

Bakhtin: Dialogism and Heteroglossia

3 Devices for representing/framing others' voices:

various distances between author/speaker and languages they use (p. 358)

1) **Hybridization**: speak or write in manner of other voices w/outquoting them directly. (p. 304), juxtapose voices/styles within a single utterance, no formal marker of

- unintentional hybrid
- conscious hybrid
- as double voiced (author and character), accents, social languages, times
- **def. p. 304, 361**
- **Examples?** concealed quote p. 303; “pseudo-objective motivation” (p. 305)

2) **Dialogized interrelation btw. languages**: others' discourses are explicitly appropriated in others' languages or linguistic registers; juxtapose passages or words that belong to differing genres or types of speech

- stylization (characterize other styles; mutual illumination of languages)
- variation (deliberately inconsistent with typical style)
- parody (intentions of author fight those of parodied; when “authentic, productive”?)
- **Examples?** language of characters/character zones/inner speech, p. 315, incorporated genres p. 320; “parodic stylization” (p. 312)

3) **Pure (formal, manifest) dialogue** (among characters): directly quote in voices of other individuals, marked formally p. 364

- reported speech p. 337-8, posited author p. 312

It was a dinner to provoke an appetite, though he had not had one. The rarest dishes, sumptuously cooked and sumptuously served; the choicest fruits, the most exquisite wines; marvels of workmanship in gold and silver, china and glass; innumerable things delicious to the senses of taste, smell, and sight, were insinuated into its composition. *Oh, what a wonderful man this Merdle, what a great man, what a master man, how blessedly and enviably endowed – in one word, what a rich man!*

Excerpt from Dickens' novel, *Little Dorrit*, Bakhtin, p. 304

Hybrid construction or parodic stylization in Dickens

When **you** first meet **a Balinese**, he seems virtually not to relate to **you** at all; he is, in the term Gregory Bateson and Margaret Mead made famous, "away". Then – in a day, a week, month (with some people the magic moment never comes) – he decides, for reasons **I** have never quite been able to fathom, that **you are** real, and then he becomes a warm, gay, sensitive, sympathetic, **though, being Balinese, always precisely controlled, person.** **You** have crossed, somehow, some moral or metaphysical shadow line, though you are not exactly taken as a Balinese (one has to be born to that), **you are at least regarded as a human being rather than a cloud or a gust of wind.**

Excerpt from Clifford Geertz's essay, "Deep Play: Notes on the Balinese Cockfight," 1972: 412

**Ethnographic double-voicedness in Geertz
(monologic, conscious hybrid, concealed quote, addressivity,
stylization, character zones)**

In the cockfight, man and beast, good and evil, ego and id, the creative power of aroused masculinity and the destructive power of loosened animality fuse in a bloody drama of hatred, cruelty, violence, and death. It is **little wonder that when, as is the invariable rule**, the owner of the winning cock takes the carcass of the loser – often torn limb from limb by its enraged owner – home to eat, **he does so with a mixture of social embarrassment, moral satisfaction, aesthetic disgust, and cannibal joy.**

Excerpt from Clifford Geertz' essay, "Deep Play: Notes on the Balinese Cockfight," 1972: 421

**Monologic hybridization in Geertz
(incorporated genre, character zones, inner speech)**

All of **this** came along with the cock soup. **This feast is so masculine that chicken soup would not be allowed.** It must be soup from roosters. After the cock soup comes ram goat and rice. No nanny goat in this meal either. **It is ram goat or nothing.** The third spread was banana dumpling with dip-and-flash. That is, **you** dip your boiled banana in the suruwa sauce, flash off the surplus and take a bite. By that time the place **was** on fire with life. Every course was being washed down with T.T.L. Wits were marvelously sharpened; that very pretty Lucille Wuong was eating out of the same spoon with JT Robertson; Reginald Beckford **kept on trying to introduce somebody and the others always howled him down because he always got wound up and couldn't find his way out.**

Excerpt from Zora Neale Hurston's *Tell My Horse* 1938: 13

**Ethnographic hybridization and stylization in Hurston
(artistic, conscious hybrid, addressivity, stylization,
reported speech, concealed quote)**

It is a curious thing to be a woman in the Caribbean after you have been a woman in the United States... But now Miss America, World's champion woman, you take your promenading self down into the cobalt blue waters of the Caribbean and see what happens. You meet a lot of darkish men who make vociferous love to you, but otherwise pay you no mind. If you try to talk sense, they look at you right pitifully as if to say, "What a pity! That mouth that was made to supply some man (and why not me) with kisses, is spoiling itself asking stupidities about banana production and wages!"

Excerpt from Zora Neale Hurston's *Tell My Horse* 1938: 58

Ethnographic Double-Voicedness in Hurston
(parodic stylization, addressivity, posited author, reported speech)