

EDITORIAL

*Sheila Vieira de Camargo Grillo**

Universidade de São Paulo, São Paulo, SP, Brasil

*Ana Lúcia Guedes-Pinto***

Universidade Estadual de Campinas, Campinas, SP, Brasil

*Maria Inês Batista Campos****

Universidade de São Paulo, São Paulo, SP, Brasil

THE AUTHOR AND THE HUMAN BEING BEHIND *PROBLEMS OF DOSTOEVSKY'S CREATION* (1929)

Mikhail Bakhtin's work became known to the Brazilian audience mainly through the translations available by the end of the 1970s. His first work published in The Soviet Union in 1929, *Problems with the creation¹ of Dostoevsky*, was the theme of the "International Colloquium "90 years of *Problems of Dostoevsky's work* (1929-2019), is unprecedented in Brazil, but is expected to be published in early 2021 by Editora 34. It was only in 1993 that Mikhail Bakhtin's first biography in Russia

* Professora doutora da Faculdade de Filosofia, Letras e Ciências Humanas da Universidade de São Paulo – USP, São Paulo, SP, Brasil; <https://orcid.org/0000-0003-0480-2660>; sheilagrillo@uol.com.br

** Professora doutora da Faculdade de Educação da Universidade Estadual de Campinas – Unicamp, Campinas, SP, Brasil; <https://orcid.org/0000-0002-0857-8187>; alguedes@mpc.com.br

*** Professora doutora da Faculdade de Filosofia, Letras e Ciências Humanas da Universidade de São Paulo – USP, São Paulo, SP, Brasil; <https://orcid.org/0000-0003-0480-2660>; maricamp@usp.br

1 The difference in titles – creation and work – is due to the fact that, at the time of the Colloquium, Ekaterian Vólkova and Sheila Grillo were working on the translation with a provisional title *Problems of Dostoevsky's work*. During the event's discussions, the translators understood that the Russian term "tvórtchestvo" would be better translated as "creation". Gratitude to Ekaterina Vólkova Américo (UFF) for revising and correcting the accents of Russian proper names.

was released, *Mikhail Bakhtin: pages of life and work*, and recently, in 2017, a second biography appeared in the well-known and traditional Russian collection “The life of extraordinary people”². A possible and probable explanation for this time lapse was the end of the Soviet Union in 1991 in a process known as *Perestroika* (literally, reconstruction), and, as it is known, Bakhtin was persecuted, condemned and exiled in Kazakhstan by the Soviet regime. In order to better understand the relationships between life and work, our objective with this introductory essay is, firstly, to bring information about the life and work of Mikhail Bakhtin and, secondly, to present the articles in this issue³.

Михаил Бахтин: страницы жизни и творчества (1993) [Mikhail Bakhtin: pages of life and work], was the first biography of Mikhail Mikháilovitch Bakhtin in the format of a book published in Russia. This work, launched in 1993, was written by Semen Kónkin, a literature theorist and professor between 1976 and 1993, in the same department that Bakhtin headed in Saránsk, and by his daughter, Larissa Kónkina, also a literature theorist. In the two brief presentation pages, the authors⁴ acknowledge that MM Bakhtin’s first biography was published in the United States and announce the objective of writing a short biography of Bakhtin, in which his work is approached as part of his life, as the analysis of formation process of its theoretical production was underway in Russia by other researchers. Here, the authors probably refer to the organization of *M. M. Bakhtin. Works assembled* by Serguei Botcharóv, whose first volume came out in 1997. The sources of the biography are, first, the authors’ own coexistence with MM Bakhtin between 1963 and 1969 in Saránsk and, later, materials collected in archives in

² There is a book chapter on this biography: GRILLO, S. V. C. Mikhail Bakhtin’s portrait in his most recent Russian biography (2017). In: BRAIT, B.; PISTORI, M.H.C.; FRANCELENO, P.F. *Language and knowledge* (Bakhtin, Volóchinov, Medviédev). Campinas: Pontes, 2019. p. 15-43.

³ The writing of biographies about scientists is not very common in Brazil, but Russia has a long tradition of biographies, starting in the 19th century and which remains today.

⁴ The biography of Kónkin and Kónkina presents a very sober style, full of notes with the sources of the information, as well as a respectful tone in relation to the biography. Here we discover fundamental data not only about Bakhtin-author of *Problems of Dostoevsky’s creation*, but also about Bakhtin-human being and his time.

St. Petersburg, Moscow, Oriol, Odessa, Vítebck, Velíki Luk, Vilno, Kustanáí and Saránsk. The book is organized into 9 chapters plus annexes, namely:

I. Eminent philologist and thinker of the 20th century (together with the preface)

II. The years of childhood and youth

III. The first decade (1918-1928)

1. In Niével (1918-1920)

2. In Vítebck (1920-1924)

3. In the city of the Nevá (1924-1930)

IV. Prison and sentence (1928-1930)

V. In exile in Kazakhstan (1930-1936)

SAW. Around Moscow (1938-1945)

VII. In Saránsk (1936-1937, 1945-1969)

VIII. Last years of life (1970-1975)

IX. In the dialogue of our day (along with the conclusion)

Publications

Attachments and comments

Name index

In the chapter named “Eminent philologist and thinker of the twentieth century (together with the preface)”, the authors report various aspects of the life of M. M. Bakhtin. First, they highlight his role as head of the Russian and foreign literature department. Next, Kónkin and Kónkina discuss and define the main lines of the Bakhtinian work. They begin by addressing the complex issue of Bakhtin’s field of action and conclude that the main objects of his work were the theory of literature and philosophical linguistics.

Although it seems that this definition would reduce Bakhtin’s field of action, Kónkin and Kónkina understand that, for him, literature is the essence of art as a human activity, which is only constituted through language (rietch). In this regard, the authors quote the following passage from Bakhtin’s *The problem of text in linguistics, Philology and other human sciences* – “Language, words are almost everything in human life” (2016 [1959-1960] p. 93) – and postulate that the word, understood as verbal language, is: a primordial element of literature, a fundamental instrument of culture, a means of dialogical interaction and of mutual enrichment of the cultures of different peoples, countries and times. Together with language,

dialogue is the second key piece of Bakhtin's theory, for anyone who lives is participating in the dialogue.

