

Introduction

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EDITORS

The septet of articles that comprises this fourth issue of *Studies in Slavic Cultures* is eclectic in ways of which the subject of the issue himself would no doubt approve. The seven authors represented herein have grounded Mikhail Bakhtin's ideas in a diverse range of texts, genres, and media, including Russian and French literatures, Russian bard poetry, cinema, the Russian Futurist movement, theater, painting, and Bakhtin's own works.

Dušan Radunović's rich discussion of Bakhtin's "early philosophical anthropology" identifies the theorist's ideas regarding the non-indifferent subject's relationship to a differentiated, though holistic, environment as the key structuring conceptual influence on Bakhtin's subsequent oeuvre. Radunović's is the most purely "Bakhtinian" of the articles in the issue, as it focuses exclusively on Bakhtin's own writings.

In a shift from theory to praxis, Radunović's contribution is immediately followed by Olga Karpushina's surprising but compelling application of Bakhtinian novel theory to the lyrics of bard-poet Aleksandr Galich. Karpushina finds traces of all three of Bakhtin's constituent elements of the novelistic—epic, rhetoric, and carnival—in Galich's verses, privileging the third of those components.

Irina Makoveeva wields another of Bakhtin's signature concepts in her analysis of the maternity home as a chronotope in Larisa Sadilova's film *S dnem rozhdeniia!* and in contemporary Russian women's prose. She discusses the construction of the maternity hospital as a carnivalesque chronotope that characteristically straddles the boundary between the presence of death and the celebration of life.

Following Makoveeva's application of Bakhtinian theory to two art forms, Sarah Dadswell's article finds aspects of that theory to be a useful prism through which to examine a discrete artistic movement. Specifically, Dadswell analyzes the place of early Russian Futurist performance and painting in the larger, socio-ideological context in which the movement developed. In doing so, she draws on a variety of Bakhtinian ideas, including his concepts of dialogic heteroglossia, chronotope, and epic time.

The next two authors ground Bakhtin's conceptual apparatus in familiar territory—the works of Dostoevsky—but do so from very different perspectives. Dawn Seckler considers “the logic of ‘non-happening’” in *Besy*, and in particular the role of the narrator—as the primary organizer of temporality in the novel—in the manifestation of that logic. Inna Tigountsova takes up a different work by Dostoevsky, *Zapiski iz podpol'ia*, in her study of that work's double-voiced, polyphonic discourse and the linguistic and meta-linguistic devices the author employs in creating the discourse.

This issue of *SISC* concludes with Jefferson Gatrall's analysis of “the organization of voices” in Proust's *À la recherche du temps perdu* from the perspective of Bakhtin's ideas on poetic versus novelistic discourse. Gatrall also compares and contrasts Proust's own writings on novelistic style with those of Bakhtin.

The diversity of focus evident in the work represented in the issue is, of course, impeccably Bakhtinian, and also reflects the vigor and scope of Bakhtin studies in graduate programs in the United States and Europe.

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The theme of *SISC*'s fifth issue is Socialist Realism. The editors welcome submissions of graduate-student work investigating any aspect of the topic in relation to Slavic verbal and/or visual culture(s).