The
Kristeva Reader

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EDITED BY TORIL MOI

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Word, Dialogue, and Novel

Word, Dialogue, and Novel
The word is the space of texts.

By introducing the name of the world as a minimal structural unit, the address, however, is included in a book's decorative turnovers as an antenna of the dialect of thought.

Word, Dialogue and Novel

The word within the space of texts

The word is a critical linguistic code and a challenge to official law. It is no obstacle to prayer: heaven is a sacred and human place, where prayer is an act of thought. The word is a critical linguistic code and a challenge to official law. It is no obstacle to prayer: heaven is a sacred and human place, where prayer is an act of thought.

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Ambiguity

Ambiguity is the inherent uncertainty in the interpretation of a text, where multiple interpretations are possible. This concept is closely related to the idea that language is capable of representing ideas and concepts in a flexible manner, allowing for different interpretations based on context and perspective.

In linguistics, the concept of ambiguity is important in understanding how meaning is conveyed. It is often associated with the idea of polysemy, where a single word or phrase can have multiple meanings.

Ambiguity can also be encountered in philosophical and literary contexts, where the interpretation of a text can vary depending on the reader's perspective.

By recognizing and understanding ambiguity, we can develop a more nuanced and flexible approach to language and communication, recognizing that meaning is not fixed and can be shaped by context and interpretation.

In conclusion, ambiguity is a fundamental aspect of language and communication, highlighting the complexity and richness of human expression. It is essential for us to be aware of its presence and to approach it with an open and curious mind.
Scientific procedures are needed based upon a logical approach, heed account for the operation of poetic thought. To break on a new plane, one must examine its nature. The logical operation of scientific thought is not instinctive, it must be cultivated. To cultivate scientific thought, one must first examine its nature.

In fact, the transference of language to action and codes within the linguistic or logical and social codes within poetic thought.

As I've said, poetic thought is a dream logic...
The novel's opening passage sets the stage for a complex narrative structure that is both repetitive and interconnected. The opening sentence, "The novel's opening passage sets the stage for a complex narrative structure that is both repetitive and interconnected," introduces a theme of fragmentation and the interplay between past and present. This theme is further developed throughout the novel, with each chapter exploring different aspects of the story's world, while also referencing earlier events.

The opening sentence also introduces the idea of the novel's structure, which is characterized by its non-linearity and the way in which it connects different events and characters. This non-linearity is a key feature of the novel, and it is reflected in the way in which the narrative is presented, with each chapter building upon the events of the previous one, while also introducing new elements and developments.

The opening sentence also sets the tone for the novel, which is characterized by its complex and multi-layered approach to storytelling. This tone is further developed throughout the novel, with each chapter exploring different aspects of the story's world, while also referencing earlier events. The opening sentence sets the stage for a narrative that is both fragmented and interconnected, with each chapter building upon the events of the previous one, while also introducing new elements and developments.

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Word usage and context are important in determining the subject of the noun. The subject of the noun is the subject of the noun, which is the subject of the noun. The subject of the noun is the subject of the noun, which is the subject of the noun.

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The process of destructive reasoning involves the analysis of empirical evidence and logical arguments to reach a conclusion. In this instance, one must critically evaluate the presented information to determine its validity and relevance. The key components of destructive reasoning include identifying assumptions, questioning premises, and exploring alternative viewpoints.

Diagram 1

Diagram 2

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The structure of arguments and the development of dialectical thought are essential for understanding the nature of discourse. The relationship between subject and object, as well as the interplay between assertion and denial, is fundamental to the construction of persuasive discourse. The interdependence of these elements forms the basis for effective communication and critical thinking.
The concept of a homology between the body, mind, and soul is essential to understanding the nature of consciousness. In this context, the body is seen as the physical expression of the soul, and the mind as the bridge between the two. The body, in turn, is influenced by the mind, which in turn is influenced by the soul.

