

Dialogue in Lotman and Bakhtin: Implications for Foreign Language Education

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Abstract—Dialogue, based on Yuri (Juri) Lotman’s perspective, is an ontological characteristic of the semiosphere and the basis for semiosis in cultural semiotics; however, for Mikhail Bakhtin, it is a feature of language and communication. The notion of dialogue is fundamental to both of them. The current study attempts to explore the similarities and differences between Lotman’s and Bakhtin’s dialogues and has pedagogical implications for foreign language education. According to our findings, ‘I–She/he’ and ‘I–I’ communication channels exist both in Lotman’s and Bakhtin’s dialogues, and their dialogues are in the semiosphere. Bakhtin’s dialogue focuses on language, context, time, monologue, polyphony, heteroglossia, external mechanism, and humans, but Lotman’s dialogue centers on culture, text, space, multilingualism, internal mechanism, humans, and non-humans. Finally, this paper provides references for linguists in foreign language education and semioticians, and it is aimed to benefit college students taking foreign language education.

Index Terms—dialogue, foreign language education, intersubjective, semiotics, semiosphere

I. INTRODUCTION

Dialogue is fundamental and significant to Yuri Lotman (1922–1993) and Mikhail Bakhtin (1895–1975), but there are some differences between them. Lotman (1990) regards dialogue as the basic meaning-making mechanism in the semiosphere, which is the elementary unit of semiosis in Lotman’s holistic theory of culture; Bakhtin sees dialogue as a word, discourse, language, or culture. However, for Lotman, dialogue is an ontological characteristic of the semiosphere and the basis for semiosis in cultural semiotics. In other words, the external semiosphere is no dialogue. The semiosphere is the semiotic space of semiotic systems and the basic unit of semiosis (Lotman, 1990). For Bakhtin, however, dialogue is a feature of language and communication. Everyday speech is a dialogue because it involves words and voices; different festivals in Eastern and Western countries are dialogues, since they involve different languages. There are scholarly comparisons of Bakhtin’s and Lotman’s dialogues (Bonafin, 1997; Danow, 1986; Oliver, 2016), but none is comprehensive. Many foreign language (FL) scholars have related dialogue to FL education: Fan and Wang (2016) analyzed dialogue in a monologue on college English teaching; Han and Wang (2021) investigated the correlation between Chinese EFL teachers’ self-efficacy and reflection from a psychological perspective; and Wang et al. (2022) explored love pedagogy in second-language education. However, these studies do not mention the implications of dialogue for FL education: thus, this paper is aimed at filling this research gap. Through a comparative study of dialogue in Lotman and Bakhtin, this article explores similarities and differences and suggests pedagogical implications for FL education. The significance of this paper is that it combines semiotics with FL education, constructs an intersubjective foreign language teaching model (IFLTM), and improves the FL quality of FL teachers and college students. It is aimed to be a useful source of reference for semioticians, as well as for linguists and college students in FL education.

II. LOTMAN’S DIALOGUE AND THE SEMIOSPHERE

Lotman was a prominent philosopher and culturologist of the Tartu–Moscow school. The following key concepts of his dialogue—organizing principles of the semiosphere, the properties of dialogue as an ontological characteristic, two communication models, and the five stages of dialogue—can help one understand his dialogue clearly.

A. Organizing Principles of the Semiosphere

The *semiosphere* was proposed by Yuri Lotman in cultural semiotics in 1984, and it is similar to Vladimir Vernadsky’s biological concept of the biosphere, including living organisms and their environment (Kotov & Kull,

2011). However, Lotman (1999) defines the semiosphere as the semiotic space necessary for semiotic systems, not the sum of different semiotic systems immersed in it. It is the precondition of semiosis, because signs do not exist external semiosphere.

The dialogue follows the semiosphere's organizing principles and can be reduced to three points:

(1) The center and periphery coexist in the asymmetric semiosphere. No matter how asymmetrical the internal space of a semiosphere is, it is a unity like in the Chinese 'He' culture, which appeared in *The Analects of Confucius* and *Lao Tseu*. Various sign systems in the semiosphere communicate with each other directly and indirectly, because no sign system is isolated (Uspenskij, 2013). For example, the Chinese character system is not only related to Chinese culture, but also related to other FLs. If the semiosphere is a large circle, various small shapes (sign systems) are contained in it. Owing to heterogeneity and asymmetry, these various shapes include the center and periphery. The center is a well-developed and organized language, while the peripheral space is a non-developed and amorphous language. For example, English as the most developed and organized language is at the center, while Chinglish as a non-developed amorphous language is at the periphery.