Then, the difficult problem of the disputed texts is approached. Biographers expose several current ideas in the Soviet Union and Russia: the identity of ideas, concepts and conclusions between the works; the fact that most of the formulations were by Bakhtin, without whose participation the works would not have been released; the content of the works was discussed in the Circle in a carnival atmosphere; Bakhtin wrote those books in "another tone, with another voice" ("в иной... интонации, иным голосом", 1993, p. 16). Although all the positions exposed point to Bakhtin's exclusive or majority authorship, Kónkin and Kónkina conclude such discussion with the proposition that Bakhtin did not wish to completely clarify this issue and with the quote by S.S. Aviérintsev: consider it liable to be solved" ("оставить проблему нерешенной и считать её не подлежащей решению", 1988, p. 259).

The next issue to be addressed – in our fundamental view and still little known to the Brazilian audience – are Bakhtin's precursors. In a synthetic way, M.M. Bakhtin formed his scientific-theoretical worldview under the influence of two great traditions: the European and the Russian. On the European tradition side, the influence of German philosophy from the 18th to the beginning of the 20th century stands out. On the Russian side, the roots and sources are in the Russian idealistic philosophers Vladímir Solovióv, Pável Floriénski, Georgui Fedótov, Liev Karssávin, Aleksáedr Berdiáev, Ivan Ilin, and the Russian symbolists Andrei Biéli and Viatchesláv Ivánov. This Russian tradition is, in our view, one of the keys to understanding the Bakhtinian response to the tradition of human sciences in the West. However, the issue is complex. In one hand, in the recent edition of *Problems of Dostoevsky's creation* and *Problems of Dostoevsky's poetics* by Tsentr gumanitárnikh initsiatív, the preface Boniétskaia (2017a and b) points out the fundamental influence of Russian religious idealist philosophers. On the other hand, Botcharóv (2017), in his preface to another edition of those same works, makes no mention of the authors. Professors and scholars of Bakhtin's work consulted by us in personal interviews claim that Bakhtin certainly knew those philosophers, but that they

could not have been cited, due to the Soviet regime, and that they prefer to stick to the positions of Botcharóv, friend, editor and scholar of the Bakhtinian work.

This first chapter ends with the explanation of Bakhtin's family background in the pre-revolutionary Russian intelligentsia, who, due to his ethical commitments to the destinies of the Russian people, remained united to him in facing all adversities.

In chapter II "The years of childhood and youth", the family origins of M. M. Bakhtin are presented, as well as his school and university education, the trajectory of Nikolai Bakhtin and the fate of his parents and three sisters. Mikhail Mikháilovitch Bakhtin was born on November 4, 1895, in Oriol, to a family of traders (купцы). Kónkin and Kónkina point out that Holquist and Clark 1998 [1984] were mistaken in informing that Bakhtin came from a family noble family. Parents loved and valued the reading of Literature works and Science. Mikhail and his brother Nikolai were educated by a German housekeeper, who taught them German, and in the school times they fell in love with the Russian symbolists Dmítri Merejikóvski, Viatchesláv Ivánov, Aleksándr Blok and Andrei Biéli. The Bakhtins liked to listen to composers such as Beethoven, Chopin and Mozart. The city of -Oriol was a thriving industrial and commercial city, as well as a cultural center. In 1905, the Bakhtins moved to Vilno (now Vilnius) and, in 1912, Mikhail joined the Novorossísk Faculty at the University of Odessa, in the course of History and Philology. Around 1916, the Bakhtins moved to Petrograd, where Mikhail studied mainly philosophy, Russian and Western Literature, classical languages at the School of History and Philology at the University of Petrograd. Information about Mikhail's university education is ambiguous. Biographers report that there are records of Nikolai Bakhtin at that university, but that Mikhail's name is not in the records and that he probably attended the university as a listener. In the KGB archives, they find a questionnaire, in which Bakhtin states that he attended the Universities of Odessa and Petrograd, but did not obtain a diploma. In his autobiographical materials, Bakhtin states that he completed his university education in 1918.

Biographers begin chapter III "The first decade (1918-1928)" with statements by Máximo Gorki on the situation in Petrograd, between 1917 and 1918:

lack of food, hunger and a hatred and violent atmosphere against the intelligentsia. Between 1927 and 1929, Petrograd population decreased from 2.5 million to 900 thousand inhabitants. Due to extreme adverse conditions, the Bakhtins left to Niével in the summer of 1918. Next, the chapter is divided into three stages.

The first “In Niével (1918-1920)” reports the departure of Mikhail Bakhtin and his family to Niével, a rich and natural resourceful city, on the banks of Niével River, with more and cheaper foodstuffs. At a school in that city Mikhail Bakhtin taught History, sociology and Russian language. In Niével, there was a group of talented young people who formed a philosophical circle known as the “Kantian Seminary” and which worked until the end of 1918: Liev Vassílievitch Pumpiánski, born in 1891 in Vilno, studied Romanesque and German Philology and then History of Russian and Western European Literature at the University of St. Petersburg; Valentín Nikoláievitch Volóchinov, born in 1895 in Saint Petersburg, studied 2 years of law at the University of Saint Petersburg and left the course due to financial difficulties; Borís Mikháilovich Zubákin, born in 1894, improvisational poet, sculptor and archaeologist; Maria Veniamínovna Iúdina, born in 1899 in Niével, studied at the Petrograd Conservatory and in 1918, to treat a hand disease, returned to Niével, where she worked as a teacher in a kindergarten and studied Philosophy intensively; Matvéi Issáevitch Kagán, born in 1889 in the Pskóvski region, left in 1909 to study Philosophy in Germany and returned to Niével in 1918, where he had spent his childhood and where he directed the study of Emanuel Kant’s *Critique of pure reason* in the “Kantian Seminar”. Bakhtin’s text “Art and responsibility” was published in the Niével almanac “Dién iskústva” [Art Day] in 1919.

