POLYPHONY AND HETROGLOSIA ARE VITAL TO CREATE CARNIVALIZATION

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ABSTRACT
The article aims at defining the terms- polyphony, hetroglosia and carnivalization in relation to each other and how it produces a forceful effect that forces the binary to be defied. It also deals with the fact that in the session of multiple voice, one enters into contact with the users of community. The contemporary and the post-modern writers, especially Rushdie, use it most extensively to give their works a realistic touch. The article also emphasizes upon the fact that the unitary language is selfish and does not consider the other voices.

Keywords: Langue; Parole; Hetroglosia

INTRODUCTION
Bakhtin and Rushdie are not only good at understanding the society but also in projecting a true picture of it where the langue (general rules of language) and the parole (dialect as used by individuals) play a vital role in expressing the inner feelings.

Bakhtin perceives this genre as being beyond the limits of genre formation. Bakhtin has made thorough analysis of the social trends giving rise to novelistic genre by going back to Plato and traversing down to the modern European novelistic forms. Some profound analyses have been made by Bakhtin in his four essays, now collected as the ‘Dialogic Imagination’. Among them “Discourse in the Novel” (pp.259-422) is almost a book length and deals with the various aspects of the novel, including multiplicity of voices, of languages, authorial consciousness; discourse; dialogical interaction; the inclusiveness of extra textual components- articulating the historical becoming of novelization, navelless, and similarly located aspects of the novel.

The whole understanding of the language has been rearticulated by Bakhtin and so the focus shifts from langue to parole.

Bakhtin feels that unitary language is authoritative and projects an idea that no other is allowed to speak or express himself other than the speaker as it speaks of the official discourse.

A unitary language is not something given /dan/ but is always in essence posited /zadan/ -and at every moment of its linguistic life it is opposed to the realities of heteroglossia, imposing specific limits to it, guaranteeing a certain maximum of mutual understanding and crystallizing into a real, although still relative, unity – the unity of the reigning conversational (everyday) and literary language, “correct language”. (DI: p.270-71)

Unitary language is thus monologue and does not recognize the other voices. It is very significant not only to speak but also to listen to what the other person has to say. Such forces Bakhtin calls as ‘centripetal forces’. Such forces are essential to understand the social process, voices and culture. Ideas spread with sharing. After all we are social beings and cannot do without each other but we can survive in harmony when there is orchestration among the fellow beings and for that it is very
important that we give importance to self and other voices as well, as to what they feel and what they (others) have to say. This is how the polyphony and the hetroglosia come into play. If a person does not speak up his mind and only takes orders then he is neither expressive nor courageous enough to stand for his rights, but the one who gives and is ready to receive is actually modern in the real sense and would have the gutsto project his point, and this sure will flame the fire of carnivalization which will show how people speak and feel about the present day scenario because in the war of words, one neither loses nor wins; one only gains.

Bakhtin links up this social analysis with that of novelistic analysis. For Bakhtin ‘The Dialogic orientation of a word among other words of all kinds and degrees of otherness creates new and significant artistic potential in discourse, creates the potential for a distinctive art of prose, which has found its fullest and deepest expression in the Novel’ (DI: 275)). Inter illumination of voice is very essential in novelization. This may be achieved in a multiple ways in a novel. A single voice can make itself heard only by blending with other voices thus creating music for the listener.

To Bakhtin utterance or the spoken expression is the most important factor for dialogic interaction.’ The word is born in a dialogue as a living rejoinder’ (DI: p. 279.), opines Bakhtin. The above is true because no living word relates to its object in a singular way. Between the word and the speaking subject there exists an elastic environment of others. ‘Thus all that is organised socially, and that is the basic precept has its reservoir in the language communication which gets enriched only through the interactive process of the social units’ (V.K Tiwari, Bakhtin: Dialogics of language, p.25).

In living conversation, the word forms itself in an atmosphere of the already spoken, the word is at the same time determined by that which has not yet been said. Language is filled with heteroglot from head to toe and represents co-existence between the past and the present. These heteroglot languages keep encountering each other and co. exist in the consciousness of real people specially those who write novels.

