



The Dialogical Dimension in Modern Poetic Literature From Bakhtin's Point of View

البعد الحواري في الادب الشعري الحديث من وجهة نظر باختن
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تناولت هذه الدراسة البحث في البعد الحواري في الادب الشعري الحديث من خلال وجهة نظر الفيلسوف والناقد الادبي الروسي ميخائيل باختن . يجتهد الفلاسفة والنقاد في كيفية استخدام الاسلوب الحواري في الادب الشعري المعاصر لأهميته . حيث قام باختن بوضع نظريته الادبية في الأسلوب الحواري في النصوص الادبية الشعرية الحديثة ، كونه متمرسا باستخدام خبرته الواسعة لتحليل الحوار الادبي ضمن النصوص الشعرية . وقد ساهم باختن في تعزيز النظريات الادبية الحديثة في القرن العشرين ، فائزاً تأثيراً كبيراً في اساليب النقد الادبي من خلال استخدامه الطبيعة الحوارية في الادب الشعري الحديث والتي وظفها بدقة عالية في نظرياته الادبية .

ومن هنا فهذه الدراسة تركز اولاً على جانب النقد الحواري في الشعر المعاصر . حيث يظهر بجلاء من خلال مناقشة الاسلوب الحواري المباشر والمنولوج الداخلي . كما تحاول هذه الدراسة ان تبين اهمية الشعر الحواري في الادب المعاصر والتي تناولها باختن في نظريته ، هذه الدراسة تتناول عدة جوانب كالعلوم الانسانية ، واللغة ، والمعنى ، ومدى تعلق هذه المفاهيم بالشعر الحواري . فالطريقة الحوارية قد جسدت من خلال النصوص الادبية والتي تمثل التواصل بين الاجيال ، لذا فالهدف من هذا البحث هو اثبات اهمية الاسلوب الحواري في الشعر المعاصر من خلال الحوار المباشر او المنولوج الداخلي من وجهة نظر باختن .

Abstract

This study deals with the Russian philosopher and literary critic Mikhail Bakhtin from his point of view of dialogic dimension in modern poetic literature. Philosophers and critics work hard in how to use the dialogical style in contemporary poetic literature for its significance. Bakhtin's philosophy demonstrated his use of modern literary theory as dialogic style in literary texts, because of his wide experience in the use of literary expressions to analyse the dialogism in modern poetry. Modern literary theories were enlivened in the twentieth century by Bakhtin. This Russian philosopher brought a big change to modern theory in literature through his use of the dialogic characteristics of modern poetry in a high precisely in his literary theory.

This study focuses firstly on the dialogic criticism and its theoretical concepts as the dialogic in poetry, and a little bit explanation in novel through Bakhtin's vision. This connotation appears clearly through the discussion of dialogic and monologic style. Also, it tries to argue the significance of dialogic poetry in contemporary literature. This study tries to show the importance of the direct dialogical style and monologic theory of Bakhtin through his concepts of human science, language meaning, sense, poetical expression. The Dialogical Method is embodied by literary texts, which represent

communication among the generations. The purpose of this study is to illustrate the significance of dialogic style in modern poetry through the using of the direct dialogue and monologue in literature according to Bakhtin's perspective.

Keywords: Dialogic poetry, monologue, literary theory, communication, contemporary literature.

