of view' " (Martin 150). Fictional characters are ideologs in terms of how they develop their own ways of viewing the world, and their system of ideas on existing everyday realities. For Bakhtin, in a novel in which the character expresses himself/herself in terms of heteroglossia, s/he emerges as an ideolog, initially because of the individualized way of expression/lexicon and expression of the self, or in other words, expression of the specific point of view of the world. Thus, accordingly, "every word articulated in the novel is by definition

both social and ideological, collectively replicating an arena accommodating various contending points of view" (Danow, *Thought* 54) or "ideologemes".

According to Bakhtin, in fact, "the image of the man in his own right" is not the characteristic of the novel as a genre, "but a man who is precisely the *image of a language*" (*Dialogic* 336). Thus, the novel writer has to create "as the bearer of a certain set of ideologemes, not only a believable speaking figure, but one whose utterances and choice of language reflect back upon or, better, clearly coincide with that figure as signs adequately representing the character's expressed ideology" (Danow, *Thought* 54). The relationship of the ideologs with the ideology of the culture in which they live can be discussed in terms of Bakhtinian carnivalesque which is introduced in the following section.

1.3.6. Carnivalesque—the Subversive Power of Language

Carnival, is an established period of time that encourages "different bodily needs and pleasures" from those of the "ordinary rhythm of labor and leisure" (Stallybrass and White 284) when a culture celebrates the world in travesty. As a medieval institution, it is "an example of a revolutionary dispersal of a hegemonic feudal order, its uncontrollable laughter performing a directly political and anti-ideological function" (Young 76). Thus, carnival, as a symbolic struggle, rebellion and revolt against the fixed values, is an analytic, literary, and political model for transgression. The socio-cultural function of the carnival, "whether as a safety valve for social tension, as cultural criticism, or as a small-scale attempt at revolution" has been touched upon in many works, but it is Bakhtin who employs the term to literary analysis. He introduces "carnivalesque" in *Rabelais and His World* in which he uses the medieval carnival as a metaphor for the subversive and explosive transgression against the prevailing norms of the hierarchical order.

Carnival has a very strong role in identity formation and in making visible the social groupings of any society as it functions as a mirror of the everyday world turned upside down; "[h]ierarchies are turned on their heads–fools become wise, kings become beggars; separate spheres are flung together–fact and fantasy, heaven and hell, spirit and body, life and death, are all confused" (Selden 167). Thus, carnival transforms and unites dualistic images such as birth and death, blessing and

curse, praise and abuse, young and old age, top and bottom, face and backside, and stupidity and wisdom (Bakhtin, *Dostoevsky's* 126). Moreover, carnival provides a free range for the imaginative possibility where not only the roles of the humans and the animals are reversed but also actually non-existent beings come into existence. Therefore, carnival spirit "inspires the transformation of absence into presence: what cannot be, for a moment, *is*; what is least likely emerges as temporarily established fact" (Danow, *Spirit* 14).

In *Rabelais and His World*, Bakhtin explains that carnival "celebrate[s] temporary liberation from the prevailing truth and from the established order; it mark[s] the suspension of all hierarchical rank, privileges, norms and prohibitions" and therefore fosters "the feast of becoming, change and renewal" (10). According to Bakhtin, carnival expresses energies suppressed in modernized everyday life as it contains "a utopian urge: it displace[s], even invert[s], the normal social hierarchies" (Stallybrass and White 264). For Bakhtin, carnival "is not a spectacle seen by the people; they live in it, and everyone participates in it because its very idea as a mass celebration embraces all the people" (*Rabelais* 7). Since carnival is accepted as a traditional ritual, whatever is done in this period is legitimate, and therefore not questioned no matter how fantastic, rebellious, transgressive, extreme, or culturally contingent and unbelievable they are. Therefore, carnival is a "complete liberation from the seriousness of life" (Danow, *Spirit* 23).

Bakhtin defines "carnivalesque" as the reflection of carnival in literature and arts, which are the "forms of unofficial culture (the early novel among them) that resist official culture, political oppression, and totalitarian order through laughter, parody, and 'grotesque realism' " (Leitch, *Norton* 1187). Such works, by showing how official, institutional, and hierarchical orders in societies can be subverted and therefore be ridiculed, serve as a medium not only to make implicit the fact that established authority and truth are relative (Bakhtin, *Rabelais* 256) but also to reveal the dualistic view of the world by displaying the "bright, life-affirming, 'magical' side of life as well as its dark, death-embracing, horrific aspect" (Danow, *Spirit* 5). Carnivalesque "supports the unsupportable, assails the unassailable, at times regards the supernatural as natural, takes fiction as truth, and makes the extraordinary or 'magical' as viable a possibility as the ordinary or 'real' " (Danow, *Spirit* 3).

Therefore, in a "world of 'infinite possibility,' the carnivalesque inspires the realization of the least expected eventuality, as the unimaginable is conceived and created out of a bewitched idealism that wants to see change, no matter the cost" (Danow, *Spirit* 14). The real power of carnivalesque, then, is its ability to postpone, moreover cancel the "present" and prove that alternate realities can be the valid realities. In that sense, carnivalization has a liberating and subversive influence.

Bakhtin's idea of carnivalesque "understandably appeal[s] to a variety of critics interested in the 'subversive' potential of 'marginal' or 'marginalized' subjectivities" (Jacobs 73). The liberating, subversive features of carnivalization lead to another Bakhtinian concept, outsideness, which is also called transgredience, the ability to look at the self from an outsider's position. Carnivalesque enables the selves to have such a vision in a world turned upside down. However, one needs this vision at all times in order to become a *self*. The following section introduces Bakhtin's comments on outsideness.

1.3.7. Outsideness—Transgredience

For Bakhtin, outsideness is the primary human virtue (Emerson, *First* 207-264) because in order to know the self, to comprehend one's image in the world, one is in need of visualizing both the self's and the other's outsideness, for which he also uses "transgredience," imagining how the self looks to the sighted world (Vice 93). At first glance, outsideness may seem contradictory to Bakhtin's notion of dialogism because of evoking such connotations as "total aloofness, nonparticipation, indifference, complacent neutrality, residence on Mount Olympus from which one can gaze down on the flickering little features of other people" (Volkova qtd. in Emerson, *First* 209). However, he uses it to refer to the outsideness of one person in relation to another, as for him "[t]he healthy self is highly vulnerable and wholly involved in others" (Volkova qtd. in Emerson, *First* 209). Therefore, he is "nonelitist, [and] nonjudgmental" of the other, but rather possesses an "open to all" mentality because whatever the qualities of the other are, only an "other" is a necessity for outsideness (Volkova qtd. in Emerson, *First* 210). As such, Bakhtin suggests a tripartite model of the self which actually generates the division of the spirit and the soul in Bakhtinian terminology, the self's division into "I-for-myself,"

"I-for-the-other," and "the-other-for-me" (*Answerability* 90). This division designates and enhances the vision of the self and thus he labels outsideness as the most powerful "lever" of understanding (Bakhtin qtd. in Emerson, *First* 207). Furthermore, outsideness is a culturally oriented concept as Bakhtin explains that the self can always see more of the other, associating this with the self in front of a mirror who cannot totally see him/herself but it is the other who relatively has a "surplus of vision" because of the "excess of seeing" totally (*Answerability* 23). Bakhtin writes: "For one cannot really even see one's own exterior and comprehend it as a whole, and no mirrors or photographs can help; our real exterior can be seen and understood only by other people, because they are located outside us in space and because they are *others*" (*Speech* 7). Therefore, the whole of the self can only be visible from the outsider's perspective and it is not only the other's physical appearance but also the different world to be gazed.

Bakhtin extends the notion of outsideness to discuss the position of the self in a foreign culture. For him, to understand a foreign culture, the self "must enter into it, forgetting one's own, and view the world through the eyes of this foreign culture" (*Speech* 6). Thus, Bakhtin's ideas on the self-other relations differ from his Kantian predecessors who maintain that in order to comprehend the other culture, the self primarily needs self-observation, because only when the self, as a microcosm, has a vision of its "inside," can it have a vision of its "outside," as a macrocosm. On the contrary, for Bakhtin, "from the inside out" perception is wrong because only "from the outside in" perception can enable the self "to encounter and come to know truths *from others"* (Emerson, *First* 212). Therefore, outsideness refers to "the ability of those situated outside a given culture to uncover hidden meanings and potentials in it by exploiting their external perspective, thereby enriching both the foreign culture and their own" (Kelly 13).

Additionally, Bakhtin also discusses outsideness as a prerequisite of language because "[a]n image of a language may be structured only from the point of view of another language, which is taken as a norm" (*Dialogic* 359). Bakhtin possesses a Marxist perspective that human personality is grounded in language which is accepted as social. He expounds this vision by locating the socially created language

at the basis of aesthetics which is necessary for comprehending the social construction of individualism.

Bakhtin's outsideness is also related to his perception of aesthetics. For him, aesthetic activity "consists of a double motion of empathy and 'finding oneself outside' which he calls" outsideness (Pollock 238). In *Toward a Philosophy of the Act*, and *Art and Answerability*, he points out that artistic visualization works within two parameters: the first is the "spatial world with its evaluative center in a living body" and the second is the "temporal world with its evaluative center in a soul" (Emerson, *First* 210). Bakhtin expresses that the work of the author/artist consists in "giving a form to inner life *from outside*, from another consciousness" (*Answerability* 101). The purpose of the author/artist is to "find an essential approach to life from outside" (Bakhtin, *Answerability* 191). For him, it is the author/artist who has the ability to see the work in progress as the other and thus "enjoys" the surplus of vision. As such, Bakhtin reacts to "aesthetic empathy" that tends to emphasize identification by stating that only the author has a unique position of outsideness to the work during the creation. Moreover, creation of art requires outsideness because "only a position 'outside' provides the possibility of 'finalizing' an event" (Volkova qtd. in Emerson, *First* 210) which is the most important aesthetic point that leads to the evaluation of the work. Bakhtin repeatedly points that it is only from the outside that meaning and the sense of consummation could be given to an aesthetic work. As such, outsideness offers a basis for the interpretation of creation and creativity (Haynes 18). Therefore, in arts and literature, outsideness is "the moral position necessary to co-experience a work of art, to finalize it, and then take responsibility for its content" (Morson and Emerson, *Mikhail* 82).

Bakhtin's outsideness is a term that takes new meanings in the different, but related, contexts. Firstly, it is the most important human virtue that enables the self to recognize the self and the other. Secondly, the term is extended from the self and the other relationship to the self and the foreign culture. Thirdly, Bakhtin considers it as a necessity of language which is a cultural activity. And finally, in addition to its psychological, cultural and linguistic contexts, he discusses outsideness in terms of aesthetics. In each context, his outsideness is based on "the surplus of seeing" and "boundaries" of the self to the rest; whether to the other, the foreign culture,

language, and aesthetic work. The boundaries of the self is closely related to Bakhtinian ideas on unfinalizability, on the dangers of limiting the self with boundaries which would result with the failure of the construction of the self.

1.3.8. Unfinalizability—Open-Endedness

Bakhtin consistently opposes the systematizing theories of culture, literature, and the self believing that they repress individuality and freedom. Bakhtin's reaction to the dominant "theoretism" (or "monologism") ideology in the Western philosophy, which is "the tendency to reduce events to rules and structures" (Morrow 149), helped him formulate his concept of unfinalizability. He converts the negative connotations of unfinalizability and uses it to refer to his conviction that the world is an open place, and development has an ongoing, continuous nature. Accordingly, for him, "the world clusters and unclusters. Particular elements interact with existing aggregates, which are in turn modified by interactions with other aggregates; particular elements are also continually detached from aggregates, cluster anew, and form the basis for yet more unforeseen interactions" (Morson and Emerson, *Mikhail* 45). He prefers unfinalizability to finalization by marking it as "immanent in and essential to quotidian existence" (Morson and Emerson, *Mikhail* 38), and thus, it is the characteristic of both the whole and the particular parts. For Bakhtin, "[n]othing conclusive has yet taken place in the world, the ultimate word of the world and about the world has not yet been spoken, the world is open and free, everything is still in the future and will always be in the future" (*Dostoevsky's* 166). Thus, this concept designates freedom, innovation, openness, potentiality, creativity, and surprisingness (Morson and Emerson, *Mikhail* 37). Unfinalizability can be discussed not only in terms of literature or arts but also as a common trait in the actual, everyday situations since both art and life are ultimately open-ended.

Bakhtin attributes unfinalizability to a common characteristic of the self that it cannot be finalized, completely perceived, defined, categorized, or labeled and thus a person cannot be fully known by the others. He writes,

> [a]n individual cannot be completely incarnated into the flesh of existing sociohistorical categories. There is no mere form that would be able to incarnate once and forever all of his human possibilities and needs, no

> form in which he could exhaust himself down to the last word, like the tragic or epic hero; no form that he could fill to the very brim, and yet at the same time not splash over the brim. There always remains an unrealized surplus of humanness; there always remains a need for the future, and a place for this future must be found. (*Dostoevsky's* 37)

Bakhtin explains that selves "acutely sense their own inner unfinalizability, their capacity to outgrow, as it were, from within and to render *untrue* any externalizing and finalizing definition of them. As long as a person is alive he lives by the fact that he is not yet finalized, that he has not yet uttered his ultimate word" (Bakhtin, *Dostoevsky's* 59). One reason that the self cannot be finalized is because it has the potential to change infinitely and such an unavoidable change is necessary for the development of the self. Another reason is closely related to Bakhtin's dialogism; that through the dialogical relations, the self transcends from the internal world to the external world, and as a result either the self or its perception can change. Moreover, the self needs the other in order to develop and thus realizes that the self can never be finalized because the other constantly changes. Besides the link of unfinalizability to dialogism, it is also possible to state that unfinalizability is closely related to polyphony, many voices. Through the interaction of the unique voices of the individuals, and the various employments of heteroglossia, it becomes possible to talk about the diversity of the voices of the unfinalized selves, and these multiple voices of the distinct selves, in Bakhtinian terminology of the ideologs, create polyphony and personalities evolve through language.

In the works of art and literature, unfinalizability fosters discussion on the completeness of the work; when a work is finished, whether it can ever be finished, how its audience reacts to its (in)completeness, or whether conclusive criticism is possible are among the questions of this discussion. For Bakhtin, artistic or literary creativity is boundless, just as the literary or artistic work and the worlds created are open and can never finish. If a literary or artistic work is considered as an utterance, the responses given to the utterance or the meanings that the utterance generates and resonates would be boundless. Additionally, even if the writer or the artist dies, the literary or artistic works continue to live. As such, unfinalizability is related to real,

true, and ongoing creativity because both creation and criticism are the results of freedom which is essential and immanent.

In narratives, Bakhtin discusses how a sense of the present is represented. Whether "a given genre describe[s] the present as open or closed, conclusive or inconclusive" is his concern (Morson and Emerson, *Mikhail* 47). He states that specifically the novel by its nature, is open-ended, unfinalized, and temporally oriented from the present towards an open future. Through unfinalizability, Bakhtin explains the "impossibility of limiting or precisely determining the full and complete meaning of an utterance" (Mulryan 199).

II HOW WORDS ECHO IN *THE TRANSLATOR*

The theme of John Crowley's *The Translator* (2002) is designed in a conversation between Crowley and Thomas Disch (1940-2008), an American science fiction author and poet who claims that "Americans, though they don't read very much poetry, are fascinated by poets" (Sheehan 370). As a good friend, Disch gave Crowley the idea of writing a novel about poetry of an authentic poet, and in return *The Translator* is dedicated to him.

