

## **Social Media and Authors' Answerability for the Dissemination of Their Works / *As redes sociais e a responsabilidade dos autores pela divulgação de seu trabalho***

*Bakhtiniana* was founded in 2008 completely digitally. It is an open-access journal that adopted open science in 2020 and continuous publishing of approved articles in 2023 resulting from either ongoing submissions or thematic dossiers. It is characterized by always being attentive to innovations that can contribute to scientific advancement in the fields of language, linguistics, literature, education, among others. It is a contemporary and current journal that seeks answering to the most pressing academic and editorial needs of our concrete reality.

Open access and the principles and resources of open science enable the sharing of articles with great ease: the author chooses from the vast spectrum of national and international journals, where they want to publish, knowing that their article, even submitted to national journals, may be evaluated by foreign reviewers who are experts in the subject matter of the work, as happens in *Bakhtiniana*. Furthermore, according to authors' and reviewers' permission, emitted reviews are published alongside the article, ensuring transparency and ethics in the process.

Alongside these aspects are the statements of Joel Mokyr, one of the three economists awarded the Nobel Prize in Economics this year (2025), which express, to some extent, the principles of *Bakhtiniana* regarding science/research/technologies/dissemination: [the] “technological advances (...) are not solely a consequence of the volume of resources invested. They depend, above all, on a culture that values science, encourages experimentation, and promotes the dissemination of useful knowledge” (Rocha, 2025; italics ours).<sup>1</sup> In the hope that our culture (with highlights to the State and its institutions...) can and come to value more the science produced in our field, we invite authors to a further task that is constitutive of open science: to widely disseminate and promote their articles. Our colleagues in the field of Phonology expressed their views on this matter as early as 2020:

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<sup>1</sup> In Portuguese: “avanço tecnológico, (...) não é consequência somente do volume de recursos investidos. Depende, sobretudo, de uma *cultura que valoriza a ciência*, incentiva a experimentação e promove a *difusão do conhecimento útil*.”

In times when society is increasingly connected to social media, it is essential to use these platforms as a tool for communication and dissemination of knowledge, which is both accessible and fast. The use of social networks as an instrument to spread knowledge generated by scientific production reduces the gap between research and clinical practice, allowing access and dialogue not only within specific fields of knowledge but also with other audiences (Novais, Berti, Trindade, Lunardelo, 2020).<sup>2</sup>

Considering this necessary dissemination from a dialogical perspective, derived from the works of Bakhtin, Vološinov, and Medvedev, it is possible to assert that it concerns the answerability that the subject-author produces regarding their actions, in this case, their scientific production. By disseminating that production, they will not only give visibility to the research they conduct but also contribute to reducing the distance between academia and society, establishing a more fruitful dialogue between them. These approaches to bridging the gap academia/society also answer to the new directives from Capes [Coordination for the Improvement of Higher Education Personnel] in Brazil as regarding articles!<sup>3</sup>

Having made these reflections, let us move on to the presentation of the articles in this issue (20.4). We begin with a text of great theoretical depth and special interest for Vološinovian studies, especially concerning the evaluative nature of language and the concept of expressive intonation: “Valentin N. Vološinov and Expressive Intonation: Between Tragedy and Triumph,” by Filipe Almeida Gomes (Pontifical Catholic University of Minas Gerais - PUC-Minas). Gomes, in an original and rigorous manner, asserts that “expressive intonation seems to indicate the lack of fixed parameters for validating an interpretation—which could be seen as a *methodological tragedy*, as it undermines positivist predictability—, on the other hand, expressive intonation seems to indicate the impossibility of limiting the heterogeneity of interpretations—which proves to be an *epistemological triumph*, as it protects the discursive act from any positivist attack.”

Next, Iurii Kokin and Beatriz Avila Vasconcelos, both from the State University of Paraná (UNESPAR), wrote “The Conceptual *Mise-en-Scène* in *Asthenic Syndrome*: Dialogues Between Cinema, Art and Poetry in Kira Muratova.” Throughout the article, the authors evoke

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<sup>2</sup> In Portuguese: “Em tempos em que a sociedade está cada vez mais conectada às mídias sociais, é necessário usá-las como uma ferramenta de comunicação e difusão do conhecimento, acessível e veloz. O uso das redes sociais como instrumento para disseminar o conhecimento gerado pela produção científica diminui a distância entre a pesquisa e a prática clínica, permitindo o acesso e o diálogo não somente de determinadas áreas do conhecimento, mas também com outros públicos” (Navas, Bertin, Trindade, Lunardelo, 2020).