Introduction

The use of dialogic texts in contemporary literature had a big interest by the philosophers and theorists. This type of literary discourse motivated many thinkers to do their theories in this literary field like Mikhail Bakhtin, Hubert Hermans and others. Hubert Hermans who created the "*Dialogical Self Theory*" (DST), which focused on psychological concept to characterize mind's ability for many participants in different postures as internal dialogue. The dialogic poetry is more significant than other types of literature, because it has clear dialogism whether dialogue or monologue. The theorists in modern literature have different visions about the use of dialogic discourse in literature. Each word has a different use through the history to which it responds, and it is expected to be interrogated in the future. The dialogic words in literature are analysed as conversational style by Russian philosophers in the nineteenth and twentieth centuries. Mikhail Bakhtin (1895-1975) was one of the famous thinkers and theorists of literary discourse in the twentieth century. Bakhtin is the first philosopher to use these terms more precisely in his literary theory, and he revealed the "dialogic" and the "monologic" work of literature as the dialogic imagination in literary texts (Waghmare, 2011, pp. 1-5). Dialogic style is one of the new standpoints to study literary text, because the text is not autonomous writing about these literary forms. The dialogic nature in literary texts represents the relationship between the literary work and authors. The language is very familiar with literary texts, where it is used in many styles to express authors' ideas like dialogic and narrative. This study briefly attempts to introduce criticism of dialogic nature and its theoretical concepts as the dialogic dimension in the recent poetry equivalent to the dialogic distance in the novel. Also, it tries to argue the significance of dialogic poetry in contemporary literature. The meaning of dialogism is entrenched in social utterance in spite of the social speech conceived in specific method. According to Hirschkop and Shepherd (1989, p. 3), "the word 'dialogism' is not only linked to a system of concepts but has a social force or implication as well". Bakhtin's philosophy examines the understanding of the human behaviours through the using of language by humans, it is one of the concept of modern epistemology as a method of knowledge. Dialogism depends on the characteristics of a dialogic method between writer and society, text and context, and sometime between text and text. The dialogic discourse is of great significance in contemporary literature. The dialogic style was presented in literary texts from the beginning of literary works, because it is always found

as a reaction to some things that have been said before, and in an anticipation of things that will be said in response. This study is to examine the dialogic and monologic theory of Bakhtin through his connotations of human science, language meaning, sense, poetical expression. These concepts relate to dialogical poetry and dialogical novel in recent literature. "Mikhail Bakhtin made important contributions to several different areas of thought, each with its own history, its language, and its own shared assumptions" (Holquist, 2002, p. 14). The notion of learning is not new; it is historically linked to the Socratic dialogues. These connotations explain the relationship between dialogic style and literary texts. In literary text, the use of dialogue between two or more of author's characters is to represent his thoughts in literary works. This dialogism differs from text to text according to dialogical interaction with literary texts. Literary texts are the products of poets and authors through their life experiments, which they convey them as dialectic fact through the real and imagination. This important relationship leads to enhancing the literature as a high value. It seems very clear through the dialogic discourse, which contributed in the development of literary texts, (Davidson, 1993, pp. 9-11). Dialogic monologue proliferates in empirical arts as dramatic monologue to be dialogic in style. In contemporary literature, the dialogic in literary text is regarded a main point of communication according to philosophers and sociologists. Moreover, it is used by authors to maintain the relationship between readers and authors or between characters in literary work. Therefore, dialogic style is not the straightforwardness of talking between persons in literature, but it is more than conversation. According to Pearce (1994, p. 63); In the subsection 'Discourse in Poetry and Discourse in the Novel', Bakhtin elucidates what he means by the 'inner-dialogically of language' with series of pronouncements that echo the classification of 'double-voiced discourse' found in *Dostoevsky's Poetic*.

In addition, monologic style is more inclusiveness than dialogic conversation; it focuses on the objective of other things in talking like the purpose of conversation. Monologic style is considered a quality of dialogic style in literary texts. So, monologic form has big significance and wide spread in modern literary texts.

1- The Dialogic Literary Style as an Essential Dimension of an Intercultural Communication Through Bakhtin's Perspective

Every response between people is "dialogic method" located within a relation of people through manifold utterances. The concepts of human science are very important to intercultural communication. Basically, it is created by the communication of people through the response, which depends on the dialogic approaches. The use of dialogue between people tends to vary according to the human

