



Transition from Soliloquy to Dialogism: Exploring Scientific Communication

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Abstract. Mikhail Bakhtin is famous for his dialogism and explains many parts covering language: polyphony, heteroglossia, and carnivalesque. Dialogism is the grounding element of drama, but Bakhtin inhabited its significance only in novels. It's a bid to explain the uses of *Dialogism and soliloquies* in various Shakespearian plays. In dialogic culture, the emphasis is placed on individual traits at play within between cultural groups. Bakhtin opines every dialogue human possesses the capacity to resist, confront, and make personal meanings out of change. William Shakespeare is the pioneer of using soliloquies in his plays. Shakespeare's enduring relevance stems from his profound insights into human nature and his skill in crafting characters and stories that continue to resonate with people across the globe. This paper is a comparative study of Mikhail Bakhtin's dialogism and William Shakespeare's use of soliloquies in various plays and the domination of dialogism over soliloquies.

Key Words: Dialogism, Polyphony, Heteroglossia, carnivalesque and soliloquies

1.1 Introduction

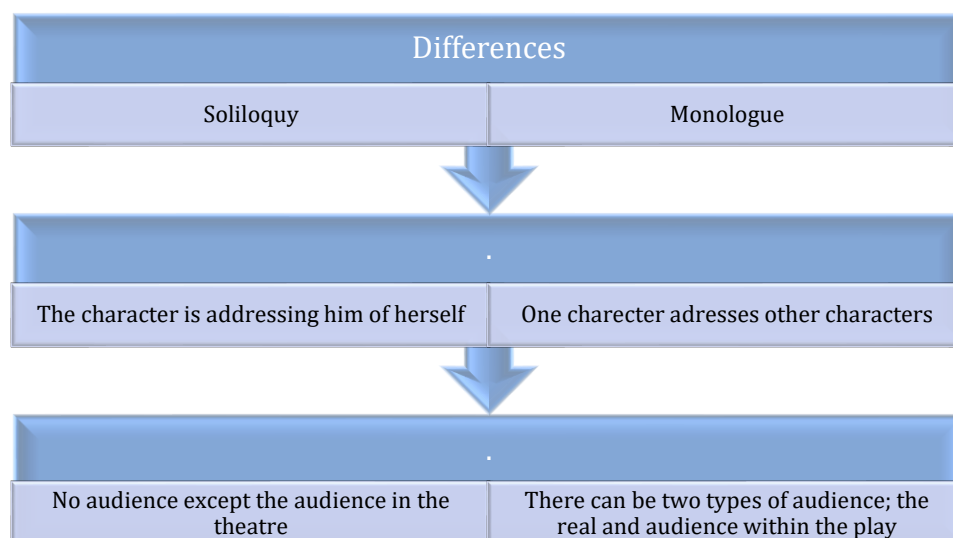
Dialogism is the term used especially by Mikhail Bakhtin, the Russian formalist. Bakhtin used this term in his works "*Problems of Dostoevsky's Poetics*" and "*Rabelais and His World*". Mikhail Bakhtin, in his famous dialogic theory, has criticized the development of monologism. According to him, no message in the world is monologic. Mikhail Bakhtin stands as a towering figure in both philosophical and literary realms. Bakhtin's profound exploration of dialogue and discourse has significantly altered our approach to interpreting texts, be they literary or cultural. Moreover, his innovative fusion of philosophy with literary analysis and philological inquiry marks him as a trailblazer in the twentieth-century integration of these disciplines." [1] (260). Mikhail Bakhtin becomes the reason and inspiration for many writers of his contemporary age and the following generation of younger writers. His works inspired many writers in the fields of philosophy, sociology, anthropology, psychology, linguistics, and many other disciplines. He was associated with Russian Formalism, the school of literary criticism that emphasized the functional role of literary devices. Bakhtin's theories were unknown to Western literary scholars until his death. He became popular after many years of his death. Bakhtin's earlier works stressed ethics and