(2) Boundaries and the binarism of external and internal spaces exist in the semiosphere. The boundary divides the semiosphere into internal and external space, which is 'one of the primary mechanisms of semiotic individuation and can be defined as the out limit of a first-person form' (Lotman, 1990, p. 131). Its external boundaries separate the semiosphere from the external environment, and its internal boundaries divide it into various conflicting sign systems (Kotov & Kull, 2011). Signs are positive at the internal and external boundaries (Lotman, 1999), therefore, the internal and external boundaries of the semiosphere are dynamic. Since at least two different sign systems exist because of the boundary, the semiosphere and its external environment are binary (Kotov & Kull, 2011).

The internal space is described as 'our culture', and is regarded as the safe, organized system, whereas the external space is 'their culture', and is considered dangerous, messy, and unfriendly. Every culture begins with this division, and the manner of this cultural division depends on its type. All those binary divisions are related to social, national, and religious backgrounds. 'The actual division is one of the human cultural universals' (Lotman, 1990, p. 131).

(3) In addition to asymmetry and boundary, heterogeneity is an essential characteristic of the semiosphere. Because of different hierarchies communicating and conflicting, the semiosphere is heterogeneous (Kotov & Kull, 2011; Lotman, 1999) and forms asymmetrical sign subsystems. Asymmetry is the precondition of intersubjective dialogue. In the semiotic space, there are diverse signs at different levels, making the semiosphere heterogeneous. 'Various languages in the semiotic space relate to each other. Heterogeneity is determined by various elements and functions' (Lotman, 1990, p. 125). Because of its heterogeneity, the semiosphere undergoes dynamic development.

In short, there are some organizing principles relevant to each other in the semiosphere. Further, the binary principles exist in the semiotic space, including center-periphery, internal-external, symmetry-asymmetry, and heterogeneous-homogeneous.

B. *The Properties of Dialogue as an Ontological Characteristic*

Dialogue is an ontological character of the semiosphere, reflecting the way people are constituted as humans (Volkova, 2019). He considers that communication makes meaning significant. In other words, dialogue makes language useful. The subsystems of the semiosphere are interrelated, and every subsystem is a participant in communication (Lotman, 2005). In addition, the dialogic situation precedes both real dialogue and language (Lotman, 1990). Dialogue cannot be separated from dynamics due to interrelated structures.

There are some properties in a dialogue. First, two similar yet different parties are in the same dialogue. All dialogues start with different senders and receivers. However, the addresser is the same as the addressee by chance. Second, the addresser and addressee mutually transmit their messages in a dialogue. Third, all the elements from a strange language in the text to be translated, since this text has to form a unified text from a third opinion. Otherwise, any dialogue is impossible (Lotman, 1999).

The possibility of dialogue depends on some prerequisites: (1) The elements must be homogenous and heterogenous (Lotman, 1999). (2) While dialogic similarities between the addresser and addressee must be increased to facilitate understanding, on the contrary, differences between the addresser and addressee must be maximized to increase the value of the communication (Lotman & Grishakova, 2009). The tension between the two tendencies is a prerequisite for dialogue, because if homogeneity wins, the dialogue becomes trivial, whereas if the heterogeneity wins, the dialogue collapses.

C. *Two Communication Models in Cultural Mechanism*

There are intangible relations between language communication and culture. Lotman's cultural semiotics was borrowed from Roman Jakobson's basic model illustrated in Figure 1. A speech event about culture includes six elements related to language communication: The addresser and addressee form two of these, while the other four elements are context, contact, message, and code. The links among the six elements are illustrated in Figure 1.

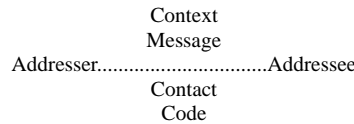


Figure 1. Six Elements of a Speech Event (Lotman, 1990)

In the cultural mechanism, there are at least two communication channels. When the addresser is different from the addressee, ‘I’ and ‘She/he’ are two different subjects in the ‘I-She/he’ channel. However, ‘I’ is the sender of the information, while ‘She/he’ is the receiver. This means that ‘I’ have known a message, and ‘She/he’ has not known before communicating. The communication model includes not a single direction, but two directions, because the receiver can also be a sender. In addition to the ‘I-She/he’ communication model, there is an ‘I-I’ model in which the addresser and addressee are the same, as illustrated in Figure 2. There are some differences between these two communication models. The ‘I-She/he’ system emphasizes space, while the ‘I-I’ system emphasizes time (Zhang & Yu, 2022). Further, while the subjects may change, the information is constant in the ‘I-She/he’ model. However, in the ‘I-I’ system, the subjects remain the same, but because of the reconstructed information, new meaning is created. This type of communication is illustrated in Figure 2 (Lotman, 1990).