nature. It depends on the original cultural process and self-consciousness of the persons in contact. According to Min (2001), Bakhtin's thoughts provide intercultural communication and other disciplines with a self-consciousness: his 'unfinalizability' or skepticism forces them to re-evaluate their methodologies and conclusions and to encourage them to have dialogues with others. Furthermore, human science created the communication between people that leads to create the language, which is a socially acquired system of communication. In social settings, people need to express about their language outside themselves and that cannot be without dialogue between them. Therefore, they used a language as the dialogic discourse to do a communication between them. When people live in total isolation, they cannot use their language to be more communication. Perhaps, they will search to other ways for communicate with outside themselves. In fact, this natural tendency to project language outside human being led to the birth of writing, which can be seen as a monological, compositional form of dialogic expression. Therefore, the concepts of human being create the communication between people, whether dialogically, through utterance situation as social behaviour, or monologically, through the writing of their ideas to be outside of themselves as dialogical forms. Dialogism has relatively few technical terms, because it has simplicity in its vocabularies, when it is used through utterances and literary texts. Hence, dialogic method is embodied by literary texts, which represent communication across the generations. In addition, language lies in the border line between oneself and other. Every language involves intention, value and purpose. The concept of dialogic text appeared clearly in language application, because language is much more than a system of grammatical structures. The dialogical ideology in language depends on the interaction between structure of language and the meaning of dialogic discourse. Also, dialogical ideology differs according to the kind of texts like poetry, novel, drama, or even social and political utterances. The variety of these texts makes differentiation in the level of the dialogic method. These differences are mentioned by Bakhtin in clear characteristics, especially, between poetry and other texts. Nevertheless, dialogic method is essentially found in all literary texts. Some characteristics are used in literary texts as the important factors of writing elements, like, monoglossia, heteroglossia and polyglossia. According to Hirschkop & Shepherd (1989, p. 70); If dialogism-monologism are key themes in Bakhtin's work in general, then monoglossia, polyglossia and heteroglossia would seem to have particular importance for history of the language. Yet these terms also shift their signification in his texts, and it is likewise important to distinguish their differing uses. Additionally, language represents theoretical expression of the social communication. It has many uses in literary texts like poetry, prose and drama. All these genres of language use are appeared in narrative approaches, therefore, it depends on dialogic text and monologic style in language. Bakhtin's vision tends to use theoretical expression as dialogical manner in literary texts, "Unitary language constitutes the theoretical expression of the historical process of language unification and centralization, an expression of the centripetal force of language" (Bakhtin, qtd in, Lietch, 2001, p.1198). Dialogic and monologic are considerably older than written language and texts. Nevertheless, language is important in literary texts, because every language which is represented in the text brings it with its own way of seeing and depicting reality and its own ideology.

Therefore, these languages carry the dialogic impressions in their offering of events, that illustrate the importance of language in dialogic literary texts. Holquist (Ibid)

2- Using the Terms Monoglossia, Heteroglossia and Polyglossia

Bakhtin used many terms of writing elements, which enhanced his theory in the dialogic method of literary texts. As in dialogic imagination, Bakhtin emphasised on the notion of new terms, which he used as writing elements to enhance his analytic vision of the dialogic theory in literary texts, like monoglossia, heteroglossia and polyglossia. According to Francis (2012, pp. 1-15) These terms were used by Bakhtin to be free from the dominance of language in the dialogic expression. Monoglossia refers to the use of the language as unitary language through the regulation and discipline of literary text. This term appears in Bakhtin's works to express about the manifold use of the language. It refers to how language was used by Russian literary critics to interpret the using of dialogic texts in contemporary literature. Although, Monoglossia recently appeared in literary theories, however, it has some ambiguity in its uses. According to Lye (1993, pp. 90-106) "monoglossia mystifies experience by disappearing all experience and perspective other than that taken by the language". The ambiguity is represented by the dialogic and monologic nature, but as it is dialogical imagination; it follows the monologic style more than dialogic nature.

Heteroglossia as a term describes coexistence of specific forms within only one language. Bakhtin used this term to mix between language and its dialects, because that makes the use of dialogic style easier than formal language. This variety in the use of language in Bakhtin's vision may minimize the vagueness in the dialogic nature of literary texts. In addition, the dialogic nature in literary texts is originated by the conflict and coexistence between different types of dialogue. Hence, heteroglossia helps to make literary texts very clear to reader in Bakhtin's vision through the use of dialogic style and variety of language. "Dialogism sets up a new field of possibilities for the speaker or listener in each encounter" (Davidson, p. 5). Bakhtin calls to use simplicity in the using of dialogic literature, because that makes the readers or audiences to be enjoying the reading of literary texts. Therefore, heteroglossia in Bakhtin's vision helps to exist the relationship between language and object. Davidson (Ibid) noticed that "dialogism, because it exists in the very relationship between word and object, therefore exists in language and literature at every level, permeating every feature of expression". Although, heteroglossia is used to bring more vocabularies and make the dialogic style easier to be understandable by readers, nevertheless, it has ambiguity and irony specially in the novelistic texts. For example: The novel's "heteroglossia," as Bakhtin puts it – its irony, ambiguity, and "doubleness" – is neither a serendipitous features of certain texts nor a secondary element of normatively driven "story-telling," but structural and stylistic characteristics of the novel