In the second moment, “In Vítebsk (1920-1924)”, information about Bakhtin’s family disappears and it is only reported that he arrived in the city in the summer of 1920. Vítebsk is described as an important cultural center at the time, to which people of great culture and deep patriotic sentiments flowed: Marc Chagal (born in the city), Kazimír Maliévitch, Mstisláv Dobujínski, many teachers and musicians from the capital. V. Volóchinov organized a chamber orchestra and worked as deputy director of arts for the governmental division of education. M. Bakhtin worked as a Literature professor at Vítebsk Pedagogical

Institute and of History and Philosophy of music at the Conservatory of that city. Kónkin and Kónkina write that “around Bakhtin a new circle was formed”⁵ (p. 63) composed by V. Volóchinov, P. N. Medviédev, I. I. Sollertínski, K. V. Pumiánski and other local intellectuals. However, M. Kagan did not participate in the group, but moved to Oriol in 1920 to work at a newly created university. The source of most of the information about M. Bakhtin’s life is extracted from letters sent to M. Kagan, through which it is possible to notice the close friendship between them. In one of them, dated from 02/20/1921, there is a first-time mention about a bone disease that left him in bed for weeks and that would follow him throughout his life. In another, we know that M. Bakhtin’s marriage to Elena Aleksandrovna Okolóvitch (1901-1971) took place on 11/10/1921. Through those letters, we learn that M. Bakhtin works on “aAesthetics of verbal creation”, on “subject of morals and subject of law”, the results of which the biographers reveal did not reach us in the volume in which they are reported by Bakhtin, and about Dostoevsky. It is in Vítebsk that Bakhtin wrote *For a Philosophy of the act, The author and the hero in the aesthetic activity* and started the work on Dostoevsky, the three in close connection.

In the third moment “In the city of the Nevá (1924-1930)”, Bakhtin leaves to Leningrad in the summer of 1924, where he remains until the spring of 1930. According to biographers, “it is at that moment that M. Bakhtin becomes the scientist who entered the History of national Science”⁶ (1993, p. 98). During that period, M. Bakhtin worked unofficially at the Institute of Art History, where there is a record that he gave the lecture “The problem of the character in literary creation”, and as an editor at Leninzdat, the publisher to which he produced two works on Tolstoy, which became prefaces to volumes 11 and 13 of the complete work of LN Tolstoy. As reported by biographers, those activities did not provide support for his family, but, regardless of great financial difficulties, M. Bakhtin committed to the deepening of scientific sources that were inaccessible to him before. To make some money, Bakhtin went to libraries in the city with reviews of published

⁵ “вокруг М. Бахтина очень скоро складывается новый кружок”.

⁶ “что именно в это время М. Бахтин стал тем учёным, каким вошёл он в историю отечественной науки”.

books, which gave him the opportunity to read much of what was produced at the time. It is from those years that the article “The problem of content, material and form in verbal artistic creation” (Проблема содержания, материала, и формы в словесном художественном творес was published at the time (24) “Rússkii sovremiennik” which was not published at that time, due to the closure of the magazine “Rússkii sovremiennik” In Leningrad, a circle of intellectuals was formed again, composed by VN Volóchinov, PN Medviédev, LV Pumpiánski, II Kanáiev (biologist), KK Váguinov (writer and poet), NI Kónrad (scholar of the languages and cultures of Japan, Korea and China), BV Zaliésski (engineer and geologist), MV Iúdina (pianist), as well as poets who occasionally attended the group. Biographers confess that they do not have accurate information about the content and character of the group’s meetings, but report a growing interest in religious-philosophical and religious-moral issues in several Circles of the city, including Bakhtin’s, under the influence of religious philosophers such as V. Solovióv, V. Rózanov, N. Berdiáev, P. Florénski, S. Bulgákov, N. Lósski and P. Sorókin. In the sequence, the biographers return to defend the Bakhtinian authorship of the argued texts based on the “logic of their scientific thought” (“логика его научного мышления”, 1993, p. 115) and comment on them one by one. Biographers point out that, although Volóchinov was an outstanding person, his background before meeting Bakhtin was, like Medviédev’s, in law and that the choice of the ethnolinguistics course at Leningrad University in 1924 was already under the influence of Bakhtin, who would have helped him at the university in his PhD at ILIAZV.

In chapter IV “Prison and sentence (1928-1930)”, the biographies are based on extensive documentation (letters, written testimonies, KGB archival documents, etc.) to report the circumstances in which Mikhail Bakhtin was arrested, and then convicted, in the night of December 24, 1928 (when his manuscripts, letters, photographs, books were also apprehended), accused of counterrevolutionary activity for participating in the Voskressiennie group (Resurrection). The Voskressiennie group was founded by Aleksánder Aleksándrovitch Meier (1882-1939) by the end of 1917 and consisted of a group of religious-philosophical nature and composed by a heterogeneous group of intellectuals (between 150 and 200 people) who sought to make the principles of socialism compatible.

Christian with Marxist socialism. According to biographers, at the meetings of the “Voskressiénie” Mikhail lectured on Dostoevsky, the symbolists, Viatchesláv Ivánov, Kant and the Neokantians, Nietzsche, Husserl, as well as many other Russian and Western European thinkers and writers. However, the group was accused of being a clandestine counterrevolutionary organization with the purpose of overthrowing Soviet power and was extinguished in December 1928 with the arrest of all its members, approximately 200 people. During the prosecution process, Bakhtin's osteomyelitis worsened and he was admitted, undergoing surgery. From the hospital, he received the result of his conviction: 5 years of concentration camp in Solovki, the celebrated camp located on an island in northern Russia, where many convicts met their deaths. Due to Bakhtin's fragile health condition, a campaign was started to ease his sentence, in which his wife Elena, AV Lunatcharski (communist party's education secretary and author of a long review about the book *Problems of Dostoevsky's creation*) participated, the writer Alekséi Tolstoy, Maria Iúdina and others. Over a medical commission, whose report attested to Mikhail Bakhtin's fragile health, the sentence was converted into a 5-year exile in Kustanai, where Mikhail and his wife left only on March 29, 1930, when Mikhail's health conditions improved.

According to biographers, the book *Problems of Dostoevsky's creation*, published in 1929, occupies a central place in Bakhtin's research in the 1920s, and it was with this work that the thought system which exalted Bakhtin to the highest level of the 20th century human sciences. There are reports that the book began to be written in 1922, but it was with the development of the works signed by Medviédev (“The formal method in literary studies. Critical introduction to a sociological poetics”, 1928) and by Volóchinov (“Marxism and philosophy fundamental problems of the sociological method in science in language”, 1929, besides to articles) that the text on Dostoiévski won its final version.