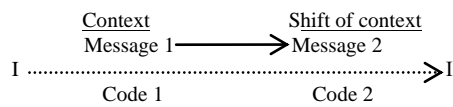


Figure 2. ‘I-I’ Communication Model (Lotman, 1990)

Overall, a culture includes various addressers and addressees, and whether or not the addresser is the same as the addressee depends on the context. If one regards a culture as a whole, the messages are transmitted by the ‘I-I’ model (Zhang & Yu, 2022). From this perspective, human culture is a vast example of auto-communication, where two communication channels simultaneously transmit signs.

D. Communication Process in the Semiosphere

The communication process in the semiosphere includes five phases, as illustrated in Figure 3. (1) Contact: Text 1 and Text 2 differ from external texts in the same semiosphere. The addresser A first sends messages (Text 1) through the boundary and then contacts addressee B through the boundary. (2) Selection: Text 1 and Text 2 will reconstruct each other through translating, adapting, and imitating in the second stage. In the first stage, A and B tend to accept new traditions, but in the second stage, they are inclined to restore old traditions. (3) Internalization: During the third stage, B tries to receive A, and A finds its way to integrate itself into B. (4) Integration: In the fourth stage, the text from Umwelt 1 (addresser) is highly integrated into Umwelt 2 (addressee), which itself continuously produces new texts. (5) Transmission: In the last stage, B dominates the center of the semiosphere, while A occupies the periphery. Now the center begins to transmit new texts constantly to other peripheries of the semiosphere (Lotman, 1990).

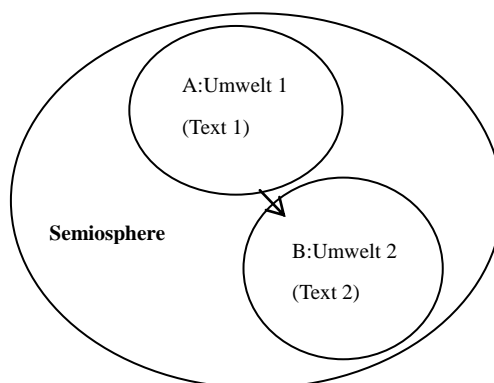


Figure 3. Communication in the Semiosphere

Altogether, the communication process has five stages. Both the sender’s and receiver’s internal structures will change and start to generate new texts as they receive the message. The last stage (transmission) is not the real end of the communication, and it is the first stage (contact) in another communication in the semiosphere. However, Figure 3 presents a simplified situation, since texts move endlessly in all directions and communications occur between different semiospheres simultaneously.

III. BAKHTIN’S DIALOGISM AND DIALOGUE

Mikhail Bakhtin, born near Moscow in 1895, was an important Russian thinker in the field of human sciences and

literature. His dialogism, dialogue, monologue, polyphony, heteroglossia, and carnival have influenced literature and education profoundly.

A. *Dialogism*

According to Bakhtin (1981), the world is dialogic. Bakhtin's dialogism, as a result of constant communication, is relative to heteroglossia, where everything has a meaning. Bakhtin (1984) put dialogism into various phenomena. For example, both consciousness and ideas are dialogic, since humans communicate with their own minds and others' voices. In other words, the world as a whole is dialogic because of subsystems merging in an open dialogue.

Dialogism involves taking the other seriously and respecting the other's autonomy (Bakhtin, 1984). In essence, communicating in dialogism means respecting each other and communicating equally. An 'essential marker of the utterance is its quality of being directed to someone, its addressivity' (Bakhtin, 1986, p. 95), since each dialogue looks forward to a future answer. When an addresser speaks, they anticipate the response they want. For Bakhtin, 'addressivity' as an important characteristic of utterances is the soul of dialogue.

In addition, Bakhtin proposed dialogism as a theoretical framework to discuss literary works such as novels. In 'Discourse in the Novel', Bakhtin discusses dialogism, which includes the various meanings existing in texts. He proposes the idea of challenging 'authority'. Social science researchers use dialogism to explore human communication, including in education (Bakhtin, 1981).

B. *Dialogue and Monologue*

Dialogue is a central concept in Bakhtin's theory. He regarded dialogue as a word, discourse, language, or culture (Bakhtin, 1981). He further discussed external dialogues between an addresser and an addressee from the internal dialogue of an earlier and a later subject. In comparison, Lotman distinguished dialogue from spatial and temporal aspects (Bakhtin, 1981). Bakhtinian scholar Morris (1994) maintains that the notion of dialogue is the basic trope in Bakhtin's thought. Morris argues that utterances are always complex ways of responding to other utterances, which means that dialogue is an attitude or orientation towards communication. Taking this stance, one tends to think that the meanings in a given context can be reconstructed by an addresser and an addressee.