In the context of cognitive science, this homology is often referred to as the "body-mind-soul" triad. This triad is a central concept in many philosophical and religious traditions, and is also a key factor in the development of human consciousness.

The body is seen as the material expression of the soul, while the mind is the rational and volitional aspect of the soul. The soul, in turn, is seen as the driving force behind all human activity, and is the source of all creativity and innovation.

In this context, the concept of homology is not just a theoretical construct, but a practical one as well. It is through understanding the body-mind-soul triad that we can better understand our own nature, and the nature of the world around us.
towards new perspectives.

Towards new perspectives.

Towards new perspectives.

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Towards new perspectives.
in their heads as an exploration of the body, the human body and its functions. This approach is part of a novel described from the perspective of a character, who is on a quest to understand the nature of the human body and its functions. The novel explores the idea of the human body as a living system, with various parts and functions that work together to create a harmonious whole.

The discussion is likely part of a larger body of work on the human body and its functions. The novel may be part of a series or collection of works that explores the relationship between the human body and its environment. The novel may also be part of a larger body of work on the human body and its functions, including works on the human body and its functions as a living system, as well as works on the human body and its functions as a social and cultural construct.

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The Middle Ages, as interpreted through the lens of humanism, were a period of significant cultural and intellectual change. The emergence of humanism emphasized the importance of human potential and the value of human experience over divine authority. This shift was driven by the rediscovery of classical texts and the emphasis on individualism and reason.

During the Middle Ages, the role of the Church was predominant in shaping社会结构, as the Church held significant power and influence. However, the humanistic movement sought to challenge this dominance and promote the importance of human thought and expression. The works of scholars like Dante Alighieri and Michelangelo were instrumental in this regard, as they explored themes of humanism and individualism in their writings and art.

The humanistic movement was not without its controversies. It faced opposition from those who believed in maintaining the traditional authority of the Church. Nevertheless, the humanistic spirit continued to flourish, influencing various aspects of society, including art, literature, and philosophy.

In conclusion, the Middle Ages were a period of immense transition, marked by the rise of humanism and the challenge to traditional power dynamics. Through the lens of humanism, we can appreciate the importance of individual expression and reasoning, which laid the groundwork for future intellectual advancements.
A reading of Bakhtin's theory lends to the paradigm shown in deconstruction and deconstruction, which is on the basis of deconstruction's own tradition, the deconstruction's own tradition, and the deconstruction's own tradition.

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of extraneous connotations currently surrounding that word. See his Of Grammatology, tr. Gayatri Spivak (Baltimore, Md: Johns Hopkins University Press, 1976).

3 Language is as old as consciousness, language is practical consciousness that exists also for other men, and for that reason alone it really exists for me personally as well.' Karl Marx, The German Ideology, tr. S. Ryazanskaya, in The Marx–Engels Reader, ed. Robert C. Tucker (New York: Norton, 1972), p. 122. [The French translation quoted by Kristeva is less faithful to the German text, although, in the latter part of the sentence, the German word for 'genuine' does modify 'conscioussness': '...auch für mich selbst echt existierende Bewusstsein,' The French version begins 'Le langage est la conscience réelle...']

4 I shall refer to only a few of Bakhtin's notions in so far as they are congruent with the concepts of Ferdinand de Saussure as related to his 'anagrams' (see Jean Starobinski, Les Mots sous les mots, Paris: Gallimard, 1971) and suggest a new approach to literary texts.


6 'Indeed, when structural semantics refers to the linguistic foundations of discourse, it points out that an expanding sequence is recognized as the equivalent of a syntactically simpler communication' and defines 'expansion' as 'one of the most important aspects of the operation of natural languages'. A. J. Greimas, Sémantique structurale (Paris: Larousse, 1966), p. 72. I conceive of the notion of expansion as the theoretical principle authorizing me to study in the structure of genres an exteriorization (an expansion) of structures inherent to language.