aesthetics. His idea is that a literary work is a crafted idea and the unity of a technical implement. A literary theory that studies various levels of communication between works of literature and other authors. In his 1984 study, *“Problems of Dostoevsky’s Poetics”* Bakhtin states that “life expands from one mass to another and one context to another, one social context to another, and from one generation to another. The world is a bridge between myself and another”, (189- 190) Like structuralists, Bakhtin’s notions are believed to have sprung from the ‘Russian formalists movement’ distributing an awareness of the literary styles and the method of narration. Scientific and historical outlook of formalists entirely focuses on procedures and the methods of mystification, of texts, Bakhtin, considerably like the New Historicists, also accredited the societal and conceptual aspects of linguistics. Consequently, for Bakhtin, Holquist articulates, “words in literature are not part of the impersonal code of language but as discourse directly dependent on “particular subjects in specific situations” (68). Thus, literature is an arrangement of communication rather than an autonomous object, as it, like further forms of terminologies, on the social and historical framework “at work when the text is produced and when it is consumed” (68-69). The meaning of literary texts evolves out of utterances, Mikhail Bakhtin calls heteroglossia. It is the condition in which the theme is “surrounded by the myriad responses he or she might make at any point, but any of which must be framed in a specific discourse selected from the teeming thousands available” (69). The fundamental notion of heteroglossia is the meaning of a word emerges out of circumstances and uneven conditions of that explicit time and place. Taghizadeh and Faiz figure in their research, “The fact that it is nearly impossible to decipher all the details that might influence the meaning of dialogues in plays such as Hamlet, for example, tone of voice and subtle body language, gives further emphasis to the Bakhtinian notion of literature as essentially finalize – that is, constantly developing, out of reach for any one-sided interpretation” (110).[2] The world of monologue is referring itself only, unlike dialogic features are locked into the concentration of relationship with the world of other individuals. Dialogism is an address towards someone- a listener, an arbitrator, or simply anyone, moreover, there is always an option for response. Dialogue is a passive vehicle of neutrality of information or description. It is designed to provoke a response and it gives the chance to initiate another dialogue or to initiate a dialogue, it is a coliseum for the battle between different voices and is charged with hostile, burlesque, appraisal, and many more. What Bakhtin means is that dialogue utterances are ‘double-voiced’, ‘vary-directional, and ‘multi-accented’. [3] Mikhail Bakhtin was primarily concerned with issues concerned with language and its use. He scrutinized the ideas of the famous novelists like Charles Dickens and Fyodor Dostoevsky.

1.2 Differences between Soliloquy and Monologue

Figure:01



Undeniably, Bakhtinian scholars like Kozulin (1966), have widespread his ideas to all spheres of human behavior including *"human thoughts, acts, and intentions"* (149). Mikhail Bakhtin emphasized dialogue as an impetus to impart knowledge rather than monologue. As [figure:01](#), Dialogue is profound and deep-rooted in the capture of attention. It is a shift from prevailing views to reality. "Bakhtin's writings on dialogicality are profound and represent a substantive shift from prevailing views on the nature of language and knowledge" (Holquist, 1990). [4] Bakhtin thinks that, to make personal meanings out of social changes, all individuals occupy the power to struggle confront, and resist. In dialogism, stress is placed on specific characters at play within and between cultural groups (Bakhtin 1985) rather than seeking consequences as a necessary outcome of dialogism of Bakhtin.

Postmodern writers believe poetry is monologic, it has no social connections. In prose, words are dialogical; there is an engagement of different characters, views, voices, and world views. Dialogues are generally double-voiced, ironic, parodies or words used in quotations. Double words contain two meanings, one literal and a monologic meaning. Speech never be one-sided process; it has dual meaning. It has a multifaceted effect on the listener, writer, and interpreter. Bakhtin wrote: . . . "word is a two-sided act. It is determined equally by whose word it is and for whom it is meant. As countenance, it is precisely the product of the reciprocal relationship between speaker and listener, addresser and addressee". Voloshinov 1973 (86). [5] Mikhail Bakhtin places particular emphasis on speech and its genres. In Bakhtin's perspective (1986), speech genres serve to structure our communication much like grammatical forms do. We become adept at framing our speech within these generic structures, enabling us to discern the genre of others' speech from the outset. This ability allows us to anticipate the speech's length, its compositional structure, and even its conclusion right from the start. Thus, right from the beginning, we possess a sense of the entirety of the speech, which gradually unfolds and differentiates throughout the speaking process. (87; quoted in Wertsch, 1998).