Dialogic relations affect dialogue. Specifically, semantic relations between complete discourses impact the dialogue between subjects and objects. They are also broader than relations between subjects and objects in face-to-face dialogue. Two discourses are relative in dialogue if there is semantic similarity and difference in space and time (Bakhtin, 1986), for example, communication in the metaverse. Any two related utterances on semantic relations merge in a dialogue, which is set when two discourses with the same referential object meet in the same context (Bakhtin, 1984). In other words, dialogic relations are more extensive than speech (Bakhtin, 1986), and they are the determinant elements of dialogue. Dialogic relations are the relations of logic, discourse, language, and semiotics between the addresser and addressee. According to Bakhtin (1986), new knowledge is created through communication not just in humans, but also in nonhuman texts and animal movements.

Dialogic relations have three properties. (1) Being broader than logical and linguistic relations, dialogic relations cannot be simply reduced to conflict or debate (Bakhtin, 1986). (2) Dialogic relations may exist at the word, discourse, and language levels. They can also permeate the words inside discourses: A word is dialogic if it is noticed as a sign of others' utterance discourse. Thus dialogic relations are possible between language styles such as poetry and prose (Bakhtin, 1984). (3) Dialogic relations are possible between different semiotic phenomena, such as figure and symbol relations. However, they are impossible between logical quantities or elements of a language, since the latter exist between utterances and every utterance is a unit of speech communication, not a unit of language (Bakhtin, 1986).

Compared with dialogue, Bakhtin's monologue refers to 'any discourse that seeks to deny the dialogic nature of existence. Such discourse is typical of authoritarian regimes' (Morris, 1994, p. 247). In essence, a monologue is an isolated utterance that does not respond to listeners (Fan & Wang, 2016). It has a fixed and unified meaning, which refers to a rejection of verbal interaction and is not open to change and plurality (Bakhtin, 1984). Simply, from a monologic view of communication, one can only reckon or restate monologue instead of recreating it.

Dialogue involves at least two ideas, but monologue involves only one idea and cannot accept other ideas. A monologue is a kind of dialogue, entailing communication between the self and the self (Fan & Wang, 2016). An authoritative discourse denying any other discourse is an example of a monologue. An authoritative discourse does not assimilate other ideas. Rather, as the hegemonic truth, it needs the addressees' complete obedience. Thus, an authoritative discourse lacks equality in identity and respect for others.

Overall, dialogic relations with three properties affect dialogue with two ideas. The primacy of the response proves the occurrence a dialogue. Only equality, respect, and freedom in dialogue can prevent discourse hegemony. Compared with dialogue, a monologue features speaking without a response. Thus, dialogue can permeate monologue and non-dialogue.

C. *Polyphony and Heteroglossia*

There are some relations between Bakhtin's dialogism and polyphony. Bakhtin's polyphony is one part of his dialogism and takes a central place in the meaning making of dialogue (Bakhtin, 1984). It is a texture in which two or more different melodies or themes with equal identities are played or sung simultaneously in independent voices with

different values (Bakhtin, 1984). Polyphony is more popular among musicians than among scholars. For example, the combined effect of polyphony appearing in a piano is created by the combined effect of two or more keyboards.

The polyphony discourse proposed by Bakhtin is different from polyphony in music, since it includes not only harmony, but also conflict between two voices. For example, a political discourse in the news may feature two conflicting ideas proposed by different parties. For Bakhtin, plural voices are essential in conflict, because they can create information gaps between an addresser and an addressee. Otherwise, lack of information gaps in communication will lead to a monologue.

Contrasted with a single monologue, heteroglossia is relative to dialogue. Heteroglossia is not simply multiple polyphony, but a critical attitude to language life. Bakhtin uses the idea to discuss the heterogeneity of texts, showing that texts display multiple social voices and thus embody multiple interrelationships. Dialogue refers to reciprocal responsiveness and continuous verbal interaction. In dialogue, meanings are open to change and are plural. Thus, dialogue is typically related to heteroglossia, a coexistence of multiple voices.

Overall, there are some relationships among monologue, polyphony, and heteroglossia based on dialogue. A monologue has only one stable and unified voice; polyphony has two different voices; and heteroglossia has more than two voices. The voices are either harmonious or conflicted in polyphony and heteroglossia, depending on the context (Morris, 1994).