Novelists/ writers like T. S. Eliot, Charles Dickens, G. B. Shah, and Rushdie etc. are the post-colonial, post- modern and contemporary writers who dare to project the society’s real picture through their magically realistic works and this is what makes them adorable among the crowds. Don Quixote (Megule De Carventes, 1605), and Tristram Shandy(Laurence Sterne, 1759) too have such novelistic discourse that is tested by time and reality. A problem of Dostoevsky’s Poetics is a bible to writing novels and contains and radiates all such contents such as polyphony, dialogism and hetroglosia etc. According to Bakhtin ‘The position from which a story is told, a portrayal built or information provided must be oriented in a new way to this new world’ (PDP: p.7).A genuine polyphony of fully valid voices is in fact the chief characteristics of the writers of post-modern era.

The character and the plot hold their significant places but the speech is the most influential factor for the reflection of the personality of the character and vice versa. As Bakhtin suggests that ‘the more objectified a character, the more sharply his speech physiognomy stands out what matters is the dialogic angle at which the dialects are juxtaposed or counter posed in the work(PDP:p.182). It is only this juxtaposition that will lead to utterance and response as it clothes itself in discourse. The semantic authority of author’s intentions is present in every work but these become prominent only if it is realized with the other people’s voices. Obviously this interaction leads to acceptance and conflict as well which further lays grounds for disagreement and carnivalization where one is over dosed with the old fashioned norms and is bend upon bringing a drastic change in ideas and thought processes.

No one approach is possible or even preferable to post colonialism and the effects of colonization are many and still being felt today. All those who practice this theory are a heterogeneous group of critics, some coming from European culture and others from the third world. The authors who seem to be embedded in carnivalesque attitude adopt various factors to project their points. They rather look at life with every angle. They talk about politics and myth. They not only talk of history and language. They use satire and light hearted comedy so that the heaviness of the facts does not weigh on the minds of the readers. They also talk of the nation and the foreign influence that changes the mindset.
Their ways are also self-ironic eclecticism and knowingness. Thus their works reveal and interrogate the convention upon which realist fiction depends and certainly helps in the collapse of signification as a set of discernible and discrete units of meaning. Don Delilo’s White Noise (1985), is a fine example of the preoccupations which full the requisites of post- modern fiction. Salman Rushdie too fits his pictures perfectly in these frames.

Especially significant and important for our further purposes is another phenomenon that is of hidden dialogically which is not the same as hidden polemic. In the second the speaker is present invisibly, his words are not there but deep traces of the words can be felt strongly on the words of the first speaker. It is such a natural process, we cannot ignore such voices that haunt us day and night and are extremely significant in influencing our thoughts and actions. While introducing such voices one must remember that his plane of discourse does not get distorted and remains intact. The polyphonic novel makes a new demand on aesthetic thought with an aim to bring people together and make them collide in conflict.

Rushdie too, perhaps follows this polyphonic technique. Dostoevsky was an artist who bought with him the few forms of artistic visualization that permitted him to look at human beings from a different angle of vision. Bakhtin’s analysis of his work paved way for the other post modernist’s writers to follow his technique and create a new polyphony because definitely the task confronted by an author in a polyphonic novel is more challenging than in a monologic novel.

Post colonialist writers become confident, global intellectuals and redefine the notion of the text. It disrupts the patterns of original culture in the colonized countries. The impact is overall- in terms of economy, industry, culture and even ideas. India was under the British control for so many years and wanted a change, but how this change would occur was a million dollar question. We had forgotten our identities after the 200 year slavery and there seemed no way out but authors like Rushdie did make a literary attempt to bring the change. Shashi Tharoor has beautifully expressed this coming about of change and sums up India’s development aptly in these words: “everywhere it was five steps forward, four steps back. But the one step that was not retracted still made a difference. That was the only way a change would come to a change less land.”

There is a link between feminism and post modernism where each can and will transform each other feels Woods. Salman Rushdie expresses this in an impressive manner in practically all his books that challenge good and evil , social weakness and strengths. Midnight’s Children and Shame emphasize it much.

Rukun Advani’s first novel Beethoven among the Cows (1994) also covers political aspects. These are fictional modes employed by post- colonial writers in then novel.

Linda Hutcheon in her book, A Poetries of Post Modernism has clearly brought out the fact that post-modern novel puts into question the entire series of interconnected concepts that have come to be associated with what we conveniently label as liberal humanism, autonomy, transcendence, certainty, authority, unity. To put these concepts into question is not to deny them but to interrogate their relation to experience.