as such (Maderson, 2016, pp. 221-242). As a result the novel's characteristics, will distinguish dialogic style in narrative texts from poetical texts. Therefore, heteroglossia has significant function in the objective dialogic literature in Bakhtin's vision. The term polyglossia is used by Bakhtin to represent the use of more than one language in dialogic literary text. It means many cultures participate in dialogic text. According to Dadey (2003, pp. 109-131)

Bakhtin identifies two types of dialogic relationships in language: the dialogic relationship toward an alien word within the object and the relationship toward an alien word in the anticipated answer of the listener. This type of dialogic style appears in novelistic texts more than dialogic poetical texts. Bakhtin focused on the contemporary literary texts as the using of dialogic method, which is different from text to text and type to type in literature. Polyglossia in Bakhtin's vision enhances the dialogic method, because it describes the using of different words from different languages in an unitary language. Therefore, is of great significance in the modern literary texts.

3- The Dialogic Nature in Novelistic Texts

Literary work has been conceived by Bakhtin as maximizing the dialogic meaning of words. Bakhtin's vision of literary texts differs from genre to other according to text's structure, where novel is different from drama, and drama is different from poetry. However, Bakhtin believes that, all these literary texts contain the dialogic orientation of discourse as a kind of language. That means all thoughts, all responses and all writings tend to carry dialogic style. "The dialogic orientation of discourse is a phenomenon that is, of course, a property of any discourse. It is the natural orientation of any living discourse" (Bakhtin, qtd in, Lietch, 2001, p 1204). The compositional structure of all rhetorical forms and monologic situations are oriented toward the answer of auditors. Although Bakhtin presents the dialogic text as a characteristic of all the genres of language in literary works, he focuses on the novel as a high dialogic representation. Novel is depicted by Bakhtin as multiform phenomenon, therefore, it is variform in voice and utterance (Holquist & et al, 1981, p. 279). Definitely, the novel has many characteristics which make it highly dialogic style like multi elements, flexible language, time and place, and verbal speech. In an essay on "*Discourse in the Novel*", Bakhtin's standpoint is that the multiplicity of manifold and competing social voices strengthen the novel. His idea means that prose is intertextuality but poetry is not, where the novel is opposed to poetry in sense, and that makes the basis of the difference between novel and poetry. This feature as Bakhtin makes the dialogic analysis, is easier and clearer in novelistic texts than poetic texts. Waghmare, 2011 (Ibid)

4- The Significance of Dialogic Poetry in Contemporary Literature

An exploration of dialogic poetry and the concept of poetry as dialogic style are essential distances of the poetical dialogue project. Dialogic poetry has a great significance in contemporary literature, especially, when it was focused on by philosophers and theorists like Mikhail Bakhtin. Poets have their own language to converse with their readers, they are very indulged in their poetry language and inseparable from it. The language of poetry is recognises being personal, intimate and reliable in literary texts, because it represents the experiences of poets and authors in an interesting style. In addition, Poetry tends to dialogical style as poetic situation in many ways such as, the dialogic of poetry between young poets and older poets, dialogic exchange between genres of poetry and the monologic poem as a dialogue between poet and himself. These settings explain how the dialogic style in poetry is equal the dialogic style in novel. The images of poem represent the images that happened before the author's life. So, the imagination of poets exchanges the poetic images with the past dialogically. This discourse is presented through contemporary literature by poets as dialogic method, "In this sense Robert Frost's *The Telephone*" is a poem of dialogical imagination" (Waghmare, 2011). Robert Frost (1874-1963) is an American poet, he is highly regarded for his realistic depictions of rural life. Frost's poetry is distinguished by extended imagination and depictions. According to Waghmare (2011) Frost's poem *"The Telephone"* has a philosophical manner, when the poet finds the dialogic method between God and himself through the use of the flower as a method of communication, and Telephone is a device that establishes contact with persons at distant places. Frost in this poem used dialogic poetry to address external life about his sense in nature through the poetic technique. Therefore, the concept of dialogism depends on poet's mind which is motivated by their feelings. The dialogic method in poetry can be seen through the internal conflict of poets, which leads them to create dialogic literary texts.