D. Bakhtin's Carnival and Socratic Dialogue

In his *Problems of Dostoevsky's Poetics* (1929), Bakhtin, based on dialogue, proposes 'carnival' as a literary term rooted in Western folk culture. For Bakhtin (1984), carnival is the ideal status of dialogue. The characteristics of carnival are equality and freedom. Carnival, using exaggerated and humorous language, is people's best yearning for the world (utopia), so people can achieve freedom from religious bondage and become close to each other. After the carnival, the atmosphere is quiet and normal as before, just as every stage is occupied by quieter ballads after the loudest rock band. Thus, carnival makes everyone happy, free, and equal, and there is no caste system with fear and rigidity.

Bakhtin (1984) emphasized that Socratic dialogue was based on folk carnival. He discussed Socratic dialogue in the *Problems of Dostoevsky's Poetics*. Socrates' dialogues are real conversations in Plato's descriptions, and Bakhtin recognizes the merit in Plato's individuation of the arguments through narrative dialogues. In Socratic dialogue, the idea relates to Socrates and other participants. The examination of dialogic ideas is also the examination of the persons who represent it (Bakhtin, 1984).

Dialogue is at the core of both Bakhtin and Socrates. However, there are a few differences between them in the context of education. In Socrates' dialogue, according to a concept or topic, Socrates often asks a question, guides students to articulate their views, and points out the contradictions, thus helping students gradually approach the truth or the universal definition. In short, dialectics is used in Socratic dialogue to assure the truth (Jiang & Wu, 2021). Contrarily, Bakhtin's carnival is based on dialogical principles, which can lead to a senseless catechism in education. Therefore, Socratic dialogue is significant, but senseless as well. Every teacher should avoid meaningless dialogue.

Altogether, the monologic world is authoritative, serious, and hierarchical obliterating dialogue and polyphony, and the people are not happy, equal, or free. On the contrary, in a world of polyphony and heteroglossia, everyone is happy, equal, and free, and people respect each other based on dialogue. However, no authoritative or institutional situation exists in the carnival world, which is only a utopia.

IV. A COMPARISON OF LOTMAN'S AND BAKHTIN'S DIALOGUES

Lotman's and Bakhtin's dialogues share some similarities, but differ in other aspects. They share common features such as two communication channels in the semiosphere with the same organizing principles and communication process, referring to Julia Kristeva's intertextuality, and exploration of pluralism. However, the differences outnumber the similarities. While Bakhtin's dialogue focuses on language, context, time, monologue, polyphony, heteroglossia, external mechanism, and humans, Lotman's dialogue centres on culture, text, space, multilingualism, internal mechanism, humans, and non-humans..

A. Similarities

Communication occurs in at least two different ways ('I-She/he' and 'I-I') in both Lotman's and Bakhtin's dialogues. The most typical is the 'I-She/he' channel, in which 'I' is the message sender and 'She/he' is the receiver. In this case, it is assumed that before communication, 'I' have known some messages and 'She/he' has not. While the 'I-I' channel is popular, the 'I-She/he' channel is the predominant mode of transmission of language and culture, occurring more frequently than the 'I-I' channel. For example, at Chulalongkorn University, Chinese and other countries' international students communicate using the 'I-She/he' channel, while Chinese international students communicate with themselves using the 'I-I' channel. Though the two channels are different, they both belong to communication.

In the 'I-She/he' channel, the sender and receiver of the model are variables, while the information is invariable. In simple terms, the message in the communication is constant, while the bearer of the message may change (Lotman, 1990). However, the author disagrees with Lotman's assertion that the code and message are not invariable, because of

differences in the accumulation of knowledge and culture through communication. In the ‘I–I’ channel, the sender and receiver remain the same, but the message is re-coded. The original information acquires features of the new information.

Lotman’s and Bakhtin’s dialogues are in the semiosphere with the same organizing principles and communication process, since the external semiosphere there has no meaning (Lotman, 1990). In the semiosphere, dialogue as an approach makes the addresser and addressee know each other’s experiences and culture and potentially leads them to a new understanding. Although the focus is different, dialogue in culture occupies the same research space in Lotman’s dialogue and Bakhtin’s post-dialogue. The dialogue between them is ‘the dialogue in the dialogue’, and it is only a special part of a dialogue chain.

In addition, both Lotman’s and Bakhtin’s dialogues refer to text relative to Julia Kristeva’s intertextuality (textual interaction within the text) in the late 1960s. Lotman and Bakhtin regard text as an endless system of texts, not an isolated text. They see the text as a spatiotemporal organism within which a continuous exchange of speech acts occurs (Bakhtin, 1986). For example, literature of the past and future texts communicate in a special context. Bakhtin’s theory of dialogism contributes to intertextuality, and Kristeva assimilates, transforms, and transcends it, while Lotman’s cultural semiotics is relative to intertextuality.