In chapter V “Exile in Kazakhstan” (1930-1936), it is stated that there are no archival materials from that period in the Bakhtin's life and that the main source of information comes from oral reports by Mikhail and his wife at the time when they were already in Saransk and were witnessed by the biographers themselves. At the end of the chapter, some information about the Bakhtin is based on letters from

the archive of M. Kagán. Firstly, the harsh climate of Kustanai, a city with an agricultural economy and temperatures that reached minus 40 degrees in winter, is reported, which did not help in the recovery of Mikhail's health. Despite being banned from teaching, after approximately a year of exile and due to the lack of qualified teachers, Bakhtin started teaching sporadically in educational institutions. However, he got a steady accountant job at a local cooperative on April 23, 1931, where he stayed until autumn 1936. Bakhtin devoted himself to studying the demand for industrialized products by workers in the *kolkhóz* (collective rural property) and produced an article⁷. At that time, “there was practically no contact with friends from Petersburg or Moscow, except for rare and faithful surprises. Only once did I. I. Kanáiev come to Kustanai from Leningrad”.⁸ Due to the political condemnation, M. Bakhtin's letters were monitored and that is why he did not write them during this period. In 1936, M. Bakhtin traveled to Leningrad to take care of his health and perhaps find an opportunity in the capital. With the help of Pável Medviédev, M. Bakhtin accepted a post at the Mordovian Pedagogical Institute in Saránsk, where he left in October 1936, but at the end of the 1936/1937 school year, the Bakhtin had to leave the city and the job⁹. The couple travelled for some time between Moscow, Leningrad and returned to Saránsk in the autumn of 1937, but after two or three months, they left the city. Although he has been excluded from contacting the scientific world, in that period Bakhtin produced one of his best-known works, *The speech in the novel*. Biographers do not provide information about the production process of this text, but they claim that, after decades, it has not lost its scientific-theoretical relevance and report testimonies by contemporary scientists regarding the originality of the Bakhtinian approach, which rests mainly on the conception of the word's role, of the speech in the novel.

Chapter VI “Near Moscow (1938-1945)” begins with the transcription of an excerpt from a letter from Kagán to his wife, in which he reports on Bakhtin

⁷ БАХТИН, М. М. Ópit izutchiéniiia spróssa kolkhóznikov, *Soviétskaia torgóvliia*, n. 3, 1934.

⁸ “Связей с питерскими и моковскими друзьями проактически не было, если не считать весьма редких и надёжных оказий. Только однажды из Ленинграда приезжал в Кустанай их друг И. И. Канаев.” (1993, p. 208)

⁹ Biographers will return to the causes and circumstances of this forced departure in chapter VII.

difficulties and physical condition. Bakhtin's osteomyelitis worsened and he suffered a leg amputation on February 13, 1938¹⁰. Despite being banned from living in Moscow, the leaders of the World Literature Institute Im. Górkogo (IMLI) agreed to accept Bakhtin as a scientific collaborator, which meant no substantial remuneration. Free to search in libraries, Mikhail continued his work on the theory of the novel and produced the texts "The forms of time and chronotope", "From the prehistory of Romanesc Discourse" and "Epos and romance (about the methodology of the novel)", which were presented as lectures in the section of the theory of Literature and Aesthetics of IMLI, on October 14, 1940 and March 24, 1941. In 1941, Mikhail got a job at an elementary school in the Kimrí and Ilínskoie region where he stayed for only 2 months. Then, in 1942 he was appointed at school 14 and also served at school at. 39 in Kmrí, where he taught Russian and German languages and Russian Literature. Biographers cite testimonies from former students who report the difficulties worsened by the war: schools were not heated, they were cold and hungry, including Bakhtin, who seemed to forget all that when teaching¹¹. The last part of this chapter is dedicated to the synthesis and comments on the dissertation "François Rabelais in the history of realism" (work published in the 1960s with the title *The work of François Rabelais and popular culture in the Middle Ages and the Renaissance*), "The forms of time and chronotope in the novel", "From the prehistory of the Romanesque discourse" and "Epos e romance". The syntheses are well done, but they do not add much to those who already know the Bakhtinian work.

In Chapter "VII. In Saránsk (1936-1937, 1945-1969), biographers cover the entire period of Bakhtin's life in that city. His appointment to the position of professor of General Literature at the Pedagogical Institute of Saránsk in 1936

¹⁰ During a research internship in Saránsk, the coordinating teachers at the Bakhtin Center Svetlána Dubróvskaia and Irina Kliúeva reported to Sheila Grillo that Bakhtin's wife said that the possibility of amputating both legs was considered, due to the intense pain that prevented Mikhail from even think, but then decided on a leg and even so, after the operation, they regretted having it amputated.

¹¹ The Bakhtinian manuscript "Vorpóssi stilístiki na urókhax rússkogo iaziká v sriédnei chkóle", translated into Portuguese in BAKHTIN, M. M. Questions of stylistics in language teaching is from that time. Trad. S. Grillo and E. V. Américo. São Paulo: Ed. 34, 2013, but there is no mention of this text in the biography.

coincided with the period of resurgence of the Stalinist regime. The biographers report an atmosphere of denunciations and hostility at the Institute, which culminates in the sentencing of the professor to 5-year concentration camp for counterrevolutionary activity. The institute's director and deputy director were fired and Bakhtin resigned on health grounds¹². At this point, we briefly resume the period described in the previous chapter when Mikhail lived near Moscow and worked in elementary schools. Then, based on official documents, the biographers report Bakhtin's appointment by the Commissioner for Education, as a professor of General Literature at the Saransk State Pedagogical Institute, on August 18, 1945. From 1945 to 1957¹³, M. Bakhtin taught Introduction to Literary Theory, History of Western European Literature, starting with Ancient Greek and Roman Literature, and Methodology of Teaching Literature in elementary school. Student testimonials attest to Bakhtin's commitment and students' admiration for his knowledge, animation and kindness. Bakhtin defended his thesis "François Rabelais in the history of realism"¹⁴ on November 15, 1946 at the I World Literature Institute Im. Górkogo (IMLI), but only received the title of doctor in 1952, due to problems in the Superior Commission of Diplomas due to the vote of the title of "professor" (dóktor nayk). However, shortly after defending the thesis (15/11/1946), Bakhtin was appointed as head of the department of General Literature, a position he held until 1957. Based on meeting minutes from the department of General and Russian Literature, biographers expose the teaching methodology that Bakhtin implemented: stimulating the formation of critical thinking, separating fundamental knowledge from those debatable, the need to know and show the sources of literary texts, exposure of the teacher's personal position on the topics covered, understanding

¹² Although biographers do not provide further details on the subject, Laptun (1991) writes, based on texts from newspapers in Saransk, about a campaign against Bakhtin's nomination because he was convicted of counter revolutionary activity.