Crowley introduces the authentic poet by creating a foreign poet whose works appear in translation. *The Translator* is not only about poetry, poets, translation and translators, but also about encountering otherness. The novel merits consideration as it portrays that the self "is constituted by the language of the Other which draws its power from the simple fact that it is language" (Jefferson 163). It depicts how a student-teacher relationship turns into a love relationship in that between Christa Malone, a young American female student who is interested in poetry as a profession and Innokenti Isayevich Falin, an old Russian male poet who is exiled in the Cold War years of the early 1960s, from USSR to USA where he teaches poetry. *The Translator* is a novel about Christa Malone, her life divided between before meeting Falin, during which she feels herself complete through her relationship with her brother Ben, and after meeting Falin, who represents the opposite pole in Christa's life. She firstly learns life, the power of words, the beauties of nature, and American patriotism from Ben, and then her vision, tastes, and ideas are enhanced by Falin, a representative of the Eastern culture and language. Her relationships with the male figures are grounded on losing (brother, child, self, the will to write, money and close company), searching and finding or replacing the losses with other sources of power. The novel, in a way like a Bildungsroman, depicts the coming-of-age of Christa on which her relationship with Ben and especially Falin is influential. In fact, her life can be categorized as her life before Falin, during which her brother Ben is her only source of influence, and her life after meeting Falin, a meeting that becomes a life-changing event. Therefore, the "other" is not simply someone whom Christa comes across, but, rather, a "recognizable other," enabling the text to be discussed as to how the other from another gender, age group, education, country, culture and language (re)constitutes the self. As such, the novel is based upon a series of dialogical

exchanges between a Westerner and an Easterner thereby putting selves into question.

The first "Ben" phase of Christa's life generally covers her childhood and teenage years during which she has "a dangerously intense attachment to her brother Ben" (Sheehan 372). Born in 1942, Christa (Kit) is the teenage daughter of the middle-class Malone family who has not lived anywhere in the USA more than a year because of her father George's job. It is a secret and inexplicable governmental job; he works for the Department of Defense to develop computers to communicate with each other. The family, especially her mother Marion, becomes experts in packing because of the constant move of the family house. In addition, because the family has moved a lot, Christa and her brother Ben, who is two years older than Christa, "ha[ve] grown up more intimate than most siblings" (22). As the family moves from one state to another, the schools of the children change naturally but this variety of the schools does not help Christa to have more friends. Rather, wherever they go she never befriends anybody. She cannot get on well with the girls in those schools because unlike her they always "[speak] of *their* older brothers in tones of profound contempt and disgust" (22). However, Christa is fascinated by her brother who is her role model; he teaches and guides her, and greatly broadens her horizons. He becomes her friend, plays games with her, and through these games he teaches her the power of words, the sounds and beauties of nature. For instance, even packing their household goods becomes a game for them as they narrate fairy-tale-like adventures about travels to places whose names originate from the words or letters on the back of the volumes of encyclopedia that they are to pack and unpack. During those imagined travels, Ben is the one who makes plans to get rid of the imaginary dangers awaiting them (24). His responsibility in that game calls forth his actual life in which he loves making plans and taking control of his life. Ben also helps Christa in her courses; for example, when making an insect collection for the Biology class as her summer project, he teaches her how to explore, hunt, and name bugs. Ben's help in this project is highly crucial because through her experience in nature in which she has become an explorer, hunter and a taxonomist, "she learn[s] to be unafraid of the world" (26). In addition, as a demanding kid, she wants to learn

more, and "[t]he more she learn[s] the more she want[s] to know, and wanting to know displace[s] fear" (27).

Christa's relationship with Ben evokes Bakhtinian notion of dialogism vs. monologism. For Bakhtin, dialogism is the essence of human life, and it does not simply mean participating in a conversation, but rather it emphasizes the consequences of the exchange of discourses. In other words, it is the dialectical relationship of the self and the other in which the self is both relative and reflexive as well as it needs the other for its existence. That is, during such an exchange both the addresser and the addressee, whose positions are in fact in a constant fusion, recognize not only the existence of the other but also the possibility of the separate and diverse approaches to life. As such, questions of identity are intimately connected to questions of subjectivity, worldview, experience, and social relations because individual identity relates to social, spatial, and cultural contexts. Dialogism creates such a ground for locating selves as it is also a challenge for identities because through this exchange the selves undergo a process of (re)shaping. Therefore, identities are dependent on the dialogical relations with the others. In the case of Christa and Ben, talking of dialogism is almost impossible since she takes his word as her own; she imitates whatever he says, follows his instructions, and does whatever he asks her to do. Christa's taking Ben's words as her own can be considered as a positive attitude in her identity development and ideological becoming,

> only when [she] populates it with [her] own intention, [her] own accent, when [s]he appropriates the word, adapting it to [her] own semantic and expressive intention. Prior to this moment of appropriation the word does not exist in a neutral and impersonal language (it is not, after all, out of a dictionary that a speaker gets his words!), but rather it exists in other people's mouths, in other people's contexts, serving other people's intentions: it is from there that one must take the word, and make it one's own. . . . Language is not a neutral medium that passes freely and easily into the private property of the speaker's intentions; it is populated—overpopulated—with the intentions of others. Expropriating it, forcing it

> to submit to one's own intentions and accents, is a difficult and complicated process. (Bakhtin, *Dialogic* 294)

Ben is the one whose authority dominates in this relationship *because* Christa puts him in a superior position. Ben's voice becomes the voice of the authority (what Bakhtin calls "monologic speech," "authoritative discourse" or "internally persuasive discourse") which she willingly listens to and obeys as she compliantly accepts him as the speaker of absolute truth. For example, when Ben teaches Christa how to explore and hunt bugs for her summer project for the Biology course, afraid of the bugs, she says: "He's gonna get me, I know it" but Ben tries to calm her down and tells her what she has to do step by step: "He's not. He doesn't even know you exist. . . . Easy. Don't catch his wing, don't hurt him. . . . Give him a little shake. There, now he's dropped in. Now the cap" (26). In this relationship, Ben and Christa cannot be differentiated as "self" and "other;" Christa seems to simply function as a vacuum which Ben fills with his being, thoughts, ideas and experiences. For one's sense of self is mediated by the image of the other, and Christa does not consider Ben as her other, she cannot construct her own distinctive self; rather she is to a greater extent assimilated with Ben. This has a negative influence not only on Christa but also on Ben because unless Christa acts as the distinctive other, Ben has no chance to reconstruct himself through his relationship with his sister.

The dialogues between Christa and Ben can be discussed in terms of Bakhtin's heteroglossia because the way these characters use language can be categorized as the language of a certain age group. For example, the game they play is inspired from the letters or words on the back on the volumes of encyclopedia which Ben reads aloud to Christa: "*Annu* to *Baltic*; *Baltim* to *Brail*; *Brain* to *Castin*; *Castir* to *Cole*" (24). In fact, they refer to the range of articles each alphabetically divided volume includes. However, for them, they sound like the names of places enabling them to invent a game in which Christa and Ben "travel from the plains of Annu to the mountains of Zygo," running into various incredible and exciting adventures, for instance coming across the "hundred iron fighter-kings of Baltim [who] had armies that rode on iron elephants" or a princess who "had a garden, and in the garden a lake without a bottom" (24). The tale they orally narrate is fantastic and subversive, reflecting the imagination of the children and subverting the actual

references to mean something else according to their creativity. As such, this subversion calls for Bakhtin who states that meaning is never singular and fixed. Ben further expands the game as he documents these adventures by "the drawings and the models, the chronologies and the maps" he does (24). The letters or words on the encyclopedias are heteroglot in a double sense: first, as the jargon of encyclopedia, and second, as lose their intended meanings or references and gain other ones by becoming the names of imagined places. Therefore, even in a childish game, there is the diversity of language, which Bakhtin means by heteroglossia. In addition, this example illustrates Bakhtin's chronotope not only because the game is constructed on the change of place and time but also it calls for Bakhtin's adventure-time of the adventure novels which in details narrate how one adventure follows another one in the foreign places. Moreover, as this game is played only when the family is packing their belongings to move to another state, and the children are responsible for packing the encyclopedias, it is also related to chronotope which is related to their actual life.

Year by year Christa gets more obsessed with her brother Ben, her obsession being highly emotional and almost sexual. She thinks that he is "beautiful and strong, that his strength and his beauty [are] like a horse he rode" (27). Even in her elderly ages, she remembers his physical appearance, his hair style, his clothes, and even his voice better than "she remember[s] her own" (28). At high school, she gets jealous of his weekend dates or girlfriends because his dates are the first signs of aloofness, an emotional distance that Christa considers as a threat to her relationship with him. She makes jokes about his dates, "trying under the guise of teasing to understand his life apart from her, his feelings about girls and dates and making out" (28). She tries to connect Ben's replies about his feelings on his dates to her "huge feelings" (28), which makes her fearful of losing him.

Even though Christa does not see Ben as her other, she sees his (possible) girlfriends as her other. The presence of the other girls facilitates an exploration on Christa's feelings that constitute her own self. Bakhtin discusses the "absolute need for the other, for the other's seeing, remembering, gathering, and unifying self-activity" (Bakhtin, *Answerability* 36) to the individualization of the self, for emotional, intellectual and cognitive development. In other words, the other is a

necessity to the self because the self constructs itself only through coming-to-terms with the otherness; but Christa develops a purely oppositional relationship with the other. Therefore, the otherness of the other does not help Christa's intense and ill attachment to her brother; rather, considering the other as an enemy, a threat of losing him, she becomes more infatuated with him.

Although Ben's dating does not put a distance between them, her fear is actualized by his decision to join the army. Ben announces this decision firstly to Christa and then to his parents. He is determined and ready to act on his decision; he "f[inds] it easier to explain and account for what he ha[s] done than to tell them what he plan[s] to do" (30). Selves reveal their personalities through their use of language. Moreover, selves "are judged according to the way [they] verbalize [their] thoughts and feelings, and how [they] condition the thoughts and feelings of others through [their] own discourses" (Mulryan 200). In order to silence Christa's emotional reactions to his decision, he authoritatively claims that he has an obligation to America which has to be paid, and the parents would not react against his choice. Christa likens Ben's reasoning to bricks he puts around him which "shut him off further from" (30) her. Still, reflecting her possessiveness of him, she wants to hear every detail about him, even what he has done at the recruiting office "so that it would be hers as well as his, as she ha[s] made him describe his dates and his road trips, but just to show him the depths of her desolation" (31). Although she thinks that joining the army would be a good chance for him, still she frets about his insistence on not "see[ing] that it would leave her without him, with no future that she could envision, no way to get ready" (30). Even though this reason is not added by Ben, why he is so enthusiastic about joining the army is probably his wish of making up for the gap of never having been in a male fraternity in his childhood and teenage years. During those years, Ben has never played team sports because of their often move: "he [has] never [been] inducted into the male fraternity of a particular time and place, a team's forming and knitting over several summers and school years. Instead he [has taken] up sports he could play alone" (29). However, joining the army, which is more serious than playing games as a career changing duty, would bring him closer to a male bonding through which he would have the possibility of reconstructing himself.

At the end of the 1950s, Ben, having completed his service at the army, reenlists and eagerly joins the Green Berets to serve as a military adviser in Vietnam, a far away alien country not only for Christa. Ben's second departure makes Christa feel abandoned. Even before his first departure she has wondered "(though the wonder never quite rose over the limn of hurt consciousness) how she would ever be able to do anything daring or good ever again" (32). While he has been serving in the army, she keeps herself busy by baby-sitting although she has no interest in babies except telling them stories, she spends most of her time at the library reading books on especially poetry, and more importantly, she starts learning how to write blank verse (61). She has always waited for Ben to come home, issued this wish in her poems, and this hopeful waiting has kept her alive. However, with his acceptance to serve at the Special Forces, she is disappointed and hateful. Not being able to find a proper answer to why she is losing him, all her hopes of having him near her side are gone. Seeing his resolution, she realizes that "what she ha[s] thought, that he would come home and that everything would be as it ha[s] been . . . [is] impossible. Nothing is ever as it was, it is always as it *is*, and then as it will be" (66). Ben tries to persuade her by describing the importance and advantages of his position, and tries to assure her that he will come back while urging his sister to grow up as well.

As Ben leaves home to join the Green Berets, Christa suffers from nervous breakdown, she runs after him "in her slippers over the snow crying his name" (68) although she knows that he would not return. For several days, she waits for him to come thinking "who she could be if she could no longer be herself, which she could not" (68). She stays in her room, sits folded up in an armchair or lies under her quilt, wearing her nightgown and over it Ben's leather jacket which he has lend her on his leave till his return. A few days later she restarts working at the department store downtown. Her previous duty to wrap gifts has been changed to receive unwanted things. Her new responsibility about the "ravished packages" calls to mind her own desolate feelings; she has to take care of the rejected products which are "[h]armless hopeless unwanted things" (68) just like herself, unwanted and left alone by her beloved brother. Thinking of these, she leaves the store and runs into Burke Eggert, one of her school friends, who used to be a popular "football player and senior-class officer a year ahead of her" (62), and who now works with his father in car

dealership business. She confesses that she has liked him at school, and even secretly has given him one of her poems. She invites him to the house where she baby-sits and gets pregnant by him in order to get revenge on Ben or protest his decision of joining the army. She does not tell Burke of her pregnancy as she "want[s] nothing further to do with him" (91) although she has thought that leaving him unknowing is injustice. However, she has enjoyed the power she has been feeling by being the only one who knows the identity of the father.

Bakhtin places emphasis on the dialogical and interactive process in the construction of the self. In order to engage in such a process, the self initially needs to recognize the other. This recognition enables the self to come upon the various identities in familial, social or political communities, each of which has its own system of ideas, beliefs, values and attitudes. The position of the self in these communities reveals the boundary between the self and the other, which is (re)structured through a series of encounters during which each part expresses, (re)shapes and (re)defines its own ideology. The unsteady attitude of Christa towards the institutions of authority—the difference between her recognition of her brother as her major source of power versus her parents who only temporarily express their power and the nuns to whom she is disbelieving and distrustful—is worth noticing. With the latter, the familial and the religious institutions of authority, it is impossible to discuss her relationship in terms of the dynamics of respect and trust. Christa has never felt the strong authority of her parents. Between themselves, Christa and Ben do not address them as mom and dad but instead with their names. They enjoy their parents' similarity to the ghost couple, who share the same names with their parents, in the American sit-com entitled *Topper*. "*Their* George and Marion [are] so much like those ghosts: untouchable, it seem[s], so blithe and insubstantial" (25). Only when Christa refuses telling them the name of the father of her child, is she afraid of her parents, especially of her mother. However, this fear does not result from the awe she feels for her family but rather from her refusal to become the subjects of the nuns. Not approving her unwed teenage pregnancy, her parents send, or almost exile, her to "Our Lady of Charity of the Good Shepherd," the convent school of pregnant teenagers, where the harsh and sometimes cruel nuns would take care of her during her pregnancy. As her mother's letters arrive with Ben's letters from Saigon together

with the inserted poems or strip cartoons from newspapers and magazines that depict how to deal with troubles, they make Christa sentimental about her mother, a feeling that even in her childhood she had never felt. In fact, dealing with troubles is among the topics the nuns talked a lot. For instance, when the pregnant girls question whether giving birth will hurt them or not, the nuns explain that it will hurt, but it is a blessing that “God’s kind enough to blot out all that part from [their] memories, and leave only the joy” (93) so that people forget the anguish which unforgotten would suppress their actions. However, Christa is determined to remember, for not remembering her suffering is the “worst horror” or “the final cruelty” (93). Actually, she is determined to reject whatever the nuns have been teaching. For instance, she has refused believing what they have told her about Russia, “where priests were killed and churches despoiled, nuns were beaten by booted commissars,” and because of their constant insistence on such “dumb things,” she has “withdr[awn] her assent” (7).