<sup>3</sup> Cf. CAPES adotará classificação de artigos na avaliação quadrienal [Capes Will Adopt Classification of Articles in the Quadrennial Evaluation] <https://www.gov.br/capes/pt-br/assuntos/noticias/capes-adotara-classificacao-de-artigos-na-avaliacao-quadrienal>.

different interweavings of visual arts, installations, performances, and paintings, alongside historical and theoretical concepts, in their reflection on the 1989 film, *The Asthenic Syndrome*, by Kira Muratova, a Ukrainian filmmaker who marked the history of Soviet and post-Soviet cinema with her authentic style, which contrasted with the official models of the Soviet era.

The following two articles are by Kazakh authors and present reflections on patriotic themes. The first one, “The Concept of ‘People’ in the Novel *The Nomads: Despair* by I. Yessenberlin,” was written by Aigerim Dairbekova from Al-Farabi Kazakh National University, Almaty. The author examines the development of the identity and national construction of the Kazakh people. In the second article, the theme is the way of representation of the national conception of space in a Kazakh epic poem. The title of the it is “Representing a National Concept of Space in Epic Literature,” by Ainur Kenbayeva (K. Zhubanov Aktobe Regional University, Uralsk), Sharapat Abisheva (Sh. Yessenov Caspian University of Technology and Engineering, Aktau) and Aqkerbez Amangalieva (Zhangir Khan West Kazakhstan Agrarian-Technical University, Uralsk). In the article, the authors present toponyms and their associations with the homeland, through religious motifs.

Next, Sérgio Linard and José Luiz Ferreira, both from the Federal University of Rio Grande do Norte (UFRN), are responsible for the paper “Traces of Melancholy in *A Cup of Rage*, by Raduan Nassar: A Dialogical Approach.” The authors delve into Raduan Nassar’s work, *A Cup of Rage*, to understand how the author, through content, material, and form, constructs the protagonist’s melancholy and emotional oscillation. Something negative (evil) also motivates the article: “Evil as a Parasite: an Analysis of Stavrogin’s Suicidal Path in Fyodor Dostoevsky’s Novel *Devils*,” by Anderson Sousa Cantanhede and Douglas de Sousa, from the State University of Maranhão (UEMA). The research demonstrates, through bibliographic contributions, the manifestation of parasitic evil that leads to Stavrogin’s moral and existential deterioration, the protagonist of Dostoevsky’s novel.

Following to these two articles, we have a study by Euclides Barbosa Ramos de Souza, from the Federal University of Paraíba (UFPB), “On Laughter and Insults: A Logical-Linguistic and Ethical Study on the Relationship Between Humor and Pejoratives Applied to Society.” The author articulates a philosophical theory of humor with pragmatics in the analysis of pejoratives and insults, seeking to verify what is offensive: the words or the agents who employ them.

Our last article in this issue is from Uzbekistan, and it focuses on political chronotopes in the literature of Soviet socialist realism in the early 20th century: “Political Chronotopes as

Propaganda Tools in Soviet Uzbek Novels,” authored by Bayram Bilir, from Samarkand State Institute of Foreign Languages - SamSIFL, Faculty of Oriental Languages, Department of Middle Eastern Languages, Samarkand, Republic of Uzbekistan. Pointing out how political chronotopes are essential for promoting reflection on a specific era, the author also shows how they can effectively convey the propagandistic ideologies of that time.

Finally, Cristiane do Rocio Wosniak, from the State University of Paraná (UEPR) and the Federal University of Paraná (UFPR), presents us with a review of the Dick McCaw’s book *Bakhtin e teatro: diálogos com Stanislavski, Meyerhold e Grotowski* [*Bakhtin and Theatre: Dialogues with Stanislavski, Meyerhold and Grotowski*]. She titled her review as “Body, Education and Dialogical Staging: Ideas of Theatricality and Embodied Action in Bakhtin.” The work is organized by Jean Carlos Gonçalves and Beth Brait and was published in 2024, by Editora Hucitec, with a translation by Larissa P. Cavalcanti.

Finally, in making our customary balance of the issue, we come across 8 articles and 1 review, which bring together 5 international universities (4 from Kazakhstan and 1 from Uzbekistan), six national universities, and 14 authors, reiterating that Maria Helena Cruz Pistori, former associate editor, continues to participate in the executive team and signs the editorials.

Once again, we reaffirm our ethical commitment to quality scientific production; therefore, we invite everyone—readers, authors, and collaborators—to actively answer to these texts, savoring them, including them in their research, and disseminating this collection.

## REFERENCES

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