1.3 Shakespearean Mastery of English



Shakespeare donated many words and phrases from his stock of intelligence. From grammatical inferences to customary practiced words, Shakespeare developed a line of styles and concepts. Notwithstanding its oddity, Shakespeare minted words that were impossible for any writer of his time and they paved the way for the modern writers. Crossing traditional boundaries, Shakespeare mixed comic elements in his plays. Modern society is greatly influenced by the writings of William Shakespeare. Romeo's romance and faith in perpetual love unto his death, the resistance of Hamlet, overambitious Lady Macbeth, etc. the well-known examples of his character craft. His themes are timeless and matchless.

Many modern characters on stage and in the film even in real life, Shakespearean tragedies are unique and alive in their characterization. Nonetheless, they are kings, queens, and princesses, characters hold multi-dimensional effects on the audience. Many of the characters have relevance to the present despite most of the figures having fewer historical facts, still, these Shakespearean plays are performed on many stages. The themes that Shakespeare included in his plots have shown clear imagery and abstract subjects which have become a landmark for generation to generation. Shakespearean plays have complicated themes, which left no space for modern writers to develop their art. They sometimes try to mix Shakespearean ideas with their newly developed themes to represent on stage. The protagonist in "Hamlet", anticipates self-annihilation in his celebrated soliloquy.

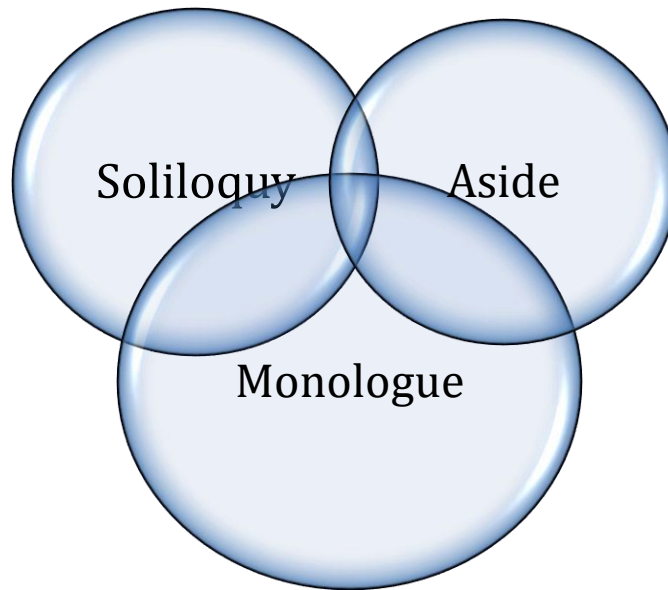
"To be, or not to be: that is the question:
Whether 'tis nobler in the mind to suffer,
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them. To die: to sleep;" [6]

1.4 Soliloquy

Soliloquy is a contrivance in which characters bring out their inner multi-faceted way of thinking by communicating to himself/ herself. Only the audience, but not any other character is on the stage to hear the speech. "A soliloquy (from Latin solo "to oneself" + liquor "I talk") frequently employed in drama, involves a character speaking to themselves, expressing their innermost thoughts and emotions. In doing so, they inadvertently share these sentiments with the audience, creating the illusion of intimate, unspoken reflections. Soliloquies serve as a window into the internal world of a character, offering insights that might otherwise remain hidden. The contrast provided by the following image can aid in grasping this concept more vividly.

2. Comparison and Contrast Activity

Figure:02



All three (Figure:02) are dramatic devices used in plays to convey characters' thoughts and emotions. They involve a character speaking directly to the audience or themselves, separate from dialogue with other characters. Monologue and soliloquy are longer speeches, while aside is typically shorter. Soliloquy is spoken aloud while the character is alone, whereas monologue can be delivered in the presence of other characters. Aside is meant to be unheard by other characters, while monologue and soliloquy may or may not be heard by others.

Drama can communicate to the audience or readers the secret thoughts of the character. It reveals the mental progression or the regression of the character. Through soliloquy, the character discloses his or her feelings and tries to attract the readers. The audience is going to know the intention of the character. It is clearly said that the audience knows about the state, psyche, or mental state of the character. It shows the motivation and ability to speculate the behavior of the character. It will help to know the past, present, and future events of the play. Soliloquy is present only in drama. It is not present in the novel, novella, or other forms of fiction. It is different from monologue; the character is not alone but the other characters are there but not responding. The listeners are there to hear the speech. William Shakespeare uses soliloquies in the best way. He uses soliloquies to hear what other characters think. [7] Hamlet is the best example of many soliloquies like "*to be or not to be*" i.e. the question is whether it is nobler in the minds to suffer the saying and Arrows of outrageous Fortune or to take arms against the sea of trouble and by opposing to End them to die or sleep. This topic gives the audience an insight into the depths of Hamlet. The audience gets the depths of the character of Hamlet and learns the reasons for the depression. After knowing the reasons for the death of his father, Hamlet goes into depression. He loses his will to live. He shares his inner thoughts on the meaning of life in soliloquy.