¹³ These dates and information appear on page 258. However, on pages 269 and 382, we know that Bakhtin retired in 1961 and that he ran the department of Russian and general literature until 1961.

¹⁴ In Pankóv's (1993) article, based on extensive documentation, it is reported that Bakhtin's initial plan for this work, completed in 1930, was to publish a book for a much wider audience of readers than the academic sphere, but it ended up not happening.

of Literature as Art and comparison to other artistic modalities (painting, music etc.), alliance between theory and historical knowledge.

Despite the large number of classes and leadership work, Bakhtin accounted for his research work in reports preserved in state archives in Saransk. The biographers list the following texts produced by Bakhtin during his time at the university: in the second half of the 1940s, 1) “Roman style” [The stylistics of the novel], 2) “Rablié i Gógol” [Rabelais and Gógol], 3) “Burjuáznie kontsiépt-sii épokhi Vozrojdiénia” [Bourgeois conceptions from the Renaissance era]; in the first half of the 1950s, 4) “Probliéma rietchevíkh jánrov” [The problem of discourse genres], 5) “Slóvo kak óbraz” [The word as an image], 6) “Istótchniki kontsiépsii AN Vesselóvskogo” [Sources of the conceptions of Vesselóvski], 7) “Kritika kontsiépsiii AN Vesselóvskogo” [Critique of Vesselóvski’s conceptions]; in the second half of the 1950s, 8) “Probliemi estetítcheskikh kategórii” [Problems of aesthetic categories], 9) “Probliéma centimentalízma vo frantsúzoj literatúre” [The problem of sentimentality in French literature], 10) “Probliéma tiéksta v lingvístike, filológuii i druguíkh gumanitárnikh náukax. Opposing philosophical analysis “[The problem of text in linguistics, Philosophy and other Human Sciences. Essay on philosophical analysis], 11) “K pererabótke knígui o Dostoiévskom” [Reformulation on Dostoevsky’s book]. Among the eleven texts listed above, only numbers 2, 4, 10 and 11 were actually published and, even so, after Mikhail Bakhtin’s death.

Bakhtin’s retirement took place on August 1, 1961, at the age of 66, and, according to biographers, his financial situation was comfortable. Still in Saransk and retired, Bakhtin produced and / or published the following texts: “Probliemi poétiki Dostoiévskogo” [Problems of Dostoiévski’s poetics, 1963], “Tvórtchestvo Fransuá Rablié i národnaia cultúra srednevekóviia i Renessansa” [The work of François Rabelais and popular culture in the Middle Ages and the Renaissance, 1965], and “Iz predstórii románogo slóva” [From the prehistory of the Romanesque word “, 1967]. As well as the previously mentioned texts, they are the ones summarized by the biographers and, in the case of *Problems of Dostoevsky’s poetics*, the reviews that came out after their publication are reported, some of them praising and others not so much. According to biographers, the dissertation on

Rabelais had been delivered to the World Literature Institute Im. Górkogo in 1940, however, with the beginning of the Second World War in June 1941, the work stopped and the defense only happened in 1946. Due to the translation into Russian of “Gargantua and Pantagruel” in the early 1960s, Literature theorist V. Vinográfov, the writer K. Fiédin and the translator of Rabelais N. Liubímov addressed the publisher “Khudójestvennaia Literature” [Artistic literature] with the recommendation of the quick publication of Bakhtin’s book, which, after revision, happened in 1965. By that time time, the criticisms of both Literature theorists and Russian historians were much more welcoming and praising. In 1967, Bakhtin received news from Kanáiev that the court recognized that his conviction for counterrevolutionary activity to overthrow the Soviet government was mistaken and that, in fact, the group “Voskressiénie” consisted of meetings of intellectuals in their apartments to discuss religious and philosophical issues. In 1969, due to the couple’s health problems and thanks to the help of friends and KGB officers, Bakhtin and his wife left to be treated at a Moscow hospital.

Chapter VII “The last years of life (1970-1975)” begins with the Bakhtins at the Kremlióvskaia clinic in Kúntsevo, Moscow, where they were treated for 7 months. In May 1970, the couple was installed in a home for the elderly in the city of Klímovsk, nearly 50 km south of Moscow. Biographers report that, in early 1971, Bakhtin could no longer tolerate the place, due to the isolation of the university environment with whom he was used to and the contact with many people at the end of his life, many of them already out of their minds. On December 14, 1971, Elena Aleksandróvna passed away, which left Mikhail Bakhtin very unstable to what concerns both health and spirit. In 1972, Bakhtin, as a member of the Russian Writers’ Union to which he joined on November 24, 1970, was transferred to the Writers’ House in Perediélkino, a town near Moscow, where he remained for 8 months until September 1972. From there, he moved to an apartment in Moscow belonging to the Writers’ Union, where he transferred his furniture and books from the Saránsk apartment. M. Bakhtin’s health began to fade much in late 1974 and he died on March 6, 1975. News about his death was reported in many newspapers and literary magazines. In those last years of his life, Bakhtin continued to work and produced, among others, the texts: “Otvíet na voprós redáktsii”

Nóvogo míra “[Answer to a question from the magazine ‘Nóvi Mir’], “Iz zencil-sei 1970-1971 godóv” [Notes from 1970-1971], “K metodológuii gumanitárnikh naúk” [For a methodology in the humanities] and “Zamiétki” [Notes] . As they have done in other chapters, biographers synthesize the main lines of those texts and place them in relation to works from the 1920s, considering that Bakhtin carried out an assessment of his intellectual production in them.