Sometimes, a poem has more than one voice which constitutes the dialogical approach through the narrative of poem events. Some poets use the dialogic method in the writing of poem, because it has

two voices to express the theme of poem and that is the character of dialogue process comes directly by suffering. The dialogic concept is used in more poems like “*Mending Wall*” by Robert Frost, especially, when dialogue happened between two neighbours as internal conflict. The poet used dialogic style in spite of the restriction of poem form that is very clear as in these lines below: There where it is we do not need the wall: He is all pine and I am apple orchard. My apple trees will never get across And eat the cones under his pines, I tell him. He only says, 'Good fences make good neighbors.

(Frost, 1915,

lines. 23-27)

Frost presented the dialogic style very clear in this poem, when it is represented by clear dialogical expressions like “*I tell him*” and “*He only says*”. This means that poetry has the characteristics of dialogic text through the imagination of poets. Also, it has to be the communication between two or more factors in spite of the fact that it mostly represents the dramatic monologue. Consequently, poetry is not less than novel or any other literary text in the dialogic significance. It has many narrators; they represent different voices in the poem. These narrators are used as contrast voices in same character like good and evil. Nature is always attended by poets' imagination, and they tend to make their poems in confrontation with the nature. This confrontation is not necessary to be with/or against, because that depends on poet's vision about nature. The important thing is that how does the poet manage the situation of his/her poem in dialogic form. According to Min (2001, pp. 5-18), most of poets succeeded to write poems as the dialogic impression in its form whether utterance or meaning. Some poets used the monologic methods with nature to make question and answer, or the choice of two roads which is better in dialogue with nature like what Robert Frost did in his poem “*The Road Not Taken*”. According to Watts (1955); But the road that aspect of the dialogue would seem to point to it is, in Frost's phrase, “a road not taken”—or, if taken, not taken with the seriousness with which Frost travels his preferred road, Frost cannot escape his favourite conversation; humanity keeps breaking in.

As shown in the example above, these monologues are between poet and nature or poet and himself, or whatever adding to the

dialogic impression in poetry. However, the direct dialogue is difficult in poetry, because the forms of the poem require a high arrangement and interest in tone and rhyme. In addition, the special language of poets tends to be emotional, which represents the internal dialogue more than dialogue between factors. Bakhtin sees that these restrictions themselves make poetry not able to be dialogic like the novel. Bakhtin's vision considers the dialogic style to be important in modern poetic literature. Moreover, monologic significance is represented in the dialogic poetry by poets to prove the attendance of the dialogic nature in the poetry as internal monologue. According to Gradiner (1992, p. 28); Bakhtin claims that the living dialogic interaction between autonomous being is transformed into a lifeless 'philosophical monologue', *a dialogue des sourds*. Free, untrammelled dialogue is therefore subordinated to the dictates of a monolithic, objectified world which is ultimately controlled by a unitary, transcendental authorial (and authoritarian) consciousness. As contemporary literature, monologic style is considered a quality of a dialogic style in literary texts. It can be used in poetry to present the dialogic form metaphorically. Moreover, the dialogical form appears clearly in poetry through the multiple voices in the poem. Therefore, the concept of dialogic text is found in poetry, it is presented through the conversation between poet and nature, and it is represented by the internal conflicts of poets as a reflection of feeling in nature. The significance of dialogic nature in modern poetry appeared in the addressing of nature as human being. Personification is may used by poets as a type of dialogic style. So, the dialogic relationship between authors and nature arises through convergence of meaning, which may occur between two utterances. Sometimes poets have tendencies to do dialogue with history. Of course, it is not concrete dialogue, because, it is presented by monological method as flash back, which is a kind of internal communication. Actually, the dialogic nature is found in the poetry before the dialogic of the novel, because the history of poetry texts is older than novel. Plato and Socrates dealt with literary texts as dialogic nature. The modern literary texts have a lot of texts simulating the historical texts particularly in poetry. In addition, there are some past images presented in modern poetry,