It reveals &interrogates the conventions upon which realist fiction depends. It is the most significant feature of the post-modern writers. It suggests a common attempt to describe a process of change, involving both continuity & new departures. History cannot be simply left aside & ignored as it forms the pillars of any writing and for the post modernists understanding history is not simply accepting it the way it was. The post -modernist revisit history and their writings reflect history on history as written in the form of fiction. Novels like The Public Burning (Robert Coover, 1977) & Legs(William Kennedy, 1975) assert that past did exist. Grass’s The Tin Drum or Rushdie’s MC uses parody not only to restore history & memory in the face of the distortions of the history of forgetting, but at the same time puts into question the authority of any act of writing by locating the discourse of both history & fiction. In Rushdie’s Shame and MC this link is established in a manner worth noticing. One of the chapters of MC- ‘In the shadow of the Mosque’, the process of beautification of Delhi by Sanjay
Gandhi shows a connection that post-modern writers like Rushdie place in confrontation with that humanist faith in language and its ability to represent truth, past or present. In Shame we learn that when Pakistan was formed, the Indian history had to be written out of the Pakistani past. Post-modern novels like Flaubert’s Parrot, A Margot ‘Famous Last Words’ openly assert that there are only truths in the plural and there is rarely falseness. MC reflects pictures in these frames of truthfulness Truth of places the description of Kashmir or Bombay), truth of history (the Jallianwala Baghincident, antagonism between Gujarati and Marathi speaking people etc.) truth of desires etc. Similarly he talks of places like The US, London, Mecca in Fury, Satanic Verses, Ground beneath Her Feet etc. in as assertive a manner as he does of Bombay. Each time Rushdie talks of truth in various forms, every time he brings the carnival in life, because truth is bitter and not easily accepted so the obvious argument sets the ground for uprooting the set norms and systems.

‘Islam might well have proved an effective unifying force in past – Bangladesh Pakistan, Marques and Tristram Shandy have been found to show the effect of magical realism as well. Saleem of MC has certain exceptional qualities such as telepathy (All India Radio) or his olfactory senses which become prominent after his nasal operation, all have been used as tools to show his magicality in a manner to produce maximum effect to make it a meticulously organized novel.

In Rushdie’s books, films make their presence felt because those are novel steeped in the spirit of Bombay and they cannot escape the city’s biggest cultural production. In fact the very genesis of the entire novel has been described by the author in the film diction. Be it The Stannic Verses, The Ground beneath Her Feet or Midnight’s Children, these all show how films influence people and how the common man seeks identity with the characters of the various films.

In around 1960’s many cultural theorists argued that ‘post modernism anaesthetizes the politics of literary works and creates a de historic fiction’ but Linda Hutcheon supports the post-modern fiction and feels that ‘ it is interrogative of all that existed and is instructive rather than just reactionary cultural production’(p.55.).

Yet another significant tool, used by Rushdie to bring carnivalization is– the use of English. His words are common and simple yet understandable by the masses in a most forceful manner.

‘No Indian novelist has had the courage to handle English language with the gaiety and joyousness of Rushdie’ says Uma Parmeshvaren in her book The Perforated Sheet. Rushdie too has admitted that ‘to conquer English may be to complete the process of making ourselves free’ (Kunnapipi, 17) and surely enough he has proved himself by kneading and bending English until it is spoken in an authentically Indian voice.

The combination of phony propulsion & religious mission, myth and memory, spiral writing and satire, dream and tradition and art of translation intensifies the carnival links in the works of Rushdie and many other of the type.

OBJECTIVES

The main objective is to look for carnival attitude in post-modern writers. It is also to be seen as to how dialogic polyphony and hetroglosia influence writers, authors and readers.

RESEARCH QUESTION/HYPOTHESIS

1. How carnival temperament is accompanied in the writings of the post-modernists?
2. What techniques do contemporary writers use to maximize carnivalization in writing and life?
3. Does polyphony and hetroglosia play a role in inculcating carnivalesque theme in writing?