Finally, in Chapter IX “In the Dialogue of Our Day”, biographers analyze a small part of the Russian bibliography dedicated to the study of Bakhtin’s scientific heritage. The biographers’ synthesis is that the Bakhtinian thought system was formed in the 1920s in close dialogue with the most important trends in Russian and Western European thought at the turn of the 19th and 20th centuries, but, until that moment, it had not yet been systematic survey of those influences. The critics consider that the Bakhtinian contribution remained current and in dialogue with the issues of that time (early 1990s). According to some authors, one should not speak about the evolution of Bakhtinian thought over the decades, but of a gradual revelation of a single semantic nucleus. The Bakhtinian concept of cultural dialogue and dialogue is also interpreted as a form of ideological opposition to Stalinism and the cult of the leader. Critical fortune also evaluates several other aspects of the Bakhtinian work that we cite only as a reference to what was emphasized: the philosophy of literature, the relationship between myself and the other, the protagonist role of the author and his surplus of vision, the collective character of creation, metalinguistics.

In the appendix, we find two short journalistic articles by Bakhtin: the first, “Niékotorie zametchániia” [Some recommendations] is a text published in the newspaper of the University of Mordovia, on November 18, 1958, in which Bakhtin brings recommendations to university students on how read scientific texts; the second “Maríia Tiúdor” [Maria Tódor] is a review of the staging of Victor Hugo’s homonymous play in the newspaper “Soviétskaia Mordóviia”, on December 12, 1954. Biographers report that Bakhtin produced such texts with certain frequency and that, until that moment, this material had not yet been collected. There is also a list of 7 books published by Bakhtin in the Soviet Union, in addition to Volóchinov’s *Freudism* and *Marxism and Philosophy of Language* and *The formal method in*

literary studies which, according to the title of the biographers to the relationship, were written with the participation of M. Bakhtin.

In this dossier of *Linha d'Água* Journal, entitled “90 Years of *Problems of Creation of Dostoiévski*” (1929–2019)”, the ten articles dialogue with the works of Bakhtin and those of the Circle. Their meeting began from the selection of works presented at the “International Colloquium 90 years of *Problems of the work of Dostoiévski* 1929–2019)”, which took place at the University of São Paulo (USP) between November 26 and 28, 2019, promoted by the Dialogue research group from the School of Philosophy, Letters and Human Sciences (FFLCH) at USP, with financial support from FAPESP and the university where it took place.

The first one, entitled “Responsive criticism of controversial dialogues with the concept of dialogism by Bakhtin”, written by Marco Antonio Villarta-Neder and Fábio Luiz de Castro Dias, focuses on a theoretical discussion regarding the analysis of Bakhtin’s works, having as its axis the concept of dialogism, as already pointed out in its title. According to the authors, it is a responsive criticism of controversial dialogues by Caryl Emerson, American author, with Bakhtinian Epistemology. The methodology is based on the principle of correlation, which establishes a dialogical intersection between the works they used for their analysis, as responsive statements. Villarta-Neder and Dias highlight, through tense dialogue in the current of discursive communication, the “constitutive and regulating presence of a presumed ‘we’” in Bakhtinian works, underlining the importance of a view that is proposed as a dialectical one. a critical and necessary distance to those who intend responsibly to “see and understand” the other.

Inti Anny Queiroz, with her article “Architectural, dialogical and metalinguistic relations: the basis of Bakhtinian thought”, emphasizes Bakhtin’s production, initially pointing out the philosophical character of architecture, elaborated as a “systematizing” concept, in his first writings. Going into the ethical and aesthetic aspects, which the author addresses when focusing on language, in dialogue with literary creation, Queiroz emphasizes Bakhtin’s look at dialogical relations, towards the constitutive responsiveness of the statements that runs through his

works. Through this bias, the author goes on to delimit in her analysis the understanding that the I-other relationship, assumed to be founding, is shown in the course of writing a more mature Bakhtin, building her texts under the influence of the thinkers of the Circle, such as Medviédev and Volchinov. The ideological sphere, taken as constitutive of the statements, indicates the sociological character of his works. Finally, Queiroz emphasizes the creation of the Metalinguistic discipline proposed by Bakhtin as a way of encompassing, in the analysis of concrete statements, his extralinguistic character, built on the subject's dialogical relationship with the world of culture in which he is inserted and in a permanent movement of interaction with him.

The third text, "Style and stylistics in Bakhtin and Volóchinov: perspective in dialogue", signed by Sueli Pinheiro da Silva, takes as a starting point of his reflection a brief resumption of the precursors of stylistics in Brazil, also demarcating the historical moment in which the authors of the Circle reached the Brazilian academic reality, which impacted the different lines of research in linguistics and literature, mainly. Then, it goes back to its main objective, which is to go through style studies in the works of Bakhtin and Volóchinov. The author outlines the concepts of style in the works of these two authors, opting for a path of analysis that chronologically follows their publications from 1920 to 1960. According to Silva, Bakhtin and Volóchinov, in the construction of the concept of style, present authorial peculiar accents at the same time that a high degree of complementarity is recognized between the thoughts of those authors, in which their conceptions move towards a continuity in which one work completes and elucidates the other.

In the following article, entitled "The verbivocovisual three-dimensionality of the Bakhtinian language", Luciane de Paula and José Antonio Rodrigues Luciano, anchored in the conception of language developed by Bakhtin, Medviédev and Volóchinov, choose to deepen the question of its three-dimensionality (verbal, visual and auditory) pointed out in his writings. Based on this broad conception presented by these authors of the Circle, they base the concept of verbivocovisual language and point out its expressive potential. To this end, they take into consideration several multimodal statements, such as paintings by renowned artists, films, short films, memes, showing their verbivocovisual constitution.

The fifth text of this dossier, authored by Juciane dos Santos Cavalheiro, is entitled “Meeting in the ‘Subsoil’: Dostoiévski, Kafka and Bakhtin”. The author problematizes two narratives, Dostoevsky’s *Underground Memories* and Kafka’s *Construction*, based on ideas and concepts presented in Bakhtin’s *Problems of Poetics*. In both novels, Cavalheiro monitors how the word of the other is incorporated, considering that the other is expressed and configured in different ways in the dialogical relationships of different natures present in the analyzed works.