Lotman’s and Bakhtin’s dialogues both explore pluralism, but neither can surpass dualism. For instance, Lotman uses the binaries of I–She/he, centre–periphery, internal–external, and symmetry–asymmetry, while Bakhtin uses the monologue–dialogue and author–reader dualities. Thus, boundaries exist in Lotman’s and Bakhtin’s dualism. With the help of these boundaries, the semiotic space relates with the non-semiotic space, and the system of internal semiotic space communicates and transforms.

B. Differences

The dialogues of Lotman and Bakhtin have more differences than similarities. These differences are illustrated in Table 1. Bakhtin’s dialogue focuses on language, context, time, monologue, polyphony, heteroglossia, external mechanism, and humans. However, Lotman’s dialogue centers on culture, text, space, multilingualism, internal mechanism, humans, and non-humans.

TABLE 1
DIFFERENCES BETWEEN BAKHTIN’S AND LOTMAN’S DIALOGUES

Bakhtin’s Dialogue	Lotman’s Dialogue
Language	Culture
Context	Text
Time	Space
Monologue, Polyphony, Heteroglossia	Multilingualism
External Mechanism	Internal Mechanism
Human	Human and Non-human

Both Lotman’s and Bakhtin’s dialogues have two communicative channels each, but their focuses differ. Bakhtin’s dialogue centers on natural language as the *primary modelling system*. However, Lotman’s dialogue, focused on the *secondary modelling system* (culture), is modeled using the primary modelling system (Yu, 2023). Nevertheless, Lotman’s and Bakhtin’s dialogues both display some relations between language and culture. For example, language and culture could be integrated into a FL class. Given the integral relationship between language and culture, cultural elements should be taught in foreign language teaching (FLT) classes, especially to represent cultural values and elements as an integral part of the FL curriculum (Sun & Kwon, 2020; Wang & Hemchua, 2022), because cultural knowledge is an essential factor in preventing misunderstanding in FL class.

Compared with Lotman’s dialogue that focuses on text, Bakhtin’s dialogue emphasizes context. According to Lotman’s dialogue, the text inexhaustibly reorganizes itself between ‘I’ and the ‘others’ as a collective intellect, a thinking organization in a continuous internal and external dialogue, and creates not only new meanings in different contexts, but also a cultural memory. Without this function, no human history can exist (Lotman, 1990). For example, the *Journey to the West* (one of the four great classical novels of China) is not just a novel by Wu Chengen, but also feeds new understandings and memories due to the different interpretations of the work, and there is a new culture outside the text. Further, for Lotman, the text is the cue for thought from semiotics to the semiosphere (semiotics–text–culture–semiosphere). However, for Bakhtin, the accumulation of knowledge, rather than cultural memories, is essential for dialogue. If there is no accumulation of knowledge, the dialogue cannot proceed. In Bakhtin’s view, dialogue’s meaning is open because of endless interpretation, and the meaning depends on different contexts.

There is no first sentence, last sentence, or boundary from the perspective of context, and the sentence acquires rebirth in a new context (Bakhtin, 1998).

Lotman's dialogue is broader than Bakhtin's dialogue from the perspectives of text and context. For instance, Bakhtin's dialogue is mainly closed in literary text and does not include dialogical communication with non-human entities such as 'wind, rain, thunder and light'. Bakhtin (1986) states that 'no natural phenomena have meaning, only signs have meaning'. In another example, there is no dialogue between humans and machines because machines cannot have dialogic relations. Nevertheless, Bakhtin ignores the fact that humans and computers can transfer messages that carry meaning. In contrast, Lotman's dialogue also includes communication among plants, animals, and the environment, which Bakhtin's dialogue neglects (Table 1).

As mentioned earlier, Bakhtin's dialogue focuses on language and context, while Lotman's dialogue focuses on culture and text. In addition, the former spotlights time, monologue, polyphony, heteroglossia, and external mechanism. By contrast, Lotman's dialogue focuses on space, multilingualism, and internal mechanism (Table 1). Bakhtin's dialogue cannot be perfect, as it contains dilemmas. For example, *Marxism and the Philosophy of Language* mirrors Bakhtin's strong subjectivity and hierarchy. Indeed, Bakhtin (1998) emphasized that 'the sign is an arena for class struggle'. Lotman's dialogue includes the basic mechanisms of generating meaning in the semiosphere. If the semiosphere is reconstructed based on Bakhtinian dialogue, the new model would be narrower in scope than in Lotman's original conception, because Bakhtin concentrates on language and context, whereas Lotman focuses on culture and text. Essentially, the scope of language is narrower than that of culture, and the scope of context is narrower than that of text.

