# *Bakhtiniana* 15 Years: Interaction Among Science, Art and Life / Bakhtiniana *15 anos: interação de ciência, arte e vida*

A point of view is chronotopic, that is, it includes both the spatial and temporal aspects. Directly related to this is the valorized (…) viewpoint …

*Mikhail Bakhtin[1]*

In 2024 *Bakhtiniana* completes 15 years of uninterrupted publication. Created in 2008, by the PUC-SP/CNPq Research Group "*Linguagem, Identidade e Memória*" [Language, Identity and Memory], in the *Programa de Pós-graduação em Linguística Aplicada e Estudos da Linguagem-LAEL da Pontifícia Universidade Católica de São Paulo-PUC-SP* [Postgraduate Program in Applied Linguistics and Language Studies-LAEL of the Pontifical Catholic University of São Paulo-PUC-SP]. The first issue was published in 2009,[2] with an editorial, 9 articles, 1 in Spanish, and 3 reviews. The group involved several Brazilian and two French institutions. Initially, there were two annual issues; it increased to three in 2015 and since 2019 it has published four issues per year. From 2012 onwards, it became a bilingual journal – Portuguese and English. It is *Qualis A1*, indexed in SciELO, among other important scientific platforms.

The magazine's anniversary is a source of great satisfaction – and even pride! - for us, who work with it day to day. Without a doubt, in a country like ours, where one cannot be sure of the institutional sponsorships to be received each year – these 15 years are an achievement! And these words express our chronotopic point of view, insofar as they dialogue with an element that is both spatial – our country, and temporal – the last 15 years, linked to the axiological expressions of satisfaction, pride and achievement that we manifest (in line with the epigraph of the editorial).

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[1] BAKHTIN, Mikhail. From Notes Made in 1970. In: *Speech Genres & Other Late Essays*. Translated by Vern W. McGee and Edited by Caryl Emerson and Michael Holquist. Austin: University of Texas Press, 1986, pp. 132-158.

[2] https://revistas.pucsp.br/index.php/bakhtiniana/issue/view/235

Paraphrasing Carlos Alberto Faraco (2009, p. 156), as a first value, *Bakhtiniana* puts on itself the duty of recognizing You – our reader, the academic community -, and responds to You, promoting dialogue and interaction of subjects and ideas. This has been our effort over the years, in receiving, sharing, and producing knowledge. And, with Faraco (2009), we would still ask ourselves:

> ... is it up to us just to describe and explain the phenomena or, by identifying the nuclear, structuring role of the dialectics of recognition, is it also up to us to take care of the great ethical dimension that permeates the interaction?[3]

We respond: *Bakhtiniana* has been guided by ethical interaction, seeking to position itself in a Bakhtinian responsible way (Bakhtin, 1993)[4] in relation to the social, cultural, educational, and political context in which we are inserted. And we believe that this once again occurs in this issue 19.2, which presents 12 articles bringing together science, art and life, the great fields of human culture (Bakhtin, 1990, p. XXXIII).[5]

Respondemos: *Bakhtiniana* tem tido como norte a interação ética, buscando posicionar-se de modo bakhtiniamente responsável (Bakhtin, 2010) em relação ao contexto social, cultural, educacional e político em que estamos inseridos. E acreditamos que isso mais uma vez ocorre neste número 19.2, que apresenta 12 artigos congregando ciência, arte e vida, all the diverse areas of human activity (Bakhtin, 2006, p. 1).

Let us now present them, starting with those texts that are more specifically linked to the field of art. The first of them "What is (not) Aesthetic Education?," by Jean Carlos Gonçalves (UFPR), essays reflections around the term "Aesthetic Education," based, initially, on Mikhail Bakhtin and Jacques Rancière. Further on, the author, in dialogue with both, Bakhtin and Rancière, mobilizes a Latin American perspective that is still little considered in the literature on the subject, seeking to think about the direction of contemporary aesthetic education. The second article, "Polyphony of Unguided Voices:

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[3] In Portuguese: "... cabe-nos apenas descrever e explicar os fenômenos ou, ao identificar o papel nuclear, estruturante da dialética do reconhecimento, cabe-nos também cuidar da grande dimensão ética que perpassa a interação"?

[4] BAKHTIN, Mikhail. M. *Toward a Philosophy to the Act*. Translation & notes by Vadim Liapunov. Edited by Vadim Liapunov & Michael Holquist. Austin: University of Texas Press, 1993.

[5] BAKHTIN, Mikhail. Art and Answerability (1919). In: BAKHTIN, M. *Art and Answerability. Early Philosophical Essays by M. M. Bakhtin*. Translated by Vadim Liapunov (including material from the editors of the Russian edition, S. S. Averintserv and S. G. Bocharov). Austin: University of Texas Press, 1990, pp. 1-3.

A Bakhtinian Reading of Hosseini's *The Kite Runner*," comes from India and the authors are Nisha Narwani and Manjiree Vaidya (University Nerul, Navi Mumbai, Maharashtra, India). The text attempts to explore the deeper levels of Khaled Hosseini's well-known Afghan novel, through the Bakhtinian concept of polyphony. The countless voices present in the novel and revealed by the authors allow us to look at that piece of literature with new eyes.