The following article “The concept of great time and discourse interpretation”, by Cláudio Primo Delanoy, approaches Bakhtinian concepts by problematizing different statements: one of them produced in social networks and with many repercussions, in which it issues appreciations of the Snow White tale; and another from the poem It’s her! It’s her! It’s her! It’s her! by Álvares de Azevedo, who also presents an interpretation of the same story. The concept of great time mediates analysis with regard to the interpretation of discourses, making the action of great time, visible, as well as that of dialogism, valuation, active responsive understanding, with the concern in the construction of meanings of an utterance.

The seventh article, entitled “A dialogical analysis of Dostoiévski’s *The Crocodile*, a short story on the border of art and life”, by Francisco de Freitas Leite, turns into an analysis of the short story *The Dostoevsky crocodile*, as the title itself already indicates. It is based on the concepts of dialogical / dialogical relations, satire Menippeia and open ending, on the conceptions of author and hero, on the notions of discursive design and construction of meaning and also on the concepts of aesthetic activity and ethical activity. Leite makes the artistic value of the work in question even more visible through the analytical exercise of a responsive reading of the story, in comparison with other narratives by Dostoevsky, and by considering its constituent elements in the border region between life and art.

In the text “To say to be a teacher / teacher by writing: authorship and dialog in the internship reports”, by Ana Lúcia Guedes-Pinto, the Bakhtinian concepts of dialog and authorship guide the analysis of the statements of the student-trainees of a Pedagogy course. Taking into question the internship reports, an eminently secondary genre, produced in the university sphere, the author dives into these productions in order to understand the many discursive voices that compose

them. To this end, it is based mainly on *Dostoevsky's Problems of poetics* and points out the multiplicity of voices with which the analyzed texts dialogue, making visible the construction of an authorial discourse, with enunciative marks that denote singular paths of teacher education.

The ninth article in this dossier, authored by Arlete Machado Fernandes Higashi, entitled “The presumptive visitor in the scientific disclosure exhibitions of the Catavento Cultural”, dwells on the question of the discursive orientation to the social auditorium that constitutes the verb-visual statements conveyed in exhibitions scientific dissemination of a cultural institution. Considering the productions of the Bakhtinian Circle, the author questions to what extent and how the expository statements of the Catavento Cultural, based in São Paulo, are marked by the presumption of a real or hypothetical recipient. Higashi selects for his analysis the thematic content, compositional construction and style present in the institution's discursive production, addressed to the visiting recipient, reporting to certain panels exposed to the public. By anchoring herself in the understanding that the statement constitutes in the relationship with the other, the author points out the many marks of the image of the recipient-visitor in the discursive movement materialized in the panels of her exhibitions.

The last article, authored by Mayra Pinto and Sandino Coelho, “Historical battle of Inácio da Catingueira and Romano Caluête: a dialogical analysis of the suddenly Brazilian”, focuses on the different discursive voices of poetry suddenly from a certain region of Paraíba, seeking, through the bias of the Bakhtinian dialogue, to address the social valuation marked in the statements of the different interlocutors of singing – a slave and a slave in the northeastern hinterland. In the specific case of this song, he is faced with a historic battle, developed in sextilha, stanza in six verses. Oral poetry takes place so that the theme of the difference between blacks and whites comes to the fore, noting the divergence between the outcomes already recorded for such a fight. Pinto and Coelho still underline in their analyzes the different valuing accents for the dispute narrated suddenly, which are dependent on who registered it and expose the importance of both the social historical context and the social position of the one who assumes the utterance of the singing.

The review of the work *Language and knowledge* (Bakhtin, Volóchinov, Medviédev), organized by Beth Brait, Maria Helena Pistori and Pedro Farias Francelino closes this issue, written by Vanessa Fonseca Barbosa. This text takes up relevant aspects such as the assumptions of the sociological method and meta-linguistics that guide the texts in the compendium. It also draws attention to its originality since the authors were able to provide direct access to the translation of the Russian language into Portuguese.

This dossier, therefore, aims at providing more elements for those interested in delving into the contributions of the concepts, methodology and research produced by members of the Bakhtin Circle.

At the end of this editorial, we take stock of the publication of 10 texts by 15 authors, representing 9 different Brazilian institutions. We invite all readers to access the articles and review, marked by the relevant search results. We had a number of submissions, and we kept the selection of texts because we were able to count on competent reviewers from the Editorial Board and many ad hoc professors. We also have a body of excellent Portuguese language reviewers, which guarantees the high quality of *Linha d'Água*. It also counts on the translation revision work, carried out by professor Roseli Serra, from the Catholic University of Pernambuco.

In this year of 2020, going through a difficult phase of investments in higher education institutions with the freezing of many funds. Even so, *Linha d'Água* received assistance from the Support Program for Periodical Scientific Publications of the University of São Paulo, through the USP Agency for Academic Information Management (AGUIA), to whom we thank, once again, for the invaluable and constant support and recognition. These measures have allowed the maintenance of the Waterline indexation on the Web of Science, a database of scientific citations from the Institute for Scientific Information, maintained by Clarivate Analytics, in the areas of Social Sciences, Arts and Humanities.

With this issue, *Linha d'Água* thus becomes an open space for publications related to Portuguese language studies, linguistic-discursive studies and their relationship with teaching, maintaining a constant dialogue with the research developed in Brazil and abroad.

References

AVIÉRINTSÉV, S. S. Михаил Бахтин. Ретроспектива и перспектива. [Mikhail Bakhtin: retrospectiva e perspectiva]. *Дружба народов*, n. 3, 1988.

BAKHTIN, M. M. Опыт изучения спроса колхозников [Ensaio de estudo da demanda pelos trabalhadores do kolkhoz], *Советская торговля*, n. 3, 1934.

BAKHTIN, M. M. *Эстетика словесного творчества* [*Estética da criação verbal*]. Moscou: Iskústvo, 1979.

BAKHTIN, M. M. *М. М. Бахтин. Собрание сочинений* [*M. M. Bakhtin. Obras reunidas*]. vol. 1. Moscou: Rússkie slovarí/ Izikí slaviánskoi kultúri, 2003.

BAKHTIN, M. M. *Questões de literatura e estética. A teoria do romance*. Trad. A. F. Bernardini et al. 3 ed. São Paulo: UNESP, 1993.

BAKHTIN, M. M. *O freudismo: um esboço crítico*. Trad. P. Bezerra. São Paulo: Perspetiva, 2001.