Christa’s perception and interpretation of realities as a child and later as a teenager are seemingly naïve and naturally different from her mature ages. For instance, as a child she had thought of Russia as a metaphorically dark place, “a Dark Continent from which no real news came, a dark star absorbing its own light” (7). In addition, because she has no ties to Russia at that time, “she wouldn’t believe or couldn’t believe in any Russia then offered her” (7) and prefers ignoring Russia totally. Although her descriptions are childish and vague, her ideas on Russia reflect the larger perspective of the Western ideology. Neutrality is a difficult position to take in the oppositional discourse of the self and the other, and Christa, as the representative of the West, makes negative attributions and inferences for the East. However, her ideas on Russia would change after meeting Falin. This change evokes what Bakhtin points to when he discusses the multiple feature of meaning, that it can never be finalized but it has the potential of change determined by the outcomes of the dialogical relations with the others.

The child Christa gives birth to, a baby boy, born with “a grievous hole in his heart and an incomplete intestine” (93), only lives for a few hours, and dies after being baptized. The death of the baby is “the first of [her] significant dead” (Sheehan 372). After her son’s death, Christa suffers from acute depression, during which she

cuts her hair off, receives psychological therapy as her parents arrange the appointment but since she does not willingly cooperate with the psychologist it does not help, and then attempts to commit suicide by using razors and slitting of her wrists, in which she nearly succeeds. Years later, while a student at the university, she wants to get drunk and faint so as to overcome her acute memories related to this attempt. She talks about her suicide attempt only with her close friend Jackie from university, without giving him the reason for her wish to die. At his apartment, intoxicated with alcohol and feeling ecstasy, she recites lines from various poems Falin had taught at class before she vomits. Intoxicating and vomiting can be discussed in terms of transgression because both are related to exceeding of due bounds or limits of the self. Thus, when the self intoxicates, its mental and physical control is diminished, and the self, as its memories and all the other things or abilities that make up the self are damaged, alienates to its own.

Bakhtin uses copulation, pregnancy, and birth as metaphors to discuss the carnival spirit through linking the pregnant body to grotesque imagery (*Rabelais* 21). For Bakhtin, the grotesque image is constantly in transformation because it is an "unfinished metamorphosis, of death and birth, growth and becoming" (*Rabelais* 24). As such, both pregnancy, as a process in which time is a crucial determinant, and the womb, as its location, "form the chronotope that structures grotesque imagery" (Ginsburg 170). It is through this image that the beginning and the end of a metamorphosis, i.e., of genie to baby, becomes visible and leads to another metamorphosis, the birth of the baby and the death of pregnancy in which the baby represents the youth/new/beginning/innocence and the mother represents the age/old/end/experience. Bakhtin calls this "pregnant death, a death that gives birth. . . . Life is shown in its two fold contradictory process: it is the epitome of incompleteness" (*Rabelais* 26). Therefore, the grotesque image partakes of the "two bodies in one, the budding and the division of the living cell" (Bakhtin, *Rabelais* 52) and this multiplicity of the grotesque body calls for "fertility, growth, and a brimming-over abundance" (Bakhtin, *Rabelais* 19). Thus, pregnancy, as an example for outgrowing the self and transgressing limits, "ambivalently symbolizes the ever-becoming unfinished, change, and renewal" (Ginsburg 170) of the self.

Bakhtin's views on the accomplishment of the self through another can be discussed in terms of motherhood. Christa gets pregnant because of the intention of getting revenge on her brother. Her act "simply" sounds like vengeance; however, her intention might also include her wish to have a close company, and further, as this company would be her own baby who is naturally dependent on the mother, she would not be left alone. Likewise, her becoming a mother would be influential in her identity formulation as she would be the one who has the power of mothering, exercising her authority, teaching language and culture, developing a consciousness, and exhibiting her affirmativeness over her son. However, since her son dies immediately, she unfortunately fails to construct a mother-son relationship. Bakhtin, attributing a unique position of importance to the mother, discusses motherhood from the perspective of the child by claiming that the other which the child comes across firstly and mostly is the mother.

> As soon as a human being begins to experience himself from within, he at once meets with acts of recognition and love that come to him from outside—from his mother or from others who are close to him. The child receives all initial determinations of himself and of his body from his mother's lips and from the lips of those who are close to him. It is from their lips, in the emotional-volitional tones of their love, that the child hears and begins to acknowledge his own proper name and the names of all the features pertaining to his body and to his inner states and experiences. The words of a loving human are the first and most authoritative words about him; they are the words that for the first time determine his personality from outside, the words that come to meet his indistinct inner sensation of himself, giving it a form and a name which, for the first time, he finds himself and becomes aware of himself as a something. (*Answerability* 49)

Even the body of the mother, as a site of dialogical interaction, helps to construct the self/other image. Although Bakhtin discusses motherhood from the child's perspective, it is not too bold a claim that from the mother's perspective, having a child equals being fulfilled. Therefore, becoming a fantasized or idolized mother

would have given Christa a chance to have an unfinalizable dialogical relationship with her son which would mutually enhance their horizons.

Christa's getting pregnant in order to get revenge on her brother can also be interpreted from another Bakhtinian perspective when such a pregnancy is considered as a mistake, which it actually is. Bakhtin points to the subversive aspect of making mistakes, for it is "error" (or "sin") (*Dostoevsky's* 80-83) which is the "only one principle of cognitive individualization" (*Dostoevsky's* 81) that allows the self to escape from a totalitarian, monologic, and unified system (Park 59). In other words, whatever is considered as true reflects the ideology of a single consciousness, and such a subordinated unity can never create a polyphonic society made up of the plurality of consciousness. Therefore, "only error individualizes" subjects (Bakhtin, *Dostoevsky's* 81). By the unified system, or society, unwed teenage pregnancy is generally associated with mistake leading to social exclusion, which is true in Christa's case. She does not think of its consequences, her responsibilities or getting an abortion (in fact her mother has voiced abortion but is silenced by her husband), but it is her parents who decide on the future of her pregnancy. Keeping her pregnancy as a secret, her family sends her to a convent school to hide until the end of her pregnancy. If her pregnancy had different consequences, i.e., if she shouldered the responsibility of her pregnancy and managed to persuade her parents not to send her to the convent school, Bakhtin's interpretation of mistakes would be relevant to Christa who would then act as an ideolog. However, she spends her pregnancy under the control of the nuns. The coincidence is interesting because the religious heteroglossia of the convent is monologic in the Bakhtinian sense, and Christa does not believe in what the nuns tell or teach her. Only then does she disentangle herself from the monological rhetoric of the cultural and religious hegemony. From this perspective, it is possible to say that Christa's pregnancy is somehow influential in the formation of her self.

Christa endures the most tragic and painful loss when the Malone family receives a letter that says "on a routine training mission" there has been "an accident with some ammunition" in the Philippines where Ben has been stationed, and he has died (109). She does not want to believe it "thinking that if she could keep from crying out she would keep it from being true" (109). She compares her grief with the

one she felt when her son died, but unlike that she does not stay silent as this one is "something and not nothing, it r[ises] continually to sweep over [her], making [her] sob or cry out unexpectedly, to lose [her] footing even, like a riptide" (109). She finds herself guilty of his death; he has died because of "the intensity of her attention to him, by clawing at him to keep him with her" (109). For a long time, she lies face down on the bed as she did when Ben had joined the army, constantly thinking that with his death, he "br[eaks] free, br[eaking] her hold" (111). After Ben's funeral, Christa gets a few days' leave, and then returns to the university campus feeling hollow; she even forgets bringing the signed absence excuses.

Even after Ben's death Christa's commitment to her brother continues because the idea of having Ben, almost as her possession, fulfills her. However, she temporarily questions her bonding and trust when she hears about the doubts of his death. Actually, she fears losing all her belief in Ben because if she loses her confidence she would lose her sense of self as well. When she talks about the accident with her friends, who are the members of the campus political organizations, she is confused because they find the explanation on the letter doubtful. They state that there has been an undeclared war going on as they hear about the American Special Forces at Vietnam, that her brother might have been killed in a battle by the Viet Cong, and his body shipped back to Philippines in order for it to look like an accidental death although he might "have been one of the first American casualties in a clandestine, undeclared war" (Sheehan 375). The dialogues on the American foreign policy polemically invade her belief and evaluative systems (*Dialogism* 283). Where and how Ben has died become central to her grief for his death for Christa because she questions whether he told her lies about his mission, wishing that he did not. If he had lied, Christa would lose her grief just as she would lose her confidence in her brother, and worries that she would be left with *nothing*, because Ben means *everything* for her. Christa's "condition is best described by the Russian prefix 'bez,' which—she will soon learn—means 'without': i.e., without love, without faith, without hope" (Sheehan 372).

For Bakhtin, the death of a person denotes a significant stage of existence. As long as a person lives, the process of being and becoming continues as it is an on-going, never-ending, dialogically and mutually developing, and unfinalizable project.

However, with death, the self gains a sense of elucidating and finalizing because there is no possibility of changing anymore. “The motif of death undergoes a profound transformation in the temporally sealed-off sequence of an individual life. Here this motif takes on the meaning of an ultimate end” (Bakhtin, *Dialogic* 216). For Bakhtin, “death and renewal are inseparable in life as a whole” (*Rabelais* 50) but death marks the triumph of life over death. Ben’s death evokes what Bakhtin means by “birth-giving death” (*Rabelais* 352) because after his death, Christa realizes her need of a new other and begins to “aestheticize” her personality by having a relationship which is based on reciprocity.

The most crucial impact of Ben’s death on Christa is the change in her fondness of poetry. She “has become a lost, diminished soul, unable to connect with things that once sustained her, such as her abiding belief in the importance of poetry” (Sheehan 372). Although she has been a promising young poet, she gives up writing poetry explaining that she has *nothing* to say. She thinks of dropping the poetry course because she does not love poetry enough anymore. This is related to losing Ben because she has associated her most important and only published poem with him, asking him to come home from the army. She shares her feelings with her teacher Falin for whom poetry is “the saying of nothing. The Nothing that can’t be said” (13). She asks him questions whether he has written poems about his own griefs. Poetry becomes the common denominator for the two who “seem like diametrical opposites” (Sheehan 373) and helps them to have a dialogical relationship which is grounded on reciprocity. For Bakhtin, “[s]uch a dialogic encounter of two cultures does not result in merging or mixing. Each retains its own unity and open totality, but they are mutually enriched” (*Speech* 7). Falin’s answers make Christa ask for more and his replies gradually turn to insights on his private life. Since whatever he has told is related to the pains he and his country have suffered, she finds in him an intimate soul. Christa demands for more details, asks more and more questions to dig further, and Falin explains that he would tell her the story of his early life which “he has so far withheld from everyone else” (Sheehan 375) only if Christa does not drop his course. He confesses that not seeing her at his class matters very much for him, and that he has been thinking of her in her absence (118). Hearing that she has been important for him, she decides continuing his

course, and this decision promises her to have a closer relationship with Falin whose life in Russia remains both mysterious and attractive for his American students. Thus, the second or "after Ben-Falin" phase of Christa's life begins, during which she would have a "nascent, increasingly impassioned relationship" (Sheehan 373) with Falin.

Christa had heard about Falin before she started university because she had read about him in *Look* and *Life*, the two wildly successful magazines which were published in America[36]. These magazines told real-life stories enriched with photographs to Americans who "[are] fascinated by people who had . . . come over: Nureyev, running away from his bodyguards in Paris . . . And the people trying to get over the Berlin Wall. And Falin, the poet, who couldn't bring his poems with him" (12). As for Christa, Americans "all knew about" (12) the interesting stories of the others via these magazines. The magazines appeal to Americans because they recount the stories of marginalized people of the East which are incorporated into the Western or specifically American realms of desire, dream, and success. These traits are identified with the promise of prosperity and success, and that people can have better lives. They evoke Bakhtinian notion of outsideness because the magazines are helpful for the Americans as they envision or mirror their self image in the world through accounting the perspective of the others, and comparing the image of the self with the images of the others, both of which are necessary for getting a sense of knowledge on the self. In addition, these traits are related to Bakhtin's unfinalizability as they originate from the idea of the opportunity and potentiality of change. The self cannot be finalized as long as it participates in dialogical exchanges, and the change in the chronotope gives a chance to the self to alter. Also, these magazines suggest Bakhtin's ideas on self/other relationship. The self/other relationship is impossible if the self cannot find a recognizable other who also has common characteristics. The stories of the Easterners in the magazines depict mystery, passion, fear, pleasure, and misery which are in fact universal and familiar feelings that the Westerners can share and identify with themselves. In addition,

[36] The *Life* was launced "with a strong emphasis on photojournalism" whereas the *Look* was famous for its premise that it would be "an experiment based on the tremendous unfilled demand for extraordinary news and feature pictures."
The quotations are taken from: http://en.wikipedia.org/wiki/Life_(magazine) and http://en.wikipedia.org/wiki/Look_(American_magazine)

mystery, fear, and misery are generally associated stereotypically with the East in the minds of the Westerners.

Christa had not only heard of Falin's story from the magazines she had read but also from the President, John F. Kennedy, during his reception at the White House to honor the promising poet students whose poems, including Christa's, had been chosen for publication in a national anthology of young poets, entitled *Wings of Song*.[37] At the reception, the President and the First Lady shake hands with each of the high school senior students; he welcomes them all and individually, but spending more time with Christa than the common assumption. When Kennedy learns that Christa is from the state where Falin, the Russian exile poet has been teaching, he smiles wondering whether she has met him. Ironically, the possessive pronoun chosen by Kennedy, "[o]ur new poet from Russia" (4), points out that he accepts the Russian exile not as the "other" from the competing country, but as his own citizen. Because Christa had not yet heard about Falin at that time, she cannot properly answer the President's question; she says nothing but produces smile "compelled" (4) by Kennedy's bigger smile and some further information about Falin being an exiled. Kennedy's welcoming Falin, and calling him as "our new poet" reveal that the image of the Easterner other is not a stereotypical one. Considering the fact that the Easterner is from Russia who is a highly intellectual poet and an academician subverts the stereotypical image of the other. In addition, such an exile during the Cold War years is meaningful because he is a representative of the other superpower country of the era. Also, it is ironic that Falin has been exiled to no other country but to the one which is almost an enemy.

Because of the pain-giving incidents, Christa attends university[38] a semester late, at the spring term of 1961. She packs her belongings and expropriates Ben's portable typewriter and leather jacket which actually does not fit her. However, she insists on having the jacket "to keep her warm" (15) which in fact reveals her addiction to her brother and that she does not want to stay away from him. Possessing the objects which actually belong to Ben reveals psychological and

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[37] This title bears resemblance to *On Wings of Song* (1979), a science fiction novel by Thomas Disch.