Emanuel França de Brito (UFF) also focuses on the literary text in the article "Dante between Furor and Studies." Turning to Italian Humanism, França de Brito takes up the classic Italian work based on a controversy between humanist intellectuals regarding what would characterize Dante's work: the technique, the studies, or the genius, that is, the talent of that who can contemplate the divine and portray it, according to the Platonic prism. Next, Júlia Zoratini (UFF) deals with the poetry of Joseph Brodsky, placing it in dialogue with post-colonial studies, in the article "You Are in the Empire, Friend: the Legacy of the Russian Imperial Narrative in the Poetry of Joseph Brodsky." According to Zoratini, the work of the exiled Russian poet echoes the predecessors of the culture of origin and, simultaneously, presents nuances of the genesis of the Russian Empire (18th century), which resonates to this day in the country's Russian imperialist narrative. The next article is another text that focuses on literature, and is written by Alan Brizotti (Faculdade Unida, FUV-ES), "The Sacred Whirlwind. The Poetic-Pentecostal Imagination of Carlos Nejar in *Riopampa: o moinho das tribulações* [Riopampa: The Mill of Tribulations]." In the novel by Carlos Nejar, poet and member of the Brazilian Academy of Letters, selected for analysis, Brizotti seeks the involvement of the sacred from Pentecostality, in the wide variety of images, symbols and experiences narrated in the novel, especially in dialogue with the biblical discourse.

Still in the discourse of art, but in other aesthetic activities, the next three texts deal with the visual arts – painting, theater-education and music. Frida Kahlo's work is confronted with religious discourse and the Bakhtinian concept of the grotesque body in "The Sacred, the Profane, and Frida Kahlo: a Religious Worldview in the Grotesque Body," in an article by William Brenno dos Santos Oliveira, Maria da Penha Casado Alves, Orison Marden Bandeira de Melo Jr., Matheus Silva de Souza, Renata Karolyne Gomes Coutinho, Júlia Dayane Ribeiro da Costa, all from UFRN. The authors analyze two self-portraits by the Mexican painter, highlighting the dialogical relationships built

between the grotesque representations present in them and Catholic symbolism. The article by Thiago Francysco Rodrigues Cassiano (UFT) and Juliano de Camargo Sampaio Casimiro (UFT), "Sensitive Sharing and the Corda de Nó(s): Emancipation and Autonomy in the Teaching of Arts," aims to discuss aesthetics and poetics in the performance *Corda de Nó(s)*, based on teaching experience in a municipal public school unit in the city of Palmas (TO), and the reach of theatrical and visual narratives for intellectual emancipation and the expansion of the sensitive. Finally, Bruna dos Santos Correia (UESC – BA) raises possible effects of meaning related to Exu-Feminina, based on the analysis of materialist discourse, in the article "Female-Exu: Meaning and Eroticism in Maria Padilha by Bixarte." The confrontation between the hegemony of Christian ideologies and the image of the Female-Exu leads to divergent interpretations, which link the erotic to sin, in Bixarte's song, *Maria Padilha*, as the author shows us.

Next, "Children with Verbal Restrictions and the Concept of Intercomprehension and Multimodality in Speech-Language Therapy: A Case Study" is the title of the article written by Cristiane Alves da Silva and Ana Paula Santana, both from UFSC-SC. The authors analyze the process of intercomprehension of a child with a linguistic profile of verbal restriction, from the perspective of Discursive Neurology, using Bakhtin's work as a theoretical basis for interpreting the data, including the different multimodal resources of expression. The following article is "Futurality as a Linguosynergetic Category in Postmodern Discourse," by Akniyet Serikova and Kusayin Rysaldy (Kazakh Ablai Khan University of International Relations and World Languages, Kazakhstan) and Rahila Geybullayeva (Baku Slavic University, Republic of Azerbaijan), universities located in countries separated by the Caspian Sea. The authors aim to understand aspects that influence the formation of the mentality of English-speaking countries and Kazakhstan through a study of the category of futurality in postmodernist prose, searching for methods, modes and forms (lexico-grammatical, structural and semantic) to activate cognitive and conceptual understanding of key future situations and modal meanings.

The last two articles in this issue focus, more specifically, on religious discourse. In "Religion and Politics: Clash of Meanings about the Evangelical Faith in Pastors' Posts on Instagram," Cristiane Carvalho de Paula Brito (UFU) and Thyago Madeira França (UFTM) take as their object of study the statements about politics produced by three different evangelical pastors in their social media. The analysis, based on assumptions

from Applied Linguistics and Bakhtinian conceptions, demonstrates that there are contradictions within evangelical religious discourse: on the one hand, fundamentalist and authoritarian discourses and, on the other, discourses of respect and empathy for the other. Finally, Dennis Souza da Costa and Ivana Siqueira Teixeira, both from UFPB, signed "The Action of Centripetal and Centrifugal Forces in Religious Discourse about People with Disabilities: Reflections based on Bakhtin and the Circle." The article analyzes a video by presenters Tito Rocha and Leandro Quadros, available on YouTube, and also the response of an internet user to this statement. Having Bakhtinian dialogue as a theoretical foundation alongside considerations about the religious worldview, inclusion of people with disabilities and Christian theology, the analysis shows how the presenters' statement reflects and refracts a Christian worldview that unifies the understanding of disability as a result of divine condemnation caused by sin, unlike what the internet user says.

Finally, we can say that we have a good sample of the interaction between knowledge, art and life in this first issue published in 2024. Therefore, we invite everyone – readers, authors, and collaborators – to actively respond to these texts, savoring and including this issue in their research, which brings together 23 authors from 12 institutions, 9 Brazilian (UFPR, UFF, UFT, UFRN, UESC, UFSC, UFU, UFTM, UFPB), and 3 foreign (University Nerul, India; Kazakh Ablai Khan University of International Relations and World Languages, Kazakhstan, and Baku Slavic University, Republic of Azerbaijan).

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