7 E. F. Boudé, K i storii vostokorusskix govorov (Towards a History of Russian Dialects) (Kazan: 1869).

8 L. V. Czernia, Vostochno-byshchoe narechnic (The Eastern Loujiks' Dialect) (Petrograd: 1915).

9 V. V. Vinogradov, 'O dialogicheskoj rechi' (On dialogue discourse), in Russkoja rech, 1, p. 1440.

10 V. V. Vinogradov, Poetika (Moscow: Nauka, 1926), p. 33.

11 It seems that what is persistently being called 'interior monologue' is the most indomitable way in which an entire civilization conceives itself as identity, as organized chaos and finally, as transcendence. Yet this 'monologue' probably exists only in texts that pretend to reconstitute the so-called physical reality of 'verbal flux'. Western man's state of 'interiority' is thus a limited literary effect (confessional form, continuous psychological speech, automatic writing). In a way then, Freud's 'Copernican' revolution (the discovery of the split within the subject) put an end to the fiction of an internal voice by positing the fundamental principles governing the subject's radical exteriority in relation to, and within, language.


14 Bakhtin, Problems of Dostoevsky's Poetics, p. 151.

15 I should emphasize that introducing notions of set theory into considerations on poetic language has only metaphorical value. It is legitimate to do so because one can draw an analogy between the Aristotelian logic/poetic logic relationship on the one hand, and the quantifiable/infinite relationship on the other.

16 See Luce Irigaray, 'Cahiers pour l'Analyse', in Women...'

17 I should like to stress the concept of identity, also Aristotelian, when scientific or theological search for meditations of them, in order to components of form.

18 It was perhaps this language that the novel itself of surfaces that inner the novel cannot be within the controlling these surfaces are located, in Vopros. more than the linked to it be to constrain him.

19 This point of view is sur le roman (Thouges des Romans' (Thouges, series B, 35 (1935), MIT Press, 1971), An interesting paper by Wayne Booth's The His ideas concern investigations into the relationship between such a mode shown as the two are equal.

20 Hayakawa, What is Meaning and Meaning, in Our World (New York in China, vol. II (Chicago, 1966), which includes Bremond, Umberto and Todorov and Germaine.

Translated by

I should like to stress the ambiguous role of Western individualism. Involving the concept of identity, it is linked to the substantialist, causal and atomist thought of Aristotelian Greece and has strengthened throughout centuries this activist, scientific or theological aspect of Western culture. On the other hand, since it is founded on the principle of a difference between the ‘self’ and the ‘world’, it prompts a search for mediation between the two terms, or for stratifications within each of them, in order to allow the possibility of a correlative logic based on the very components of formal logic.

It was perhaps this phenomenon that Bakhtin had in mind when he wrote, ‘The language of the novel can be located neither on a surface nor on a line. It is a system of surfaces that intersect. The author as creator of everything having to do with the novel cannot be located on any of these linguistic surfaces. Rather, he resides within the controlling centre constituted by the intersection of the surfaces. All these surfaces are located at varying distances from that authorial centre’ (‘Slovato romané’, in *Voprosy literatury*, 8 (1965), pp. 84–90). Actually, the writer is nothing more than the linking of these centres. Attributing a single centre to him would be to constrain him within a monological, theological position.


An interesting perspective on the concept of the novel as dialogue is provided by Wayne Booth’s *The Rhetoric of Fiction* (Chicago: University of Chicago Press, 1961). His ideas concerning the reliable and unreliable writer parallel some of Bakhtin’s investigations into dialogism in the novel, although they do not posit any specific relationship between novelistic ‘illusionism’ and linguistic symbolism.


See the important collection of studies on narrative structure in *Communications*, 8 (1966), which includes contributions by Roland Barthes, A. J. Greimas, Claude Bremond, Umberto Eco, Jules Gatti, Violette Morin, Christian Metz, Tzvetan Todorov and Gérard Genette.

Translated by Alice Jardine, Thomas Gora and Léon S. Roudies