[38] The name of the university is not given but implied that it is one in the American northern Midwest in "a city rising on a piece of high ground pressed up for some geological reason from the surrounding prairie" (14).

behavioral effects as Christa attaches special significance to them; she is what she possesses, and what she possesses is metaphorically Ben. Therefore, this ownership is linked to Christa's self-identity and self-adjustment.

The courses[39] Christa has worked out to choose with the freshman adviser are linked to Bakhtinian phraseology. They are designed to improve the native and the foreign language, give knowledge on literature, and teach history and psychology thereby to teach alternative views and perspectives of the other cultures, histories, literatures, and selves. She notices a crowded line of students waiting to sign up for "Comparative Literature" and "The Reading and Writing of Poetry" courses, and this makes her "think of people in Russia lined up to buy something scarce, toilet paper or salt fish" (17). She signs up for "the list of sensible choices" (16) although she wishes to "sign up for Introduction to Music Theory, or Uralic-Altaic Studies" (16). Both the former and the latter courses are related to Russia for Russian composers occupy a great position in music theory and although Russian is excluded, the Uralic-Altaic languages include many of the indigenous languages of Russia. It is as if Christa had an orientation towards Russia as the crowded lines are reminiscent of Russia and the list of the courses that she wishes to enroll is related to Russian culture. This orientation actually refers to her situation that she is in need of a sense of the other with the help of whom she can shape and (re)define herself.

Christa has suffered a lot from the consequences of various losses but one lost object leads her to have a chance of finding her missing counterpart. During the registration, she cannot find the envelope her father has given her, containing the semester's tuition fee. Hoping to find it in her room, she retraces her steps but fails. For her, "[l]ost money is one of the things that doesn't return" (18), and she loses her hopes of finding it. As she returns to the registration building, near the banner of the course entitled "The Reading and Writing of Poetry" (19), she notices a figure "standing reading in the window light" (19). She examines the figure and recognizes Falin from his photographs published in *Look* and *Life*.

[39] The courses are: "English Composition, the advanced French course . . . a Psychology course (her required-science choice), World History I (from the Stone to the Middle Ages), Major Works of Western Literature I (Homer to Cervantes)" (17).

It is during her quest at the registration building for finding the lost envelope Christa personally meets Falin. The first encounter with him is through smiling and nodding, and then through conversation. Bakhtin says that every utterance or word is directed towards the responsive understanding of the other. Therefore, smiling and nodding act like utterances waiting for an answer and, when answered, lead to further oral or verbal communication. Christa, unsure of how to address him, how to ask whether he is "the famous poet, the Soviet poet, Mr. Falin, Professor Falin, Comrade Falin, [or] that guy who you know" (19), finally asks whether he has been the teacher of *that* class, without mentioning the title of the course but pointing to the banner. The multiple choices in addressing him demonstrate how a person cannot be finalized; a person can have various titles and identities. Addressing, or the preference of a title, changes according to the intended dialogical relation and the choronotope. In addition, the multiplicity of one's titles evokes Bakhtin's ideas on the heteroglot nature of languages. Likewise, the banner is a sort of heteroglossia because it is a public sign for informing and directing the students. As they talk about the poetry course, Christa sees "the toe of his black rubber boot pointing at a paper oblong half buried in the sawdust" (19). It is the envelope she has been trying to find, luckily "still fat, still full" (19). The encounter with the other, which "has dramatic, even magical, overtones" (Sheehan 273), becomes crucial for Christa, as a change of luck incident. Among the types of chronotope, Bakhtin discusses the role of chance. As such, in the settings of the adventure novels, chance becomes a determining and controlling element on the lives of the characters. If Falin had not stepped there, and taken notice of Christa, she might have never looked there carefully and not have found her missing money. As her mood changes from hopelessness to optimism, she talks to Falin further, tries to influence him by showing her published poem about her brother asking him to come home from the army, in the hope of getting an acceptance to his upper-class course, "The Reading and Writing of Poetry."

Falin's personal history, which he has been telling Christa in return for not dropping his course, brings into mind a mythical or Christ-like character. His name (Fal-in), which is generally mispronounced by the Americans as "fallen," implies he is someone who has fallen from the sky. In fact, this is somehow true because he does not remember where he is from, who his family is, whether he is the only child

of the family or the only child lost or abandoned, since he has lost all his prior memories and has not seen his parents after his abandonment. He is only sure of “his name and patronymic” (119). He remembers that he is the son of an engineer but not the details of his abandonment in “a vast and crowded” (119) train station when he was probably eight or nine years old. Whether he grew in an orphanage or in the streets is unclear. He remembers running away from *detskie doma*, children’s home which calls to mind Christa’s “Old Lady,” the former being very poor. He is one of the millions of “*besprizornye*” (123), a Russian term, meaning “[m]ore than homeless . . . [w]ithout guardian, unsheltered, not cared for” (125). The term is used to refer to the homeless, orphaned and abandoned children of USSR, who are abandoned by their widowed mothers because of economic reasons, or lost their parents during the journey of escape, either through death by diseases and by famines or through their leaving to find food but not being able to make it back, especially after the Great War during which most adult men had lost their lives. The train station where these losses or abandonments occur *suddenly* recalls Bakhtin’s threshold chronotope. Threshold refers to being in an in-between state or space. In addition, it refers to “becoming” because it is on the threshold, the space making the “boundary between one’s own and someone else’s consciousness” (Bakhtin, *Dostoevsky’s* 287) visible by which the self constitutes its own self-consciousness via encountering another’s consciousness. Likewise, it is the train station where Falin meets the other “*besprizornye*” with whom he has to hide so close enough to feel their smells in the lightless passages or storage compartments. As such, living shoulder-to-shoulder under extreme difficulties has political connotations.

Christa learns from another Russian character in the novel, Gavriil Viktorovich Semyonov, that years later there would be academic, psychological, sociological, and historical studies on these children, as for whether “*besprizornyi* was good training for socialism: that such children would be toughened by life, by having to rely on other; that to have all bourgeois social conventions overturned or taken away meant they would make new, cooperative ways of living. Maybe *besprizornye* would make good Communists” (125). In addition, Christa learns also from him how even the name of the city one lives in can be influential in his/her life. When Gavriil Victorovich had first written her a letter about Falin twenty years

before, St. Petersburg was called Leningrad. The name of the city had been changed several times, related to the domestic and foreign policies of Russia. St. Petersburg is renamed Petrograd in 1914, into a Russian sounding name from a German one; then renamed Leningrad in 1924 to honor Lenin, the leader of the Soviet Revolution; and in 1991, as a result of the city-wide referendum turned to the original name, St. Petersburg. Christa wonders whether Gavriil Victorovich is pleased to be using the real name of the city, as the change indicates the resolution of the conflicts. In any way, the *besprizornye*, the "[c]hildren who had already on the streets learned lessons" (126) through experiencing acute and tremendous difficulties. Surely what these children learn or practice basically is the Bakhtinian heteroglossia because they have "their own words, their own language" (127). Falin meets the other lost or abandoned children living in the train station who form almost a gang. Among them is a small boy who, unable to remember his name, is called Teapot because his only stationary possession is a teapot (the other things remain with him only momentarily because he steals and immediately sells things in order to get money). These children, Falin and Teapot, who are from different backgrounds or temporalities come together and form a dialogic relationship in which Teapot befriends Falin, protects him from being caught by the officials or the other boy gangs and teaches him how to survive in such a chaotic chronotope in which not knowing would be dangerous and even fatal. In addition, he teaches Falin the jargon of the "*besprizornye*." For instance, when Falin asks him whether he has got the ticket for the train, he replies by holding up his dirty hands, a common usage among the kids meaning "ten tickets, ten fingers to hold on to the rods or the ladders or somewhere else, and ride for free" (121). Likewise, he teaches Falin how to communicate secretly via whistling.

The fragmented and misplaced senses of chronotope related to Falin's childhood are juxtaposed to unified and linear senses of chronotope related to Christa's childhood. Falin's lonely and obscure survival story reflects not only the differences between his detached, homeless childhood and Christa's attached, rooted childhood but also the larger history of Russia in the twentieth century as *besprizornye*, the lost children, constitute a world "hidden within the larger world of Soviet life" (Sheehan 376). Falin's personal memories coincide with his public

memories since the experiences millions of Russian children live shape the Russian identity. Semyonov tells Christa that "[they are] all torn away from all common bonds that [they have] been born into. All ha[ve] to rely on others, on those [they have] found around [them], yet never trust them; ha[ve] to make [their] lives without what [they] ha[ve] been born with, families, institutions, protectors" (126). This *without-ness* has shaped the characteristic of the whole society, they have become a "nation of individuals, of atoms; only thing left to [them], instinct for self-preservation. All against all" (126). In fact, these children have become new men, having no relatives or family ties, without forebears that they cannot introduce themselves as the children of "[a] priest, perhaps, or former noble person, Tsarist policeman" (134) but as children who have practiced the ability to survive by hiding on the trains, storage compartments, coal or dog boxes, stations, streets or caves without being captured, and if captured taken to *detdoma* from where they would try to run away in order not to be tortured or enslaved to work in gold or coal mining, road making or canal digging in the name of rehabilitation or reform (131). These children, Falin among them, practice invisibility as they learn how to ride freely on the trains and to survive without being captured by the officials or the other children whose conditions can be best described by "the survival of the fittest."

Bakhtin suggests that among "the basic internal themes of the novel is precisely the theme of the inadequacy of a hero's fate and situation" (*Dialogic* 37). This *chronotopic* theme is "precisely the zone of contact with an inconclusive present (and consequently with the future) that creates the necessity of this incongruity of a man with himself" (Bakhtin, *Dialogic* 37). Moreover, he uses homelessness as a metaphor for the stipulation of intellectual and developmental freedom. Bakhtin claims that the novelist is homeless and links homelessness to language by explaining that homelessness means losing one's "feeling for language as myth" and "absolute form of thought" which leads to breaking the hierarchical and hegemonic barriers of a monologic, single, unitary language (*Dialogic* 367). As such, homelessness and rootedness evoke Bakhtinian ideas on the unfinalizability of human beings, that no one is actually fixed firmly in his/her own condition, but, instead, is constantly mobile not only in terms of time and space but also in terms of ideology which can be modified through the various encounters with the dialogical

others. This Bakhtinian interpretation can be applied to Falin's own situation because it is his own homeless, dispossessed, cast-out experience that make him an ideolog, a self-made man. In addition, his wretchedness has fostered him to have an endowment and sensitivity on language. Falin's troubled and lonely past continues after the death of his wife in the siege of Leningrad and the death of his only daughter because of "a hole in her heart." However, "his innate gift for poetry" (Sheehan 376) becomes his only way of expressing his thoughts and feelings. Through poetry he gains a voice in the strict, totalitarian Russian regime where he has to be silent in order to survive. The regime is so strict that it not only terminates dialogism, the communication with the others but also enforces being monological to the citizens. Therefore, talking to foreigners, which for Bakhtin would result with (re)constructive changes in perspectives, is considered as a threat to the authorities. It is worth noticing to see the link between the politics and the poets, both of whom are the voices of the monologic discourse according to Bakhtin. However, unlike Bakhtin's assumption, poetry gives Falin a voice and it is through this freeing voice that the poets like Falin are seen as hazardous to the hegemony. "Ultimately, after years of prison camps, and after years spent writing pseudonymous poems passed by hand from reader to reader, poems safely published only in foreign countries, [Falin] declared his identity in an open letter" (Sheehan 376) to Khrushchev. Falin's poetry, his poetic language, has become a site of ideological and political struggle in which he fights for "speak[ing] truth to power" (294). Consequently, under Khrushchev's regime, he has been forced out of his hometown, exiled to USA with nothing, not even his poetry.

For Falin, USA becomes the chronotope where he has regained his voice but in a different, foreign language. In addition, as he is there to teach poetry in English, he has to improve his foreign language and learn another register—the heteroglossia of teaching. Therefore, Falin faces foreignness in multiple aspects. Falin and his course have been the object of "attention, fascination even" (37) for the students. Even during the registration day the crowded lines waiting to be enrolled in his course explain their interest which Falin notices but without being recognized by them as he has been practicing invisibility, "his magician's trick of suddenly being there without having been seen to arrive" (37). He introduces himself and the objectives of his course in English which he does not know so well. For instance,

when he is unable to name his actual profession in English he defines like a dictionary entry whose referent is said by one of the students. He says “a drawer; not an artist but a drawer of plans, for machines” instead of “a draftsman” (41). However, language differences do not cripple their communication; Falin attracts his students as he sits among them as if their equal and recites poems by worldwide known poets and then asks them “to say a poem that has meant something” (37) to them. “As a teacher, Falin is both passionate and charismatic, dedicated to the proposition that poetry is essential to the growth of the human soul” (Sheehan 374). Because he has been forbidden to take his poetry with him, at his very first class, he emphasizes the importance of memorization and urges his students to memorize the poems they study at class. He explains that “[f]or a poem to live within a reader, reader must be able to say it in his own mind and heart” (42). When he reads a poem in Russian, Christa notices that he speaks “in a voice entirely different from the one in which he ha[s] spoken before, sounds that don’t exist in English, complex fluid vowels and strange soft consonants drawn out impossibly” (40). On the contrary, when he speaks in English, Christa hears his “unusual” (40) voice which is his American voice.

Bakhtin explains that all acts of communication are acts of translation and translation is the essence of human communication. As such, translation does not necessarily involve the transformation of a text from the original language to another, but rather it is a necessary component of communication. In order to cross the boundaries of language(s), understand and get the imbedded meaning, one needs to translate what others say into terms s/he can understand, even if the communication is operated in the same language (Robinson 153). This is associated with Bakhtin’s view of language as the medium for transferring meaning, and of meaning as never singular but multiple because one meaning is related to other meanings. After Falin reads the poem, the students sit still, waiting for an English explanation on what the poem is talking about. He says: “I cannot tell you what it says, not at all exactly, because meaning so much resides in Russian words; this problem we will talk much of” (40).

Christa receives her highest grade, A-, in Falin’s course—the course in which Christa is seemingly the only student who can respond to Falin’s different way of

teaching. Although she is a promising student in his course, her interest is not only in his course but also in his personality. Fascinated by Falin, Christa observes how he achieves invisibility with the intention of imitating him. Falin's invisibility, the "ability to appear and to disappear" in order "not to be noticed [o]r if noticed to be taken for standard model citizen" (21), is actually a silent performance. Moreover, it is itself a stylization, and what Christa does is the stylization of another's stylization, a double-imitation. In addition, such a stylization requires alienation of the self from the body by creating a dichotomy between one's actual body and one's invisible body, the latter becoming the other of the self. Bakhtin explains that otherness is "only contingent, external, [and] illusory" (*Dialogic* 365), and this explanation is appropriate for invisibility as well. Although Bakhtin discusses stylization and imitation mainly in terms of authorship, his ideas are applicable to the analysis of characters. For Bakhtin, stylization "points to something outside itself, beyond its own limits, to the unspoken words of another person" (*Dostoevsky's* 197). Bakhtin draws attention to "the stylizer's enthusiasm for his model" (*Dostoevsky's* 190) because imitation reflects how the self embodies the other after the interactional observation of the model. Such an observation brings into mind Bakhtin's ideas on the surplus of vision as he explains that it is only the other who can have a total gaze at the self. Imitating has a crucial role in relating the self to the other as for such an identification allows the self to construct a corresponding connection with the other who is being imitated. Therefore, analyzing imitation provides valuable knowledge on the interaction between the self and the other. Christa starts to follow Falin around the campus trying to practice invisibility but Falin discovers her and invites her for coffee during which Christa tries to solve the mysteries or murky aspects both in his life and in his poems.