which are simulated by poets through the monologic method. In this case, dialogue is made between past and future as a result of the simulation between poet's voice and history voice. For example;

Such are the specific characteristics of a mythological and literary relationship to the future. In all forms that partake of this relationship, the real future is drained and bled of its substance. But within the limits of each form, concrete variants of differing degrees of value are possible (Holquist, 1981, p 148-149).

Bakhtin's contributions and his standpoint to linguistics, literary criticism and philosophy have been enormous, and these make growing "in all branches of these disciplines to become more familiar with the ideas and concepts involved" (Schwab, qtd in, Bauer & Mckinstry, 1991, p. 57). Therefore, the differences in dialogic nature are found between poetic texts and novelistic texts; however, it is not differentiation in the level of using. Some literary texts address the different generations in dialogic method, and that depends on the type of text. The characteristics which are used in poetry are different from those used in novel. In contemporary literature, both poetry and novel use the features of dialogic text as relevant to each characteristic of them. The significance of dialogic nature appears in the new literature through the variety of dialogic method, which is used by poets or novelists. This variety gives new dialogic flavour, it is represented by the use of monologic approach as an quality of dialogic approach. Bakhtin's vision tends no more to deal with this idea in poetry, because he believes that the direct dialogic texts are clearer than monologic texts. He asserts that; Bakhtin emphasises that it is not enough to simply understand the other's perspective. Only if it is made other than itself by being seen from outside can it produce something new or enriching (Karatzogianni & Robinson, 2009, p. 83).Therefore, Bakhtin's point of view tends to deal the external dialogue rather than monologic situations. But the contemporary poetry tends to be hidden in the meaning, because it used to criticize the real life. On the other way, the modern poetry is considered as a revolution against the problems of the urbanization. This type of poems became a trait of modern poetry. For example, Georgian poetry.

Conclusion

Dialogic nature appeared in poetry through poetic epics. Then novel appeared in other characteristics which are different from poetry in dialogic style and structure. These two creative literature genres are identified in the use of dialogic nature in spite of some visions that are different from Bakhtin's vision. This study examined the significance of dialogic nature in modern poetic literature in Bakhtin's vision, which explained the deep interpretations of dialogic style in modern poetry and novel as contemporary literature. There are many characteristics in practical literature leading to the exploration of the dialogic nature in literary texts. Dialogic style is found as a response between persons through utterance, it represents the border line between oneself and others. Moreover, dialogic nature is conceived according to Bakhtin's vision in different genres according the text's structure, whether in poetry or novel. In poetry, the dialogical concept depends on the project of poetical dialogue, which has more than one voice that take the dialogical approach by the narrative of poem events. Also, the significance of dialogic nature in modern poetry appears through the monologic nature of poet. It is also found out that the dialogical method is embodied by literary texts, which represent communication among the generations in their own ideology of language. Also, the dialogic style seemed clearly in poetry through the use of the dialogical expression in the poetical epics or by monologic nature in modern poetic literature. Monologic nature can be used as the dialogic concept between poet and nature, or between poet and himself. Moreover, it is used between recent time and past time through the dialogue of intergenerational transmission. Consequently, poetry is not less than novel or any other literary text in the dialogic significance, but sometimes it represents the dialogic nature more than other literature types. Dialogic style in poetry has many narrators; they represent different voices in the poem. The significance of dialogic nature in modern poetical literature appears through the variety of new dialogic favourites. Through Bakhtin's vision, modernist poets use the dialogic style whether dialogically or monologically to create the dialogic communication between readers and poem text by using the multiple types of language like monoglossia, heteroglossia and polyglossia.

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