REVIEW OF LITERATURE

Diaspora means away from one’s homeland but the diasporic writers are centrifuged to their place of birth- praising it, criticizing it, reclaiming it and rebuking it also simultaneously.
Miku (2008) suggests: When one looks at diasporic writing, one comes across tremendous creativity, hetroglosia, hybridity (mostly positive) and linguistic experimentation. Concerns touching upon race, ethnicity, belonging, otherness (as well as ‘othering’) gender, subalternity, voice do come in most of the time and that is a refreshing departure from the earlier more or less monolithic Anglo-American-centric, or Euro-centric fare which one worked with a few decades back.\textsuperscript{7}

In the latest addition to his A-Z of Theory series, political theorist Andrew Robinson introduces, in a two-part essay, the work of Mikhail Bakhtin, one of the most important theorists of discourse in the twentieth century. In part one, Robinson introduces Bakhtin's notions of Dialogism, Polyphony and Heteroglossia.

Mikhail Bakhtin was one of the most important theorists of discourse in the twentieth century. He is sometimes termed the most important Soviet thinker in the social sciences. His work also has substantial importance for issues of political resistance. Sometimes associated with Russian formalism, Bakhtin operates somewhere between a structural and constructivist approach to discourse.\textsuperscript{9}

Bakhtin’s works also include detailed typologies of discourses, classified according to their structure and construction. His works tend to be “allusive” and “repetitive”, irritating those who seek an economical and logical presentation. They emphasise historical, cultural and social specificity in texts and practices. Texts should not be read through a modern gaze, but through their context. He also emphasises that particular themes cannot be separated from their place in genres and structures of texts. Phenomena should be composed, theorised and understood, not simply seen as single instances.

Things don’t exist ‘in themselves’, but only in their relations. Dawn breaks over the stage of the 21st-century.\textsuperscript{11}

Ted Hiebert discusses Carnival. A stage already set, and a set already staged – the two-fold sign of a hetroglossic multiplicity that contextualizes the contemporary self. An age of imitative being and possessed role-play. The well-charted collapse of meaning, and its consequences in the loss of identity are misread under the sign of the meaningless, however. And what is missing here is the awareness that with the collapse of meaning comes also the collapse of its opposite.\textsuperscript{13}

Angela Creeseet. all talks of freedom of consciousness through hetroglosia and force upon that “Hetroglosia encourages us to interpret the meaning of talk in terms of social worlds, past and present, of which words are part- and- parcel, rather than in terms of formal systems, such as “languages”, that can veil actual speakers, uses, and contexts. (Bailey 2012, pp 506).\textsuperscript{1}

**METHODOLOGY**

A Scientific approach was applied to first analyze and then infer the topic in consideration using the internet and books.

**FINDINGS/RESULTS**

It has been found that contemporary post-modern writers use various techniques, especially hetroglosia to bring carnival in their writing and thus influence the life of the readers in the limelight of truth, history and reality.

**CONCLUSION / RECOMMENDATIONS**

The language is the most influential part of life. Good words-bad words, harsh words-soft words, all play a major significant role in reflection of one’s personality, besides this listening is a great art to gain knowledge and further debate on any topic. This undoubtedly adds reality and carnivalization in life and writing which further shapes the mind to frame newness of ideas in a new light without forgetting the roots. The credit of this idea goes to Bakhtin who seems to have formulated it to understand society, people and their mannerism. The authoritative voice does only harm to self and society. It is important to acknowledge other voices to understand society and remain connected with others and at the same time project your idea strongly and firmly. The Fuhrer heir archery was neither
appreciated earlier nor shall ever be appreciated. Though the Germans were helpless but in their heart of hearts they wanted to overthrow Hitler because he had made them captives in a way that one could not even think freely. So it is important to live in harmony with each other and understand each and every voice, even the unspoken ones. Authors like Rushdie, G. Grass, Dickens and many others use this technique of hetroglosia to produce realistic magical fiction. Tarek Fatah- a Pakistani born Canadian writer/broadcaster is secular and liberal activist who would not hesitate to opine against Pakistan. He is a staunch critic of Pakistan. It is because he uses the freedom of speech to express himself freely and talks against the rigid ideology of Pakistan. Recommended such readings like works of Rushdie, Grass’s ‘Tin Drum’, works of Dostoevsky, Fatah’s ‘Chasing a Mirage: The Tragic illusion of an Islamic Stateand the type.

FUTURE STUDY
Life and time never remain the same and nor does the literary trend, thus it is very important to keep analyzing the changes that occur and how it would influence the life style in the coming times. How carnivalization helps in changing the mindset and revolt against the standards. One never knows, the old trends may again become prevalent and the so called modernization may again take a hundred and eighty degree turn.

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