The first crucial impact of Falin on Christa's life is her becoming a decisive and schemer person. She comes to terms with the foreignness of the language of the other and her insufficiency in it and thus wants to learn Falin's language. Russian becomes the recognizable other of English through which another self/other relationship is constructed. During the summer break, she applies for and receives a scholarship on an intensive course in written and spoken Russian, funded by the National Security Agency because of the need for people who are literate on Russian

to be employed in government offices, specifically in the CIA. For that reason, her classmates would be "mostly air force enlisted men" (159). Registering for this scholarship is the first plan Christa makes and executes in her life. She tells her decision to her parents, as if her only goal is to qualify herself for a government duty, calling for "a tribute to Ben, to his impulse to service" (152). However, her actual goal is to trespass the foreign language barrier as to when she would be able to learn Russian fluently, when she would be able to read Falin's poems from their originals. Actually, she has a talent for language, and more importantly she has a growing interest in reading Falin's poems in Russian because he once said to her that his poems become other poems when translated but have totally different meanings because of the cultural differences, and thus the originals should only be read in Russian in order to be fully comprehended. Falin explains that he has written his poems "for the people of a world [he has] lost" and both challenges and encourages her to learn Russian by saying "To read them I think you must have lived in my world—my language" (163). Therefore, once she learns *his* language, she will have the ability to decode the meanings embedded in his poems, which would give her an idea (or ideas) about the actual and hidden reasons of his exile.

Christa eagerly studies Russian, follows the course, practices conversation with her classmates and studies alone in the language lab, and at nights she works with Falin to translate poetry from Russian into English. Their studies are accompanied by their discussion on poetry, a discussion that leads to revealing their pasts. When Falin asks her whether she would like to read in Russian one of his poems together with him she feels "her heart filled" (164). As he reads in Russian, she recognizes only a few common words; however, she "bents her soul towards his voice as though she might be able to translate what he said by will alone, or by desire" (164). In fact, Falin enjoys her company as well as reading and discussing his poems and their translations with her. The roles Christa and Falin play in this relationship gradually fuse into each other: sometimes Christa is the one who teaches, and sometimes the relationship transcends being that of a teacher-student. When Falin takes her on a ride in his car, he points to the far twin towers and says "[s]ilos . . . This word I learned from your poem of last year" (168). Hearing that she has taught him a word makes Christa "fe[el] a sudden small self-consciousness,

as though he had brushed against her”. She associates hearing with touching and language with body. As he rides the car, she authoritatively asks him to drive the car like an American. Falin needs her help to show him how to, and as she instructs him she enjoys feeling “his eyes on her and a bubble of exhilarated laughter ar[ises] in her breast” (170). She starts singing “I’m as corny as Kansas in August . . . I’m as high as an elephant’s eye” (171). The lyrics reveal that Christa realizes the power she possesses, as the former is related to her fertility and natural fecundity and the latter is related to feeling herself in a superior position that she has never felt before. She has been constantly seeking the constitutive participation of the other and through Falin she has found her remedy. She has overcome the insufficiency of her being and starts to enjoy the fullness of herself.

For Falin, a poem without readers does not exist. His wish for translation is related to existentialism because he wants to be read by the American readers as he has lost most of his Russian readers either by death or because of ban. He needs Christa’s help to translate his poems into English because she not only is a native speaker of English but also has ear for poetry and music. He, on the other hand, completes her by providing an expertise on the Russian language and culture. The way he asks her help—“Will you help me, Christa Malone?” (174)—brings into mind a marriage proposal. Reading her mind the narrator says, there is “only one answer, there was and always would be only one answer” (174), which is “yes.” Christa’s acceptance is as dramatic and passionate as the question, after which they are both relieved and laugh and agree to celebrate their partnership. As such, language, poetry, and translation function like a marriage between them. In fact, Falin has already shared his idea on language with Christa that “languages are like lovers. You can have more than one at a time. But perhaps it is possible to love only one at a time” (58). Christa shares her worries with him, about what if this partnership does not work or she fails in translation; however, he comforts her. That night as the two sit together, looking face-to-face and drinking vodka, Christa realizes the change in her life; “it [is] a new night, one that ha[s] started like other nights but now [is] unlike any other night” (175). As Falin sees off Christa, he puts his hand out to her; she takes it and squeezes it as hard as she can. Hand shaking, as a form of body language and a way of non-verbal communication, is generally

considered to be a formal practice. However, the way how one holds the other's hand or responds to it clearly signals feelings. That Christa holds Falin's hand firmly reveals her belief both in him and in herself; she has (re)gained her confidence thanks to Falin. In addition, shaking hands requires the direct interaction of the two parties who, during the encounter, pay attention to the responses of the other side and receive the signs of the beginning and the end of the encounter. Therefore, shaking hands is explicitly a mutual, dialogical practice as well as heteroglot because it is itself a language whose usage and meaning changes under different circumstances and societies.

Two "diverse" personalities from dissimilar backgrounds and intensely different socio-political chronotopes engage in a dialogic relationship with each other on language and poetry. Translation becomes "an inherently impossible task that helps restore [Christa's] commitment to poetry, which helps, in turn, to restore and rebuild her own divided soul" (Sheehan 376) together with Falin. He believes that words cannot "be changed like money" (166), thus he tries to explain each word he has used, referring to the etymology and the cultural differences, implications, and his intentions. Each night the two engage in the translation process, thinking and discussing heatedly to find the closest English equivalence of each Russian word. Their brainstorming during the translation procedure—searching, finding, losing, (re)constructing, (re)shaping, clustering and unclustering the words, utterances or sentences—essentially brings into mind the similarity of the translation process to their self-construction process. At one night, after finishing a translation, he lies down and seeing his smile, she stretches beside him, and after a while places her head on his stomach "without thinking or seemingly without thinking" (182). They realize that they are linked to each other, "the worlds turned and multiplied as they thought, each within all the others, all linked yet different" (182). Falin confesses to her that he needs her to save his soul or "perhaps only [his] life" (191). Christa's response to his confession is worth noticing as she says: "I'm doing all I can . . . It's just such a hard language" (191). Actually, her response means that it is such a hard marriage. Both of them use language as a metaphor for marriage and it is through language they touch each other and are united. Day by day she feels her attachment towards him and wishes to be his lover. Although he abstains from sexual

intercourse, he sees Christa's indulgence. She feels him so intimate and trustful that she opens up her soul. Metaphorically she gets naked as she discloses her past and shares her history—her commitment to her brother, his obscure death, her affair with Burke, including the one that she has been hiding from everyone, that she had a stillbirth. For Bakhtin, the way a self interacts with the other is dependent on the kind of intimacy the self feels towards the other. Bakhtin explains that "[f]iner nuances of style are determined by the nature and degree of personal proximity of the addressee to the speaker in various familiar speech genres, on the one hand, and in intimate ones, on the other" (*Speech* 97). Through sharing her history, Christa, in a sense, offers her body to him willingly.

Translation is the transformation of a text, or of what has been expressed, in a (source) language into its equivalence in a different (target) language. Initially it was taken for granted[40] that translation was the replacement of a textual/linguistic material from one language to its equivalent in another language, a consideration in which cultural perspectives of the material were omitted. However, languages carry cultural norms and rules, and even the grammatical rules can reveal the cultural constructions of a society[41]. Thus, recent contributions to the field emphasize the necessity of transcending linguistic equivalence; defining translation not only a transaction between two languages but also, and more importantly, a transformation or negotiation between cultures[42]. Such a transformation is not easy because "all translation is only a somewhat provisional way of coming to terms with the foreignness of languages" (Benjamin 76). This foreignness is best exemplified with the fact that not every word in the original (source) language has its exact equivalent in the target language(s). In addition, because of the cultural differences, connotations of a word may vary or do not invoke the intended meaning in the target

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[40] For various definitions of translation, see Catford, John C. *A Linguistic Theory of Translation*. London: Oxford UP, 1965, Nida, Eugene A., and Charles R. Taber. *The Theory and Practice of Translation*, Leiden: E.J. Brill, 1982, or Savory, Theodore. *The Art of Translation*. London: Jonathan Cape, 1969. For a reading on the change in the definition of translation, see *Translation, History and Culture* by eds. Susan Bassnett and André Lefevere. London: Continuum, 1996.

[41] The traditional approach in translation theory under the influence of Linguistics excludes the cultural aspect of languages; however, the contemporary approach analyzes language as a part of culture. For a further reading see *Language, Context, and Text: Aspects of Language in a Social-Semiotic Perspective* by M.A.K. Halliday and Rugaiya Hasan, Oxford UP, 1989.

[42] For a reading on the change in the definition of translation, see *Translation, History and Culture* (1996) by eds. Susan Bassnett and André Lefevere. London: Continuum.

language, or sometimes the exact equivalent may refer to something other than the writer's intention[43]. Moreover, some words have become concepts which are meaningful only in some cultures and, thus, are adopted by the other languages as untranslatable or international words. Therefore, the translator deals with languages which are different in multiple ways; "they are different in form having distinct codes and rules regulating the construction of grammatical stretches of language and these forms have different meanings" (Bell 6). The translator should not only associate each word with its closest corresponding word in the target language but also consider its conceptual affinity, intention and context, thereby maintaining expressions, phrases or concepts peculiar to each language. Therefore, the translator must capture the spirit of the language worked on and comprehend the spirit of the nation or culture in which that language is used and thus cannot be criticized by the claim that "the relationship between content and language is quite different in the original and the translation" (Benjamin 76).

The translator has to manage "the transformation of a text originally in one language into an equivalent text in a different language retaining, as far as is possible, the content of the message and the formal features and functional roles of the original text" (Bell xv). Although it can be extended, the procedure of translation can be explained briefly in three steps: analyzing, transferring and restructuring. The translator primarily *analyzes* the text which is to be translated in terms of its grammatical features and the meaning embedded. This analysis is "a mental operation bringing logical categories to bear on the complexity of a written text, facilitating the translator's cognitive processing of language by reducing it to an abstract systemic simplicity" (Robinson ix). Then, the translator *transfers* the analyzed text from the original language to the target language. This is "a second mental operation ('in the mind of the translator') involving the idealization or 'transcendence' of syntactic and semantic difference in a realm where meaning is stable and universal and unitary" (Robinson ix). And finally, the translator deals with *restructuring*, retouching the translated text to check whether the message of the

[43] Nida and Taber in *The Theory and Practice of Translation* illustrate this by giving an example from the translation of Bible into Eskimo language in which "Lamb of God" is translated as "Seal of God" because Eskimo culture does not know lamb and thus linking lamb with innocence and sacrifice is impossible.

original text is totally acceptable in the receptor language. Also called "synthesis," this is "a kind of mental architectural-restoration process by which a mind structure torn down in a foreign land is rebuilt in the translator's hometown" (Robinson ix). In addition, the translator can find it necessary to add notes to the translation in order to provide explanations on the preferred additions, culturally equivalent words, descriptions, reductions, omissions, or emphases.

Translation is a much debated study, whether it is science or art is the primary dispute. For instance, for the linguists, "[t]ranslation is the expression in another language (or target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalences" (Bell 5). Therefore, for the linguists, it is inevitably science, and both its theory and practices should be objective, scientific, descriptive and explanatory (Bell 4). For them, the translator must possess cognitive, rational, logical, and analytical skills and work according to the systematic set of principles, rules, and procedures of translation (Robinson xii). However, for some translation is a creative and intuitive process, considering the translator as an artist who makes crosscultural communication and understanding possible. As such, for the ones who see translation almost as an art or craft, theory of translation "is doomed from the start" (Bell 4). Whatever approach taken to translation, the goal of the translator, who must be the master of the languages that are translated out of and into (Dryden qtd. in Schulte and Biguenet 1), does not change. Bakhtin's ideas on translation transcend the limited approaches. For him, translation is the essence of human communication and all acts of communication are acts of translation. Each language, as a view of the world, is bound up with its own system of values and "every cultural act lives essentially on the boundaries" (Bakhtin, *Answerability* 274). Translation makes possible crossing the boundaries of languages, frontiers, and cultures. It is language that equates getting to know the other consciousnesses and consequently the translator can only emphasize the meanings, not the exact equivalents of the words.

For Bakhtin, it should be taken for granted that any speaker is a translator and is actually engaged in a multilingual environment where one deals with the linguistic variety in a language which he calls "heteroglossia;" the employment of the different social dialects, class dialects, speech genres, professional jargons or argots,

diplomatic usages, generational slangs, regional or generic codes, language of the authorities, (secret) codes of certain groups, and also literature. These different languages or special vocabularies exist simultaneously, intersect and overlap within a single culture and community. "Even contemporaries who are not separated by dialects but who come from different social classes that have very little contact and who are far apart in their education can often communicate with each other only through a similar process of translation" (Schleiermacher 36). Therefore, one needs to translate each heteroglossia encountered to his/her own specific register of language and then respond to it accordingly. Translation as a profession also deals with these specific usages. In addition, translation as a professional language is itself a form of heteroglossia. As such, each speaker as the voice of different minds and temperaments, is metaphorically using a foreign language, and within the same native or foreign languages, there are layers, multiple or specific usages that need to be translated or resolved. For instance, in one of her poems Christa writes about silos as she has heard from her politically active friends at the university that there would be a protest for the "missile silos ringing the air force base to the west" (168). When Falin reads this poem, he first thinks of silos where "the grapes of wrath are stored" (168) in Steinbeck's novel that Russians widely read. However, Christa remembers that "the grapes of wrath" is also an old song about wine. Through the heteroglossia Crowley employs, "utterances escape from the boundaries of their context by reaching out to other languages and forming new, richer contexts" (Mulryan 203). This multiple usage is not only an example to heteroglossia but also an example to what Bakhtin submits by his emphasis on the diversity of meaning. If there were a third person near them, s/he would have told them what "the grapes of wrath" mean to him/her. Moreover, for each reader, there would be another referent of "the grapes of wrath," as for Bakhtin meaning is endlessly multiple and can never be finalized.

Translation is closely related to Bakhtinian notion of "dialogism" when translation is used in the restricted sense, i.e., shifting the source language to the target language, because in order to make translation possible, these languages (or texts) should be in a relation to each other. Therefore, translation is a "dialogic" activity between the languages. In addition, the work in translation and its translator also have a dialogical relationship because "the source-text gets represented in the

target-text thanks to the dialogic relations that are created by translators in the process of translating" (Amith and Malshe 115). Also, and more importantly, for Bakhtin, one is never the possessor of his/her words because words are always operating in dialogical exchanges. Thus, language is meaningful only through dialogical relations between its speaker and listener both of whom translate what is read or heard into understandable terms. In addition, the translator possesses a bonding with the text as if it is a body. For instance, as Christa translates Falin's poems, she realizes the bond between language and love and between love and sexual intimacy. In a way, Falin's poems become the objects of her desire not only in the context of translation. She thinks "that she ha[s] not then ever explored a lover's body, learned its folds and articulations, muscle under skin, bone under muscle, but that this was really most like that: this slow probing and working in his language, taking it in or taking hold of it; his words, his life, in her heart, in her mouth too" (183).