BAKHTIN, M. M. *Estética da criação verbal*. Trad. P. Bezerra. São Paulo: Martins Fontes, 2003.

BAKHTIN, M. M. *Teoria do romance I. A estilística*. Trad. P. Bezerra. São Paulo: Ed. 34, 2015.

BAKHTIN, M. M. *Teoria do romance II. As formas do tempo e do cronotopo*. Trad. P. Bezerra. São Paulo: Ed. 34, 2018.

BAKHTIN, M. M. Da pré-história do discurso Romanesco. In: _____. *Questões de literatura e estética. A teoria do romance*. Trad. A. F. Bernardini et al. São Paulo: UNESP, 1993. p. 363-396

BAKHTIN, M. M. Epos e romance (Sobre a metodologia do estudo do romance). In: BAKHTIN, M. M. *Questões de literatura e estética. A teoria do romance*. Trad. A. F. Bernardini et al. São Paulo: UNESP, 1993. p. 397-428.

BAKHTIN, M. M. *Questões de estilística no ensino de língua*. Trad. S. Grillo e E. V. Américo. São Paulo: Ed. 34, 2013.

BAKHTIN, M. M. O texto na linguística, na filologia e em outras ciências humanas. In: BAKHTIN, M. M. *Os gêneros do Discurso*. Trad. P. Bezerra. São Paulo: Ed. 34, 2016 [1959-1960], p. 71-107.

BAKHTIN, M. M. *Избранное том I. Автор и герой в эстетическом событии* [Seleção vol. I. *O autor e o personagem no acontecimento estético*]. Moscou-São Petersburgo: Tsentr gumanitárnikh initsiatív, 2017a.

BAKHTIN, M. M. *Избранное том II. Поэтика Достоевского* [Seleção vol. II. *A poética de Dostoiévski*]. Moscou-São Petersburgo: Центр гуманитарных инициатив, 2017b. p. 5-12.

BAKHTIN, M. M. *Проблемы поэтики Достоевского* [Problemas da poética de Dostoiévski]. Moscou: Ed. “Э”, 2017.

BONIÉTSKAIA, N. Жизнь и философская идея Михаила Бахтина [Vida e ideia filosófica de Mikhail Bakhtin]. In: BAKHTIN, M. M. *Избранное том I. Автор и герой в эстетическом событии* [Seleção vol. I. *O autor e o personagem no acontecimento estético*]. Moscou-São Petersburgo: Центр гуманитарных инициатив, 2017a. p. 5-41.

BONIÉTSKAIA, N. Тема Достоевского в трудах М. М. Бахтина [O tema de Dostoiévski nos trabalhos de M. M. Bakhtin]. In: BAKHTIN, M. M. *Избранное том II. Поэтика Достоевского* [Seleção vol. II. *A poética de Dostoiévski*]. Moscou-São Petersburgo: Tsentr gumanitárnikh initsiatív, 2017b. p. 5-12.

BOTCHARÓV, S. G.; GOGOTICHVÍLI, L. A.; PANKÓV, I. L.; POPOVA, I. L. M. M. *Бахтин. Собрание Сочинений т. 5. Работы 1940-х – начала 1960-х годов* [M. M. Bakhtin. *Obras reunidas vol. 5. Trabalhos dos anos 1940 – início dos anos 1960*]. Москва: Русские Словари, 1997.

BOTCHARÓV, S. Предсловие. Комментарии. Проблемы поэтики Достоевского. [Prefácio. Comentários. Problemas da Poética de Dostoiévski]. In: BAKHTIN, M. M. *Проблемы поэтики Достоевского* [Problemas da poética de Dostoiévski]. Moscou: Ed. “Э”, 2017. p. 7-8, 594-638.

CLARK, K.; HOLQUIST, M. *Mikhail Bakhtin*. Trad. J. Guinsburg. São Paulo: Perspectiva, 1998 [1984].

DOSTOIÉVSKI, F. *Memórias do subsolo*. Trad. B. Schnaiderman. São Paulo: Ed. 34, 2000.

Linha D'Água (Online), São Paulo, v. 33, n. 3, p. 1-23, set.-dez. 2020

GRILLO, S. V. C. O retrato de Mikhail Bakhtin em sua mais recente biografia russa (2017). In: BRAIT, B.; PISTORI, M.H.C.; FRANCELINO, P.F. *Linguagem e conhecimento* (Bakhtin, Volóchinov, Medviédev). Campinas: Pontes, 2019. p. 15-43.

JIZN ISSKÚSTVA [Vida da arte], n. 33, p. 4, de 22 a 28 de agosto de 1922.

KÓNKIN, S. S.; KÓNKINA, L. S. *Михаил Бахтин: страницы жизни и творчества* [*Mikhail Bakhtin: páginas da vida e da obra*]. Saránsk: Саранск Мордовское Издательство, 1993.

KOROVACHKO, A. V. *Mikhail Bakhtin*. Moscou: Молодая Гвардия, 2017.

LAPTUN, V. I. M. M. Bakhtin v Saránske (1936-1937), *Literatúrnií khudójestvenii sbórník*, Saránsk, p. 291-302, 1991.

MEDVIÉDEV, P.N. *O método formal nos estudos literários*. Introdução crítica a uma poética sociológica. Trad. S. C. Grillo e E. V. Américo. São Paulo: Contexto, 2012.

M. M. BAKHTIN: Beciédi c V. D. Duvákinim [M. M. Bakhtin Conversas com V. D. Duvákin]. Moscou: Soglácie, 2002.

PANKÓV, H. A. От хода этого дела зависит всё дальнейшее [Do andamento desse assunto depende todo o restante], *Dialóg, Karnavál, khronotóp*, n. 2-3, p. 29-54, 1993.

VOLOCHINOV, V. (Círculo de Bakhtin) *A palavra na vida e a palavra na poesia: ensaios, artigos, resenhas e poemas*. Trad. S. Grillo e E. V. Américo. São Paulo: Editora 34, 2019.

VOLOCHINOV, V. N. *Marxismo e filosofia da linguagem*. Problemas fundamentais do método sociológico na ciência da linguagem. Trad. S. Grillo e E. V. Américo. 2 ed. São Paulo: Ed. 34, 2018.

São Paulo, November, 2020.