V. PEDAGOGICAL IMPLICATIONS FOR FOREIGN LANGUAGE EDUCATION IN AT UNIVERSITY

There cannot be communication and true education without dialogue (Freire, 1972). Both Lotman's and Bakhtin's dialogues resonate with pedagogical implications for FL education at university. This section presents the pedagogical implications for FL education based on three aspects.

A. Foreign Language Teaching as a Conflicted Self: From Monologue to Dialogue

Cultural pluralism is one of the hallmarks of contemporary international universities, which acquire pluralistic characteristics in FLT. FLT has undergone radical changes in moral values due to the impact of pluralism, and FL teachers have to pay attention to different cultures in the textbook (Wang & Hemchua, 2022). For example, different religions have different customs, and thus the textbooks show Muslims as wearing turbans. FL teachers should guide students in treating religion objectively in a multicultural global vision, since different religions exist together in a university. Teachers believe that an open culture is important in an international university. According to Fu and Wang (2022), FL teachers should pay attention to multilingualism and multiculturalism, especially among international college students. The cultivation of an intersubjective dialogue between the teacher and the students involves trust, respect, and equality (Hadjoannou, 2007). FL teachers should teach students not only cultural theory, but also practices, especially those of plural cultures (Eugenijus, 2022). For instance, in summer camps, the different cultures in the 'Belt and Road' countries could be discussed in groups and appreciated.

FLT needs high-quality dialogue. Bakhtin's dialogue does not propose a high-quality concept, but it respects uniqueness, peculiarity, and creativeness, implying an appeal of high quality. A teacher's dialogue that discusses quantity but ignores quality might turn into forms of pseudo-dialogue and pan-dialogue (Fan & Wang, 2016). Therefore, quality is a key element of dialogue in class. Dialogue in teaching should be aimed to help students change from passiveness to activeness and from dependence to independence, besides developing their critical and creative thinking and communication skills (Gunnlaugson & Moore, 2009). In cases of absolute and self-isolated subjectivity, the dialectic method should be used. Dialectic is 'the abstract product of dialogue' (Bakhtin, 1984, p. 293). In other words, avoiding teaching hegemony (teacher-centred and text-centred) that leads to inefficient dialogue. In addition, 'laughing' could be a method to improve the teaching quality. Students' spontaneous laughter is regarded as an example of Bakhtin's carnival. Therefore, an FL teacher should consider students' reconstructions or responses as a precondition in the dialogue. In other words, high-quality dialogue in a class involves four sets of factors: (1) listen, respect, and equal; (2) open acceptance, understanding, and sharing; (3) pluralism and symbiosis; and (4) creation. The relations among the four factors include line and multiple causations. Figure 4 illustrates that the teacher and students should possess independent voices, listen to other's voices, and reach heteroglossia resonance. Compatibility among different voices is a marker of a free and democratic classroom.

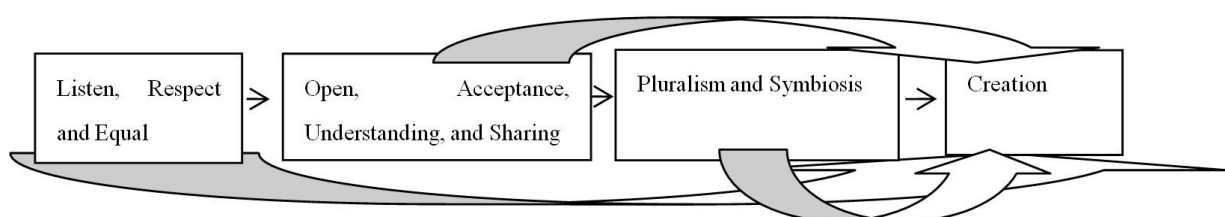


Figure 4. High-Quality Dialogue in Class

Capturing students' attention, for instance, through discussing social focus topics in seminars and incorporating roleplay, is essential to teaching. An FL teacher who completely absorbs monologue would fail to attract students' attention. Even worse, teachers may communicate with imaginary students who have the same knowledge background as themselves. FL teachers who want to communicate successfully with students about a text should enlighten students on the context, since the same word may have quite different meanings in the same context, let alone a different context. In addition, an appropriate tone can be used to attract students, as the intonation of FL teachers influences their teaching. A teacher should use the second tone more and the fourth tone less, because the second tone is inquiring (dialogue), whereas the fourth tone is mandatory (monologue), although the same word uttered twice in the same tone too may have different meanings in the same context. Further, FL teachers should respond to students with empathy, since 'every act of understanding is a response' (Voloshinov, 1986, p. 102). It is not easy for teachers to know the students' inner orientation and stimulate their inner aspirations. Therefore, teachers must attempt to know every student's interests before class.