The translator analyzes the voice of the writer of the original text and then creates the voice of the translation; therefore, translation is itself a creation of Bakhtinian "polyphony." This double-voicing is what the translator does just as the reader who infuses the words of the writer with the voices owned. Related to this Bakhtinian concept is Venuti's "the translator's invisibility" through which the creation of fluent and transparent translations—the translation does not seem or sound like a translation, are defined. Actually, some of Falin's poetry is already unsuccessfully translated into English, so he expresses his disappointment that whatever he has written is not exactly translated both in meaning and context. In addition, the translated version differs stylistically as well. For instance, in the translated version, "[t]here were no rhymes, and [his] poem rhymed, and had a certain meter" (57). The translation, as Falin notices "had no strict meter that [he] can perceive. It was free verse" (57). For that reason, Falin emphasizes that "[t]wo poems could not be the same that differ so much" (57). In fact, Schopenhauer discusses the translation of poetry, and, sharing a similar perspective with Falin, explains: "Not every word in one language has an exact equivalent in another. Thus, not all concepts are expressed through the words of one language are exactly the same as the ones that are expressed through the words of another. . . . Poems cannot

be translated, they can only be rewritten, which is always quite an ambiguous undertaking" (Schopenhauer qtd. in Schulte and Biguenet 4).

Language, as the expression of culture, displays the individuality of its speakers and influences and/or is influenced by the way its speakers perceive the world. The translator, through the dialogical activity of reading and analyzing, comprehends the writer's individualized way of expressing a specific point of view. In addition, thinking is modified through the foreign language(s) as one possesses multiple perspectives, each of which is unique to the culture that is represented by its language(s). Bakhtin uses "ideolog" to mean this "particular way of viewing the world," and the translator is the one who transfers this point of view from one language and culture to another. "Simply, the translator, as processor of texts, filters the text world of the source text through his/her own world-view/ideology, with differing results" (Hatim and Mason 147). On the differences between cultures and how they shape language usage, Falin provides an example; he says: "Where this translation said *I will denounce my neighbor* my poem said only *I will write about my neighbor*" (57). This translation also reveals not only the linguistic differences but also the cultural differences because in Russia, when someone says "someone has *written about* someone else, [they] mean the person has supplied to authorities information or just speculation, enough perhaps to have him investigated, even arrested" (57) but in English the verb "write about" does not have such connotations. Because of this implied meaning, Russians say "I don't trust her—I think she writes" (57). The strict Russian regime has so many influences on the language. In one of his poems, Falin has used "raven" to refer to police vans, which, for Christa, is ambiguous, thus he explains that it is a "common," "usual" name, that "both are black" and "arrive for arrest" (180). Falin further explains how words have different outcomes in different worlds: "In some only disappointment, trouble, an embarrassment; perhaps nothing at all. But in other worlds … other consequences" (180).

For Bakhtin, translation is not rewriting nor mirroring of the original text, but the translator has the ability to look at the original text from an outsider's vision, and it is this "outsideness" which enable the translator to achieve an understanding which is prerequisite for the translation procedure (Amith and Malshe 115). As such,

translation involves the transfer of the inner, personal, native, familiar language to the outer, public, foreign, alien language and it is the translator who translates both from the inner language to the outer language and vice versa. In addition, the self/other relations are related to Bakhtin's ousideness as the self does not see itself, it's body, as it is seen by the others. Thus, outsideness evokes that the text is itself a body, like the body of a subject, which "is to the grip and grasp of the gaze of the Other," making the subject dependent on the other (Jefferson 153).

In addition, the translator experiences a multiplicity of "chronotope" because during the "analysis" step the translator is located in the chronotope of the text, and then during the "transfer" step the translator lives in another chronotope, the fusion of the chronotope of the writer of the original text and the chronotope of the translator, and then during the "restructuring" step the translator only lives in the chronotope of his/her own epoch. Therefore, translation is not only the result of the interaction of two languages and cultures but also the interaction of different time and spaces. For instance, when Falin drives along the highway he asks Christa which way to go, and Christa replies: "West . . . Away;" but, Falin, in a puzzled manner, comments: "In Russia . . . *east* is away" (168). Whereas West is far away for Christa, East is away for Falin, because that is so in Russia and this example "simply" and clearly illustrates the differences between cultures.

Translation also proves the Bakhtinian idea on the "open-ended" nature of texts because translation "extends the influence of a source-text to another culture" (Amith and Malshe, 115). In addition, when translated, a text becomes another kind of text, instead of remaining only one text. Moreover, "[f]or a translation comes later than the original" (Benjamin 73), translation of an old and maybe forgotten text revitalizes it and thus helps to keep it alive. Falin believes that there is only one world but "only there are many worlds within it, for it exists in more than one way at once; and these different ways cannot be translated into one another" but only other ones can be made (181). For Falin, metaphors create not only polyphonic sounds but also open-endedness in poetry. Additionally, translation is closely related to Bakhtin's emphasis on "unfinalizability" because as long as languages influence thought and culture, translation of a translation or retranslation becomes necessary

and, therefore, ultimate translation is impossible. In addition, multiple translations of the same text illustrate the diversity in comprehension and translation techniques.

Christa and Falin have not only translated his poems into English but also developed an intense relationship; it is as if they have translated their selves into each during when translation, as well as the foreign language, have become attractive and seductive. When Falin leaves Christa alone for a day and a night to attend his appointment with the officers of the Case Columbia Foundation who have been responsible for getting him his job and paying his salary, she stays at his home to take care of the cats which in fact belong to Anna Petroski, an old and handicapped Polish lady who is the owner of the house. Christa notices that Falin has taken his poems, manuscripts, and their translations—"almost all that had made it his" (201)—with him. In his deeply felt absence, Christa restarts writing poetry that she has given up after her brother's death. In fact, the idea of the poem she is about to write "arose as she studied her Russian, practicing her pronouns, her familiar and respectful forms, lost for so long to English" (201). For Bakhtin, aesthetic work entails love, "[o]nly love is capable of being aesthetically productive; only in correlation with the loved is fullness of the manifold possible" (*Act* 64). The other language, just like the other self, has come to fulfill her. Bakhtin's association of dialogism with selfhood, love and aesthetics is worth mentioning here. In his words:

> From within a co-experienced life itself, there is no access to the aesthetic value of what is outward in that same life (the body). It is only love (as an active approach to another human being) that unites an inner life (a *subiectum's* own object-directedness in living his life) as experienced from outside with the value of the body as experienced from outside and, in so doing, constitutes a unitary and unique human being as an aesthetic phenomenon. That is, only love unites one's own *directedness* with a *direction* and one's own *horizon* with an *environment*. A whole, integral human being is the product of the aesthetic, creative point of view and of that point of view alone. Cognition is indifferent to value and does not provide us with a concrete unique human being, while the ethical *subiectum* is in principle nonunitary . . . A whole, integral human being presupposes an

> aesthetically active *subiectum* situated outside him [/her]. (*Answerability* 83)

Christa's belief in Falin does not change, even consolidates. She assures him that she would do anything for him if he were in danger to which he reacts and adds that it is not a new danger but just wants her to keep his poems which would be safer. Taking the papers she embraces him with tears, and they exchange kisses.

> She knew—she knew by now—that there really can be a person, one at least, that you can embrace as easily and wholly as though the two of you were one thing, a thing that once upon a time was broken into pieces and is now put back together. And how could she know this unless he knew it too? It was part of the wholeness, that he must: and that too she knew. With her he was for a moment whole, they were whole: as whole as an egg, and as fragile. (209)

The meaning of kissing as the blending of self and other becomes clearer in a discussion on *The Wizard of Oz* and *Alice's Adventures in Wonderland and Through the Looking Glass,* which Christa had introduced to Falin**.** Falin announces to Christa his revised reading of the texts as books "about lost girls who find their way back" (213):

> When I read I believed I discovered a flaw in it: would it not be impossible for Alice to pass through the mirror? She would I thought only kiss herself there: face to face, hand to hand, breast to breast. How to pass through? Then I saw, no, this is supreme genius of the book: that if Alice passes through her mirror, then Alice from the other side must also pass through; and while we read interesting adventures of Alice in her mirror, at the same time there is another story not told, the adventures of mirror-Alice here, where she does not belong, strange world where clocks run only one way and you cannot always tell red kings from white. A poem could perhaps be written of her adventure?
>
> Well we have kissed at that frontier, my love, haven't we? We ourselves. I have come into a world where West is away, where freedom

> does not rhyme with fate, and where alone you can be found. So it is enough, and must be; for unlike Alice I know no way back. (213)

It is not only Falin but also Christa who has crossed borders that they can never uncross. This act of crossing borders involves fusing of selves and reshaping each other in such a way that from that moment on it will be impossible to shake off or clear the effects of this exchange. Kissing, thus, is not only an exchange of body fluids but also of emotions, worldviews, ideas, in short, selves. Unlike the one between Ben and Christa, the relationship between Christa and Falin is based on reciprocity; neither one here assumes a superior position. They both learn from and feed each other. For this reason, their relationship is dialogical. As such, they start a process that will circulate endlessly between them: each will shape the other and become shaped in the meantime and with their ever reshaped selves they will interact over and over again.

Falin seems to ask what happens to such mutualistic, dialogic relationship if one of the parties disappears. The escalating fears of the aliens during the Cold War result in increasing suspicions on Falin who is suspected of being a spy. Under quite questionable circumstances he says goodbye to Christa and disappears. He wants to stay away for Christa in order to protect her from being caught or hurt. He implies to Christa that his disappearance is a sacrifice that he has to make to stop worse things, though nobody will know him to be the one to have done this. Their intimacy is sealed with a final act of sex. He does not want to touch her because she is "so clean and unsoiled" (253), but at the same time he does not want the opposite. The intercourse is their final act of opening their innermost selves to each other without hiding what may be repulsive. Falin and Christa readily accept whatever each will bring to the other without judging or condemning.

> It seemed to her they spent a very long time there together: not hours but days, years even, the whole course of a long deep love affair: that with him she moved from wonder, and then knowledge, to those astonishing tears and cryings-out without a name that come when everything inside is breached; and then to other things, to plain belonging and necessity, a necessity as profound and permanent and easily slaked at thirst. And then

> they couldn't do without each other; and that was fearful and awesome, but there was no reversing it, no matter what. The last stars paled, the casement window opened on the cold dawn; they went out, they went on. She got lost, and went on alone; then she was found, and lost, and found again; they went on, they grew old, they died together. That's what it seemed like. (254)

Receiving a phone call in Russian about his offer which has been accepted, Falin says farewell to Christa as well as he, in a way invoking the Bakhtinian approach for the multiplicity of meanings, informs her not to believe what "they" may say about him, that what has become of him, what has happened because they may be wrong: "Because an act—any act—may be one thing in one world and something else in another world, a thing that is not like it but has its shape, that rhymes with it" (255). He states that he is not going back to Russia, but "going on" (255) just as the world will go on. He guarantees her that the bomb will not fall and encourages her to continue her living by learning to speak to which Christa reacts that without him she cannot. He makes no promises to return, unlike her brother who had unintentionally lied to her. Leaving all his personal belongings, but only taking the copies of his poems in Russian, Falin leaves. The next day his car, but not Falin nor his poems, has been found almost sank in a nearby pond.

Falin's mysterious disappearance takes the attention of the government—is he a spy who voices the secrets or simply a poet who just writes? Can he use poetry as a vehicle for revealing the secrets? In fact, an agent named Milton Bluhdorn had already come to Falin's house when he was away for an appointment at the Case Columbia Foundation and had smoothly asked Christa whether she knew him—although he knew that she was one of his students, the reason why she was in his house, and what she actually knew about him. At last he revealed his suspicions on Falin, as to why he, but not for instance Pasternak, another Russian poet, had been exiled. Christa pretended as if her only relation with him was that of a student-teacher. Later when she told Falin of Milton Bluhdorn, he remembered that "*Mil'ton*" was one of the heteroglossia the "*besprizornye*" used to refer to the policeman. The same agent visits the dean of Christa's university and with her, orders Christa to do something good for her country, that is, to tell everything she

knows about Falin—“whether he’s had *visitors*, whether he’s gone out of *town*, that kind of thing” (221). Christa, “with her secret inside” (223), nods and remains silent, by not telling what she knows about him, she bravely refuses his order.

After his disappearance, Christa tries to shoulder all her miseries, including the desperation and sorrow of losing Falin—her lover-teacher-company. She constantly thinks of what has become of him. Since after his disappearance a miracle happens, and both the Soviets and the Americans quit threatening each other and end the crisis, she believes it is in fact Falin who really saved the world. She remembers one of his earlier poems in which he talked about the Angels of Nations, that “there is [an] angel who watches over the affairs of every nation; and that each such angel has an opposite” (136), and she likens Falin to the “lesser angel” (137) who has played a crucial role in the salvation of the world from war. If Falin were that angel, he becomes “the other” in another sense, the non-human. As such, such the other reveals a “limitless array of possibilities, radiating outward in every direction beyond the fields [Christa] know[s]” (Sheehan 383). The poem, just like his other poems in which he used dates as titles, is like a premonition entitled “1963,” the year when Cuban Missile Crisis ended.

> Child, never forget that this too is true:
> So that justice in our cosmos may be preserved,
> The angels that watch over our nations each has an opposite,
> A left hand whose works the strong right hands don’t know.
> If a nation’s angel is proud, then the other is shy
> Brilliant if the nation’s angel is dull
> Full of pity if the angel shows none
> Laughing if it always weeps, weeping if it cannot weep.
> But so that order may also be preserved
> (Which has always concerned the great ones more)
> The nation’s angel is the greater, older and more terrible,
> And from his sight the lesser always hides.
> Lost, pale and bare, he shivers and sings
> And there is no reproach so stinging as his smile. (137)

Falin, “the exiled lesser angel, quite literally saves the world by interceding—bargaining—with the greater angel of the Russian nation” (Sheehan 380). He has saved both the world and Christa from her own despair. Years later, Christa would share her comments on that poem with Gavriil Viktorovich who thoughtfully and sorrowfully comments that “the angel of [their] nation must have long ago become discouraged by [them]. Degraded, depressed, sorrowful. Perhaps corrupted even; brutal, uncaring” (138). Having already discussed this poem with Falin, he believes that the “worst thing such a corrupted great angel could do would be to send away into exile the lesser angel who is paired with him. Even destroy. Just as Stalin could not bear to have around him anyone who reminded him of what he had done, no he must kill or get rid of all of them” (139). Gavriil Viktorovich deduces that it is actually Falin who is “truly the translator” (279) who has translated or subverted the course of history, not only that of the world but also that of Christa. It becomes apparent that Falin needed these translations to create a dialogism between cultures which would stop the war, evoking Bakhtin’s idea that “[w]hen dialogue ends, everything ends” (*Dostoevsky’s* 252).

With the help of her affair with Falin, Christa, not only learns the actual meaning of mutual and reciprocal relationship, the “love for her, wonder at her” (287), but also becomes a respected poet, although she does not consider herself “among the unacknowledged legislators of the world” (294). She learns the power of language and understands why Falin states that poetry is the saying of nothing, “the nothing that cannot be said” (173); it is the voice of unspoken grief. Several years later, Christa publishes the poems that the two worked on under the title, “Translations Without Originals.” These pieces are “neither his nor hers, or both his or hers; poems written in a language she couldn’t read, and surviving in a language he couldn’t write” (8). And in 1993, as the Soviet Union opens the frontiers to foreigners, Christa, as a middle-aged professor and a respected poet—who, at the same time, is a wife of an unnamed husband and a mother of an unnamed daughter—goes to Russia, to attend a conference on Falin’s life and poetry, which is organized to celebrate the 75th anniversary of his birth. Her journey to Russia is like a pilgrimage; she goes there in a way to pay respects. There, together with the Russians who wish to reclaim Falin, just like the Russians who reclaimed Bakhtin

several years later, she, who is the only one who has the most information about Falin, confronts both her and Falin's past.