Life has no meaning Nothing on the earth is perpetual and Hamlet finds the meanness and trifling effect of Life. Hamlet shows his hatred toward his mother as she marries his uncle immediately after the death of his father and shows great reverence for his father. Hamlet's mother was very loyal to his father when he was alive, but she forgot everything and showed her real color. "O, that this too sallied flesh would melt, Thaw, and resolve itself into a dew Or that the Everlasting had not fixed His canon against self-slaughter. O God, God, how weary, stale, flat, and unprofitable Seem to me all the uses of this world!" (11). Prince Hamlet is worried and engulfed in deep sorrow that even "*a-beast would have mourned a little longer*". Hamlet thinks that the marriage of his mother with Claudius is an incestuous affair. This soliloquy shows Hamlet's deep affection with his beloved father. [8] Even within "Macbeth," there are several soliloquies that bewitch the audience. Following the death of his wife, Macbeth reveals the futility of existence and expresses profound love for her, albeit in a strangely subdued manner. Yet, his speech swiftly transitions into a cascade of pessimism and despair—one of Shakespeare's most renowned monologues—where the audience grasps the extent to which Lady Macbeth's demise and his loss of power have shattered him. He laments that life holds no inherent meaning or purpose, likening it to "a tale / Told by an idiot, full of sound and fury, / Signifying nothing." It's understandable how, faced with his wife's death and impending defeat, Macbeth surrenders to such bleakness. However, his words also carry a defensive tone, attempting to justify his actions by claiming that in a world devoid of significance, his crimes lose their gravity, as they too ultimately "signify nothing." [8]

Macbeth's assertion that "life's but a poor player / That struts and frets his hour upon the stage" can be interpreted as Shakespeare's poignant reminder of the ephemeral nature of theater. Essentially, Macbeth himself is merely a player, performing on an Elizabethan stage. In every theatrical production, there exists a tacit agreement between the audience and the actors, both engaging in a collective suspension of disbelief. However, Macbeth's remark serves to disrupt this agreement, as his nihilistic worldview extends not only to his own existence but to the entire theatrical realm. If we internalize his words, the play itself becomes emblematic of a larger truth: an event "full of sound and fury, / Signifying nothing." Macbeth's soliloquy further emphasizes the transient nature of life, with tomorrow creeping forward relentlessly, leading ultimately to death. Life, he muses, is akin to a fleeting shadow, a passing player on the stage of existence, destined to vanish without a trace. It is a narrative recounted by a fool, resonating with noise and passion, yet ultimately devoid of meaning.

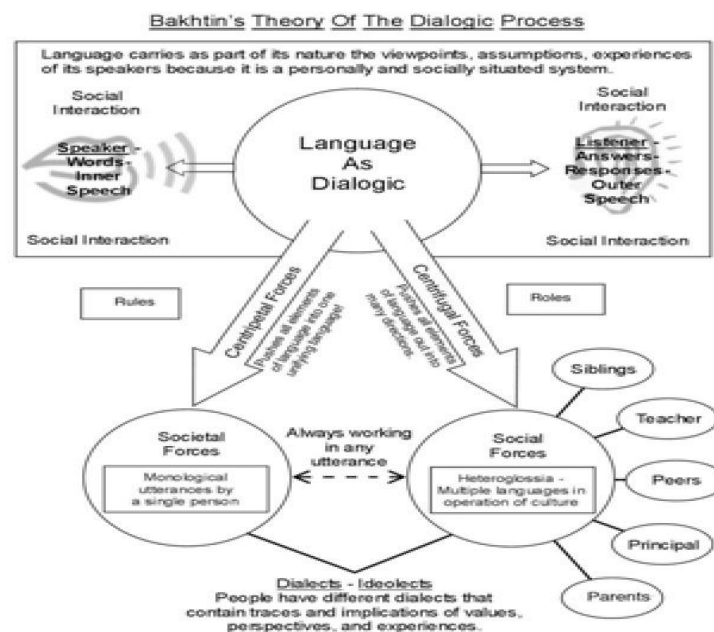
When one character is talking for a while, it is called a monologue, but soliloquy is the word we use to refer to a monologue when the character is alone. In Shakespearean plays, many speeches begin with a character saying something like "*Now I am alone*" and we experience a soliloquy. Soliloquies tend to have the effect of making you feel like you are getting access to the character in a true state. We assume they are being honest as they are talking to themselves. At the beginning of Shakespeare's Richard III, Richard is delivering a speech soliloquy and when he notices that someone is coming, he says, "*Dive to my soul*". [6] The implication is that playgoers have heard something he doesn't want everyone to know. Many people find that intimacy created during a soliloquy makes it easy to empathize with the speaker or can even make us complicit in whatever scheme the character has been plotting out loud. But sometimes the intimacy itself is a performance. For instance, in a later soliloquy in that same scene of Richard III, Richard says he