Christa is invited by Gavriil Viktorovich Semyonov whose "exquisite tiny handwriting, learned in a prison camp it seemed," that "weird orthography" (8), is similar to that of Falin's as she notices. This gains importance when the fact that these two men are from the same culture and probably learned literacy under the same regime, which designates even the characteristics of their handwriting, is taken into consideration. Although Gavriil Victorovich's invitation is "in the kindest and most flattering terms" (9), she "fe[els] it [is] a summons" (9) that she cannot refuse. According to Bakhtin, every utterance, freed from the intentions of the writer/speaker, gains meaning in the mind of the receiver. Thus, whether the text was written by Victorovich as a kind invitation or request or not, it evokes a sense of summons in Christa's reception.

The first letter that Gavriil Victorovich sent Christa twenty years ago, right after Falin's disappearance, is significant because it had aimed at learning "what had happened, what was the truth, and what had become of the last poems of I.I.Falin" (8). Gavriil Victorovich asked about Falin "in the most delicate terms what no other Russian apparently dared to ask" (8) because at that time Russia "had been deep in the Brezhnev freeze" (8); mail had been checked and Christa had no idea of how Gavriil Victorovich even got her book, sent her a letter, and whether received her reply. Her reply is an explanation "answering, trying to answer, the charge that he had not made: that she had let their poet die, and then taken his poems for her own" (8). For Christa, the truth lies somewhere else; they are, as she calls them, "Translations Without Originals," mutual creations, belonging to neither her nor Falin but both. They are "poems written in a language that she couldn't read, and surviving only in a language he couldn't write" (8) since Falin's poems are written in his native tongue, Russian, and their translations are in English. Calling "translations without originals" is highly a proper naming, for when a text is translated, it becomes a new text and gains meaning only in the imagination and intellect of its receivers. In addition, the title brings into mind the death of its author, as with Falin's most probable death or disappearance, his poems have lost their owner, their origin.

The mysterious disappearance of Falin calls to mind that of Ben's. What became of them after their departures remains unresolved and doubtful. Christa realizes that the Russians "can accept not knowing" of what has become of Falin because "they think there are secret reasons for lots of things that can never be known" (286). Since "one's sense of self is always mediated by the image one has of the other" and one needs to locate the other in order to locate his/herself (Trinh, 73), Christa, however, continues to find proper answers to what has become of both of them. "She would never learn what bargain he had made, or what the powers or principalities were that he had made it with; but she knew that Innokenti Isayevich had tricked them in the end" (294). She is sure that Falin, who had already written her that "unlike Alice [he] know[s] no way back" (213), had not turned back to Russia as for the one who accepts otherness to the exclusion of self cannot return to the homeland because there is no longer a place for them, it is no longer a welcoming homeland. She compares Falin with Ben; Falin as the lesser angel offered himself, his soul, his life, his poetry in Russian as the "sacrificial goat" (288) and Ben as the voluntarily enlisted soldier sacrificing himself in order to protect his nation. However, she believes that losing Falin is worse than losing Ben. She feels grateful to Falin because thanks to him "she had been given, or given back, everything: her own being, all that she had lost and done and suffered" (294). In addition, "she had recovered a way to speak; a home in her own heart; maybe even a world to live in, undestroyed" (294).

When Christa hears of the assassination of President Kennedy, remembering it was Kennedy who had first mentioned Falin's name to her, she feels miserable. She does not differentiate her grief for the President's death from the ones she had felt for her brother's and her son's. "She had lost everything she loved, everything that made her herself, and now she was to lose all that she shared with everyone else as well" (292). However, she remembers Falin's stimulating advice that she must learn to speak: "to learn again, as though for the first time, a tongue: though if she began, she knew she would never be done, not ever" (293). She comes to think that writing poetry turns grief into an everlasting and shared emotion for all humankind: "when we grieve in our lives, we grieve for just one person, friend, brother, son; but when we grieve for our own in poems, we grieve for all, for every one" (294).

CONCLUSION

This dissertation intended to demonstrate Crowley's interpretation of the power of language in the self/other relations by providing a Bakhtinian reading of *The Translator*. The novel provides a valuable insight into the ways in which Crowley configures the self/other relationship by depicting how Christa "authors" herself through her relations with the others. Christa's development of self clearly demonstrates how "[t]he identity of the subject-hero is dependent upon the creative activity of the Other" (Jefferson 154). Bakhtin likens the self/other relationship to the relationship between a hero and its author because, just as a character in a narrative is created by its writer, the self is always "authored" by the other. In addition, for Bakhtin, the narratives about one's life can always be analyzed in terms of self and other relationships. He explains that such narratives, as they depict how a self authors itself through encountering otherness, are not the products of a single, monologic voice but rather of multiple, polyphonic voices. In this sense, Christa's formation of self, which begins with her one-sided relationship with her brother, Ben, becomes an actually ongoing and reciprocal process with Falin. In this self-other relationship the pairs such as "author and character," "poet and translator," "student and teacher," and "Russian and American" gradually enrich and (re)make each other possible. At the end of the novel, even years after Falin's disappearance, Christa is as much Falin as Christa per se, as much poet as translator, as much teacher as student, and as much Russian as American.

Both for Crowley and Bakhtin, the self/other dichotomy can be converted into a self/other relationship because when such an encounter is grounded on reciprocity, each part benefits from the dialogical encounter. Consequently, thanks to their dialogical relationship, both selves feed and supplement each other additively. How a relationship becomes a dialogic one is most obvious when Christa's relationship with Ben and Falin are compared. In her relationship with Ben, Christa is the one who is fed and enhanced by the authoritative discourse of Ben whereas he is the one who becomes more empowered because by his relationship with his sister only he realizes his own capabilities and power. According to Bakhtin, having an authority over one's own voice is not enough for the development of the self but the voice of the self must be in dialogue with the voices of the others.

> The importance of struggling with another's discourse, its influence in the history of an individual's coming to ideological consciousness, is enormous. One's own discourse and one's own voice, although born of another or dynamically stimulated by another, will sooner or later begin to liberate themselves from the authority of the other's discourse. This problem is made more complex by the fact that a variety of alien voices enter into the struggle for influence within an individual's consciousness (just as they struggle with one another in surrounding social reality). (*Dialogic* 348)

Christa comes across multiple voices with Falin and the presence of the other and its language facilitate her quest for her own voice. Through encountering and "orchestrating" the foreigness of these languages, Christa gradually appropriates her identity and comes-of-age. Since Christa's relationship with Falin is based on mutualism and both are in need of the other's existence, their dialogic relationship reshapes their selves. Therefore, the self is constructed through a relation of simultaneity and of reciprocity between the self and the other, and this process is inevitably dialogical. Moreover, this process can never be finalized, it is an ongoing procedure because as long as the self takes turns in a dialogical relationship with the other, it is constantly (re)shaped, (re)defined, and (re)constructed.

More importantly, narratives about one's life depict the dialogical relations between selves which are clarified via the languages employed. As language is the essence of communication, the way how the selves use language to have such dialogism becomes a crucial point to explore. Language is a communicative, relational, and active process because selves take turns as both speakers and listeners, and in each case they are actively involved in it as they participate in a cycle of utterances and responses. "A listener is just as active in the process of communication as the speaker, and each utterance made by the participants is a link in a complex chain of other utterances" (Burkitt 166). Therefore, who is the self or the other is not a rigid and fixed consideration because each becomes its other; both are fused into each other in the dialogical or socialization process. As such, language becomes the essence of human communication and the richness in language or voice leads to a democratic and polyphonic understanding among the equally located

selves. Therefore, selfhood "is not a particular voice within, but a particular way of combining many voices within. Consciousness takes shape, and never stops taking shape, as a process of interaction among authoritative and innerly persuasive discourses" (Morson and Emerson *Mikhail* 221). The meeting between Christa and Falin is in fact the meeting between two languages. Falin brings his native language Russian through his teaching and poetry whereas Christa brings her expertise in her native language English, which is the major language of communication in America. With their languages, they introduce to each other the other's culture, ideologies, politics, and worldviews embedded in the language. While they do that, each brings the other into contact with a variety of experiences and influences that s/he bears; for instance, Ben inevitably speaks through Christa whereas the "*besprizornye*" speak through Falin.

Bakhtinian definition of language leads to an understanding that language is the essence of, the most powerful tool for, human communication. Since language cannot be separated from its users, it is directly linked to subjectivity and authority. For Bakhtin, language, as a living thing, imbues ideology, and embodies a worldview. However, this worldview can never be reduced to singularity, because each self, each user of language, has a different worldview than the others, and this multiplicity is realized through the exchanges or dialogical relations with the others. According to Bakhtin, a language "is revealed in all its distinctiveness only when it is brought into relationship with other languages, entering with them into one single heteroglot unity of societal becoming" (*Dialogic* 411). Meaning is also formulated through this process in which the self is invested. Therefore, when the self encounters the other ideolog, his/her heteroglossia or many-voicedness, the self realizes there is no singular, unifying, or monologic meaning which reflexively leads the self for broadening and edifying to (re)shape and (re)define its own worldview. For Bakhtin, the encounters between cultures are the most decisive mode of coming-to-terms with the otherness, the otherness of selves, bodies, ideologies, cultures, and languages. Likewise, the world is composed of languages that "mutually supplement one another, contradict one another, and [are] related dialogically" (Bakhtin, *Dialogic* 292). Bakhtin's dialogism emphasizes the interrelation of voices in life and

the self cannot be understood except in relation to the other whose responses and discourses (re)shape the self.

Bakhtin repetitively emphasizes the necessity of the voices of others in shaping the self. “Language is not a neutral medium that passes freely and easily into the private property of the speaker’s intentions; it is populated—overpopulated—with the intentions of others. Expropriating it, forcing it to submit to one’s own intentions and accents, is a difficult and complicated process” (Bakhtin, *Dialogic* 294). Bakhtin argues that the other’s discourse “strives rather to determine the very bases of our ideological interrelations with the world, the very basis of our behavior” (*Dialogic* 342). Likewise, Crowley sets the same emphasis through Falin who wishes his voice, his poems, his soul, his ideology to be translated. Penned under the harsh censorship of the Cold War Soviet Union, Falin’s poetry has to be open to multiple meanings. The jargon, the double-voice, the hidden meaning are all there to be discovered and translated into English.

In *The Translator*, besides everyday dialogues, poetry and its translation create another ground in which the self and the other, namely Christa and Falin, participate in another kind of relationship, the one based on authoring words and creativity. It is through translation they develop a closer relationship and they not only reveal their hidden pasts but also their voices, their bodies to each other. Because poetry and translation are communicative arts, freedom to express ideas in words is related to Bakhtinian polyphony. Falin (re)gains his voice and his authority over his voice or words in USA because in USSR he was silenced and his poems were banned. During the translation process, discussing and sharing the meanings of poems—both those the poet implies and the reader generates— and the intentions of the poet and the translator reveal not only the multiplicity of voices but also the versatility in comprehension and meaning. This versatility is related to the ideology of the self because for Bakhtin, a self is an ideolog as long as it has a particular way of viewing the world. During translation, both Christa and Falin act as ideologs as each share its worldview with the other. One’s identity is closely related to one’s ideology and discourse because how one appropriates language, or assimilates the others’ language is not an innocent act but, rather, results from the deeply rooted intentions related to one’s own ideological perspective. However, since identity can

never be finalized because of the dialogical relations, meaning can never be fixed to singularity. Language, by its nature, evokes multiplicity, and this multiplicity is a feature not only of language, but also of identity, of meaning, of ideology and is also related to the dynamics of dialogic relationships. In addition, one's self is totally *chronotopic* because the self is changed, (re)shaped, (re)constructed, and mediated through the dialogical relations the self has at various times and places. Therefore, the individual self is fragmented and relative rather than unitary and fixed; it changes according to the ongoing and open-ended dialogic relations with the others, the shared discourse and the chronotope, and the active roles taken either as listener or speaker. In short, translation becomes the cure, the remedy for both Christa and Falin.

The background of *The Translator* depicts not only how different the eastern side of the world is from the western side but also how both poles can negotiate via encountering the foreignness of their languages. For Bakhtin,

> [w]hen someone else's ideological discourse is internally persuasive for us and acknowledged by us, entirely different possibilities open up. Such discourse is of decisive significance in the evolution of an individual consciousness: consciousness awakens to independent ideological life precisely in a world of alien discourses surrounding it, and from which it cannot initially separate itself; the process of distinguishing between one's own and another's discourse, between one's own and another's thought, is activated rather late in development. (*Dialogic* 345)

As such, differences within cultures and how the characters confront these differences deserve utmost attention because these differences are often expressed in the (re)constructing and (re)positioning of the selves. As Bakhtin claims, the other is a necessity for the self because the self attains itself only through coming across the other. In Bakhtin's words, "I achieve self-consciousness, I become myself only by revealing myself to another, through another and with another's help. . . . Cutting myself off, isolating oneself, closing oneself off, those are the basic reasons for loss of self" (qtd in Todorov, 96). Here, Crowley provides a third chronotope, a space connecting the self and the other, in which the characters confront the otherness of

the other's worldview and reconstruct and reclassify that of their own. In other words, the explicit confronting or mixing of the self and the other results in a new identity. As such, Christa has changed and constructed her autonomous self not through her relationship with Ben but through that with Falin. In addition, Crowley subverts the stereotypical approach to the east by depicting how the American self perceives the east, and how that perception is not consistent with the common, or taken-for-granted opinion and how that opinion can change under different circumstances or chronotopes.

For Bakhtin, selves locate themselves in time-space conjunction, and actions gain meaning in the unique situations and times. "By individuality, Bakhtin is not referring to something internal and given to the self, but to the biography of an individual who has a social and historical location" (Burkitt 167). Therefore, the construction of the self is a social activity, resonating with polyvocality since the self is multiple in various chronotopes. According to him, "the healthy individual in life is the one who can surmount—not deny—the gap, who can break down the barriers between inner and outer" (Emerson, "Outer," 136). In order to understand and have a sense of meaning, the self needs "to be *located outside* of his or her creative understanding—in time, in space, in culture" (Bakhtin, *Speech* 7). As such, he uses exile and homelessness as perfect metaphors of dislocation and dispossessiveness to discuss the image of the self.

Baktin emphasizes that the outsider's perspective, by providing a surplus vision, becomes a significant site for experiencing otherness and foreignness; it explains the emergence of the western/eastern self. The outsideness is crucial in the self/other relationship because the self "experiences [her/]himself and the world quite differently from the way in which [s/]he is experienced and perceived by others, and this difference is centred on [her/]his body" (Jefferson 154). The other's gaze gains a superior position than the self's because it has the advantage of seeing a totality. Therefore, when Crowley juxtaposes an Easterner to a Westerner, the self/other dialectic is not simply the identification of a person from one nation in relation to another person from another nation, but it is this relation that makes alternative views visible which causes the person to question his/her self.

Crowley clearly reflects how the self is dependent on the other to construct itself. Through depicting the relationship between Christa and Ben, he points out that in this self/other relation, there must not only be mutually exclusive, opposed, or contradictory groups but also a common ground, a sameness, where each side can retain its own integrity; without this sameness, both difference and sameness are impossible. This issue becomes most interesting when Crowley juxtaposes the western and eastern worlds and worldviews. For this seemingly oppositional and exclusive relationship is in fact based on commonly shared portions. When Christa and Falin, as the representatives of the West and East, come together, their communication is made possible by their mutual interest in poetry, which is a medium for both to remember and commemorate their losses. Poetry becomes the common denominator in this self/other relationship through which both find other samenesses.

Poetry is discernible in *The Translator* not only in Falin's poems but throughout Crowley's text. Crowley's powerful and stylized English usage is what Bakhtin calls "interanimation of language" (*Dialogic* 51). The way Crowley inserts lines from various famous or classical literary works not only makes the text a dialogical one but also creates a heteroglot novel and a polyphonic voice. As such, borrowing quotations from other narratives is what Bakhtin "perceives as a precursor to the rich idiom of the novel" (Mulryan 207). Although Bakhtin denies the verbal richness of poetry and considers it as monologic, Crowley exhibits such pieces of poetry where the lines he has borrowed create a dialogic ground. Crowley designates a dialogic relationship with poems by using poetry functioning as utterances through which the characters interact. Crowley has created a democratic text as he has allowed free speech to his characters. In addition, through juxtaposing two totally different languages and cultures, Crowley, in a way, exercises Bakhtinian notion of heteroglossia that each word carries its own historical and cultural connotations. Crowley's *The Translator* not only narrates the difficulties of a cross-cultural translation procedure but also depicts the fusion of public and personal dramas.

Crowley's emphasis on the importance of poetry, as how poetry can defuse the Cuban Missile Crisis and the annihilation of the world, in fact evokes a deeper philosophical aspect. For Crowley, there is no single integrated world, but rather

there are many smaller worlds in a big world and through the dialogism of these smaller ones, extermination becomes impossible. Through Ben's death, Crowley, expresses that authoritative discourse leads to finalizability. On the other hand, by leaving what happened to Falin unclear, Crowley leads his readers to reconsider immortality. Falin is the one whose poetic voice resonates years later even in his absence. His poetic voice leads to multiplicity, and discovering the endless potentiality of the meanings or ways of comprehending his poems evokes open-endedness. However, Crowley's stress is not genre-based and thus limited to poetry, but, rather, he calls for the importance of the multiplicity of language. One's voice, one's own sense of self, gradually emerges from the multiplicity of voices encountered and interacted with. Therefore, the word voiced by a self echoes and each word echoes differently in each new context and its various reflections reverberate and the new sounds continue to echo, create new sounds and consequently new meanings. This unfinalizability of echoes makes immortality possible.

APPENDIX 1: John Crowley's Career

John Crowley, as a short story, novel, criticism of fiction and documentary film writer, producer and university lecturer, is one of the contemporary prolific American writers. Born in 1942 in Presque Isle, Maine, Crowley received his BA in English with a minor in film and photography from Indiana University in 1964. He has received various awards and grants, such as the American Academy of Arts and Letters Award for Literature in 1992, and Ingram Merrill Foundation Grant and World Fantasy Award for Life Achievement in 2006. Some of his works have been included to *The Western Canon* in 1994 and most of his novels have appeared in translation in multiple languages. He gives public readings and presentations for various academic conferences especially on science fiction and creative writing. Besides writing fiction, he has been a book reviewer for *The New York Times*, *The Washington Post* and *The New York Review of Science Fiction*. Also, some of his nonfiction work on literature, writing and criticism, is published in a single volume entitled *In Other Words*. In addition, since 1994 he has taught such courses as "The Craft of Fiction," "Writing for Film," "Writing in the Genres (Fantasy and Science Fiction)," and "Utopia as Fiction" at Yale University where he has been the director of Yale Summer Session Writing Program since 2006. He has been also a self-employed writer of television and film documentaries on American culture and history since 1967. He writes short film scripts and historical documentaries for public television channels and these works are awarded and have been shown at the New York Film Festival, and the Berlin Film Festival among several others.

Crowley has been described as one of the best contemporary authors of fantasy and science fiction. Although he has literary works besides these two modes of writing, he earned his reputation through them. His first novel, *The Deep* (1975), is a science fiction. His second novel, entitled *Beasts* (1976) is "a dark and gritty science fiction of the near future" (Andre-Driussi 35). His third novel, *Engine Summer* (1978) is a bildungsroman that has a classic science fiction plot, and it was nominated for the 1980 American Book Award, and later on appeared in David Pringle's *100 Best Science Fiction Novels*. In 1981, his fourth novel entitled *Little, Big* was published. Crowley admits that it is this novel by which he has discovered the extent of his own powers as a writer (*Snake's* 163). This novel has become his

masterpiece and was nominated for the Hugo and Nebula Awards, and in 1982 it received the World Fantasy Award in the field of best novel and the Mythopoeic Fantasy Award. Moreover, with this novel, Crowley received the attention of critics who greatly praised him and earned great fans such as Harold Bloom and Ursula K. Le Guin. In 1987, his fifth novel, *Ægypt*, was published. This novel is the first volume of the *Ægypt* cycle of his Gnostic ascension,and was followed by *Love & Sleep* (1994), *Dæmonomania* (2000), and *The Solitudes* (2007) and the final novel of the cycle *Endless Things: A Part of Ægypt* (2007). Interrupting the *Ægypt* series is the publication of his other novels; for instance *The Translator* (2002) which is listed in the *New York Times* Bestseller List and received an Italian prize called Premio Flaiano, and then *Lord Byron's Novel: The Evening Land* (2005), a metafiction, and a novel within a novel in which Crowley envisions a novel entitled *The Evening Land* written by Byron. His final novel, another science fiction, is entitled *Four Freedoms* (2009). Besides his novels, he also has short stories and novellas which are published in some periodicals, magazines, anthologies and collections of these short works are published as collections, for instance, *Novelty* (1989), *Great Work of Time* (1990), *Antiquities: Seven Stories* (1992), *The Girlhood of Shakespeare's Heroines* (2005), and *Novelties & Souvenirs* (2004). Crowley hints at various interviews and public appearances that he is already planning on his other literary works.

Crowley, as a writer of literary narratives, generally writes science fiction and fantasy. These genres are grounded on possibility and deal "with the effects of change on people in the real world as it can be projected into the past, the future, or to distant places" (Gunn 83). Located in alternative settings, his works provide a criticism of the fall of the American society and also of the decadence in the human condition as a whole. Crowley explains that his plots "tend to evolve when two contrary or non-intersecting ideas come together in one, and characters find themselves under the compulsion or desire to live in both[44]." In the interviews made with him, he states that he reads memoirs and books on history, and in them he notices how wars and conflicts among nations erase the hopes of people, leaving them with the feelings of disappointment and hopelessness for change. Taking these observations as his sources of influence, Crowley explains, his works are the

[44] Crowley makes this explanation on www.readerville.com.

"intimation of large unsuspected possibilities in the nexus of reality and imagination[45]." Therefore, science fiction and fantasy perfectly provide him a ground to speculate. Crowley describes[46] that "words are things, as Byron says: one drop of ink can kill or save."

Besides writing fiction, Crowley also writes criticism and his first collection of non-fiction entitled *In Other Words* was published in 2007. Although the latter chapters are devoted to Crowley's short articles on the fiction of some well-known writers and reviews of non-fiction books that discuss prophecy, science, magic, spirit, curiosity, astrology, alchemy, human body, and imagination, the first chapter, entitled "Myself and Some Others," talks about his own writing career and the nature of writing and narrating. The first article of this chapter, entitled "Reading and Writing in the Former End of the World," is Crowley's autobiographical explanation of the creation of his characters, settings and subject matters. In the second article, "Tips and Tricks for Successful Lying," Crowley as a Creative Writing teacher discusses how influential critical literary theories can be for those who teach writing, for those who would like to comprehend a literary writer's narrative process and, more importantly, for those who would like to write fiction. The third article, "A Modern Instance: Magic, Imagination, and Power," discusses how Ioan Culianu's books have "altered and complicated" (*In* 27) Crowley's vision of Renaissance Magic. In the final article entitled "The Labyrinth of the World and the Paradise of the Heart," Crowley maps the differences among science fiction, utopian fiction and millenarian fantasy.

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[45] Crowley makes this explanation on the forum of readerville (http://www.readerville.com/index.php/site/master_archive/) on March 25-29, 2002.
[46] This is taken from an interview published on *Science Fiction Review* which is available online at: http://www.sfrevu.com/ISSUES/2004/0405/John%20Crowley%20Interview/Review.htm

APPENDIX 2: Mikhail Mikhailovich Bakhtin's Career

Mikhail Mikhailovich Bakhtin (1895-1975), the Russian philosopher, semiotician, scholar, and literary critic, is one of the most influential literary theoreticians and philosophers. Bakhtin "has been described as structuralist, poststructuralist, Marxist and post-Marxist, speech act theorist, sociolinguist, liberal, pluralist, mystic, vitalist, Christian, and materialist" (Morson and Emerson, *Mikhail* 4). He, under his name, pseudonyms or as the "Bakhtin Circle" that includes his associates Valentin Voloshinov and Pavel Medvedev[47], published books and essays that cover a substantial range of subjects: "the theory of the novel, sociolinguistics and the philosophy of language, aspects of Renaissance and medieval folk culture, cultural and literary history, the psychology of perception, and numerous epistemological and interpretive issues in the human sciences" (Gardiner 2).

Bakhtin produced his works as he "lived through the [Soviet] Revolution, the Civil War that followed it, the excitements 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" (Dentith 4). As a thinker Bakhtin lived on the margins of his own society, and later as an exile which enabled him to exist in different cultures and value systems. Bakhtin converted this infliction by considering it a possibility to approach various cultures from the outsider's perspective[48] (Kelly 211) which enabled him to exercise inventiveness as a consequence of creative freedom. Bakhtin's works have emerged from the above mentioned darknesses which "provided an overwhelming sense of the transfigurative power of collective life" (Dentith 14) together with the impact of Marxism[49]. Besides these, Bakhtin developed his own philosophy of literature and language under the influence of, or as a challenge or reaction to, four major and well-

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[47] Bakhtin circle includes these mentioned thinkers "both of whose names would later become intertwined with Bakhtin's in disputes over the authorship of several texts written in the 1920s" (Holquist 3)

[48] Bakhtin's concepts such as "dialogism," "chronotope," "ideolog," "unfinalizability," and "outsideness" are clearly the impacts of his exile.

[49] Roughly, Marxism is the philosophy of historical materialism and it is founded on the historical reality of social class distinctions. Bakhtin makes Marxism as the ground of his discussion on language and culture since he takes class as a space by which "the multiple contradictions of social life can be seen as operating in and through the utterance" (Dentith 14). Bakhtin's deployment of the terms "heteroglossia" and "carnivalesque" are closely related to this Marxist philosophy and will be deeply explored in the forthcoming chapter.

known sources: Kant's philosophy, Neo-Kantianism, Russian Formalism and Saussure's thoughts on linguistics.

Bakhtin is a "profoundly anticipatory thinker" (Stam 2) and although his works were written in the 1920s and published decades later, they "have come to deserved attention decades after their initial publication" (Danow, *Thought* 3), which testifies to Bakhtin's fore sight (Branham, "Inventing," 79). His phenomenal rise in the West and worldwide recognition "as a philosopher of discourse or human communication" (Danow, *Thought* 4) go back to the early 1970s with the translations of his works from Russian into other languages, especially into English and French. For instance, it is generally stated that Kristeva and especially Todorov[50] have brought much of Bakhtin's critical theory to the attention of the West after his death in 1975. Academic excitement over Bakhtin have grown because his key concepts which are heteroglossia, dialogism, polyphony, chronotope, ideolog, unfinalizability, outsideness, and carnival "challenged systematic thought across a range of disciplines, offering new and fruitful approaches not merely to language and literature, but to human experience in general" (Kelly 195). Since then his reconstructive thoughts were applied to various disciplines such as literary theory, linguistics, philosophy, sociology, anthropology, cultural studies, educational studies, and media and communication studies. Specifically, Bakhtin's ideas have been claimed by sociolinguists, speech act theorists, structuralists, post-structuralists, feminists, post-colonialists, queer theorists, cultural critics, Marxists, post-Marxists, formalists, neo-formalists, deconstructionists, social constructionists, mystics, vitalists, pluralists, materialists, liberalists, traditional humanists, evolutionary biologists, Einsteinian physicians, and appeared on works on film, architecture, social geography, and fine arts[51].

[50] Kristeva who appropriated Bakhtin for high structuralism and intertextuality is "an early and influential conduit for Bakhtin's thought in the West" (Morson and Emerson, *Mikhail* 4). Todorov, who presents Bakhtin's thought as coherent and orderly, proclaims Bakhtin as the most important and the greatest theoretician of literature and the human sciences in the twentieth century (Patterson, *Mikhail* 131, Danow, *Thought* 4; Morson and Emerson, *Mikhail* 4, Leitch 1186).

[51] For a further reading on "The Shape of a Career" see Gary Saul Morson and Caryl Emerson, *Mikhail Bakhtin: Creation of a Prosaics* Stanford: Stanford UP, 1990, and Sue Vice's *Introducing Bakhtin*. Manchester: Manchester UP, 1997.

APPENDIX 3: The Shape of a Career: Four Periods and Their Interrelationships[52]

	Works	Style	Topics	New Concepts	Global Concepts
PERIOD I	"Art and Responsibility" "Philosophy of the Act" "Author and Hero" "Problem of a Content" (transitional)	Heavily philosophical Influenced by Kantian tradition	Ethics General aesthetics	Theoretism Outsideness Surplus Live entering	Prosaics Finalization *over* unfinalizability (No dialogue yet)
PERIOD II	*Problems of Dostoevsky's Creative Art* (1929)	Discovery of the word, and Bakhtin finds his own voice	Language Selfhood Ethics	Polyphony Dialogue (types 1 and 2) Double-voiced word	Prosaics Shift toward unfinalizability Dialogue (type 3)
PERIOD IIIa	"Discourse in the Novel" "Forms of Time and Chronotope" "Prehistory of Novelistic Word" "Bildungsroman"	Discursive, analytic	Genre The Novel "Historical poetics"	Novelness Chronotope Heteroglossia	Balanced blend of all 3 global concepts
PERIOD IIIb	*Rabelais and his World* "Epic and Novel"	Poetic, even ecstatic Hyperbolic	Folk rituals Laughter Antigenres	Carnival Joyful relativity Novelization (novel imperialism)	Unfinalizability to extreme, virtually excluding prosaics and dialogue
PERIOD IV	"Speech Genres" "Methodology for Human Sciences" "Problem of Text" "Toward a Reworking of Dostoevsky Book" "Notes 1970 – 71"	Professional, meditative, metaphilosophical	Nature of humanities Texts Cultural studies Literary history	Great time Creative understanding Genre memory Genre potential	Blend of all 3 global concepts

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[52] This table is taken from: Morson, Gary Saul and Emerson, Caryl, eds. *Mikhail Bakhtin: Creation of a Prosaics*. Stanford: Stanford UP, 1990. 66. Print.

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