plans to marry Lady Anne, not because he loves her, but “*for another secret close intent*”; basically, for private reasons. At that moment, playgoers are hearing more than the other characters, but we are not getting totally direct access’ Richard is still keeping something to himself. Soliloquies are the addresses brought on the stage when the character is alone on stage. James Hirsch expresses it more generally as “speeches are not directed by a character at the hearing of one or more other characters”. An encompassed ‘*aside*’ is a kind of soliloquy. An ‘*aside*’ is the speech of a character, in spite of the presence of other characters, not supposed to hear it, but a soliloquy is a monologue brought when the artist is alone on the scene or it is a “*self-addressed speech*”. The key outcome of soliloquy is the connection of the audience with the character. Playwrights manipulate in an interesting way to make a connection with the audience.

2.1 Supremacy of Dialogism

Image: -01



Source: Cohen, Lynn. (2009). The Heteroglossic World of Preschoolers' Pretend Play. *Contemporary Issues in Early Childhood*.

At the core of Bakhtin's notion of dialogism lies the concept of an utterance as a component within a larger network of utterances. Bakhtin (1986) posited that every individual expression is fundamentally shaped by various voices interconnected through the socially constructed fabric of language. Language acquisition occurs through the assimilation of others' voices, and we engage in dialogue with our community by employing modes of discourse that reflect these absorbed voices. Bakhtin's exploration of the distinctive dialogic interplay between the 'repeatable' and the



'individual, unique, and unrepeatable' aspects of an utterance provided the theoretical framework for investigating heteroglossic pretend play. [9] Bakhtin's dialogism has more impact on the readers or audience than that of monolog is soliloquy. Dialogism is multifaceted, it has interpretation in different ways, as it affects the writer, the reader the observer, and the presenter. Bakhtin in his "Problems of Dostoevsky's Poetics" says, dialogism has always room for debate, but soliloquy is less impacted in the minds of observers. The dialogical lens is 'bifocal' : "one must be careful to discriminate between its use as a lens for close-up work and its ability to serve as an optic for seeing at a distance" Holquist, (110). Dostoevsky's characters are not objective but plural. [10] If the voices of the characters are merged with the voices of the author, it does not become dialogic but polyphonic. Bakhtin used dialogism in multiple forms such as heteroglossia, carnivalesque, and polyphony. "A dialogue contains conventions, discussions, and views. Bakhtin used the term '*heteroglossia*' which is the use of multiple variation of language and ideas within the language. People use words differently; the same words are used in different circumstances differently". [11] The word 'carnival' in literature refers to the movement in literature or literature as a whole when such types of situations are oriented. William Shakespeare is "Carnavalesque" rather than "polyphonic", and Knowles thinks that "The oddest thing of all is that the opposite seems self-evident". [12]

CONCLUSION

It is observed that dialogism has dominance over soliloquy in many respects. In a soliloquy, the spectators are irresponsive and mute, and they have the least opportunity to respond. They are only listeners. The readers' or the spectators' opinion is not considered for any interpretation. Dialogism is multifaceted and it has different manifestations. From different corners, discussions and opinions are cropped up and various dimensions of themes are evolved out of dialogic expression. There is absolute freedom for the development of different ideas in dialogism. The research has given an action role to the listener. It is the understanding of the reader that decodes the character of the speaker. However, the decoding can be different depending on the readers' mindset. As suggested by post-modern theorists like Derrida, Saussure, and Barth, who built Readers Response Theory, the decoding by the reader is acceptable.

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