It is necessary for FL teachers to design teaching planning (invisible dialogue) considering students' knowledge level and to predict class situations. They should adjust their teaching planning to students' responses to the actual teaching and reflect on the teaching after class (Fan & Wang, 2016). Invisible knowledge and culture boundaries exist between FL teachers and students. Teachers must know these boundaries well and break through it before class. They have to position themselves as learners, thus crossing the knowledge and culture boundaries, identifying their students' requirements, and finding proper ways to communicate with students in class (Fan & Wang, 2016). However, the boundary between teaching and learning is not apparent, because FL teachers and students can learn from each other. Solely knowing the knowledge and culture boundaries well is not enough: Teaching reflection is indispensable, and it is also an 'I-I' communication channel for teachers (implicit dialogue). Teaching reflection includes continuous self-evaluation and improvement that is flexible and precise (Juan, 2020). It is one of the main elements in bridging the gap between theory and practice for FL teachers, and reflections can be improved through discussions, journaling, case-based instruction, and critical incident analysis (Farrell & Kennedy, 2019; Han & Wang, 2021).

B. Foreign Language Learning as Understanding in Dialogue

Despite their differences on dialogue, both Lotman and Bakhtin held that learning involves profound dialogue. Dialogic learning resonates along the learning boundaries of FL education at university. Inside the boundary lies critical and creative thinking and reflection through the 'I-I' communication channel, while outside the boundary learning is dead, left unheard, unrecognized, and unremembered. Further, another boundary exists between FL learning and the learning of other subjects, but this can be broken. When foreign languages and other subjects facilitate and integrate mutually, it will form new liberal arts (Juan, 2020; Tian & Hemchua, 2023). Except boundary learning of new liberal arts, college students should reflect on learning (an 'I-I' communication channel), consider their learning methods and learning efficiency, and find a way to perfect learning.

The prerequisite of dialogue is understanding (Fan & Wang, 2016). Understanding Bakhtin's dialogue is beneficial not only to teachers but also to students. If students only understand but do not respond to the dialogue, however, FL teachers might misunderstand their real requirements. In contrast, response without understanding leads to ineffective dialogue in learning. Thus, both active understanding and response are important in learning. If an FL teacher only engages in monologue, their students' response will be passive understanding. Students' active understanding is based on assimilation of the heteroglossia of a word into their knowledge system (Bakhtin, 1981). Students should critically think about what teachers say, try to understand it, and offer a creative response.

There are some differences between active and passive understanding in learning. Through passive understanding, a student explores 'an utterance's neutral signification and not its actual meaning' (Bakhtin, 1981, p. 281), whereas active understanding illuminates the real meaning of an utterance. Thus, while passive understanding uncovers only the facial meaning, active understanding reveals the deep meaning, which indicates a boundary between facial meaning and deep meaning. College students attain deep meaning when they break through the boundary. Learning thus involves actively responding to multiple ideas (heteroglossia), critically receiving knowledge, and creatively applying it.

C. Constructing an Inter-Subjective Foreign Language Teaching Model

An IFLTM is a pluralistic and dynamic model, dominated by teachers who participate together in multiple subjects (Cai, 2022). Intersubjectivity in learning theory and didactics is often limited to a definition that refers to shared mental understanding (Matusov, 1996; Zhang & Yu, 2022). In other words, intersubjectivity means two mutually equal subjects (polyphony and heteroglossia imply equality) who respect, interact with, listen to, understand, and trust each other and reach a consensus (Fan & Wang, 2016; Wang et al., 2022). Both sides are good at communicating, negotiating, discussing, and exchanging information with each other to satisfactorily seed the truth of education, commonly analysing the mystery of education. Therefore, construction of an IFLTM would fundamentally solve the problem of FLT. An FL teacher in an IFLTM is the most essential factor in constructing an FL dialogue. The dialogue and monologue depend on FLT design.

There are various elements in IFLTM. Anis (2019) points out several aspects, such as allowing the space for free discussion, allowing reflection, allowing different perspectives, and promoting equal treatment of everyone's ideas. Different from the normal teaching model, an IFLTM is an academic avenue for teachers and students to freely express

their thoughts and justifications. It is an expression of appreciation given equally to all learners to discuss any question harmoniously and intellectually (Zhang & Yu, 2022). The pedagogy of love is an efficient way to construct IFLT. The main purpose of love in intersubjective FLT is to establish a context oriented toward students' and teachers' emotions, care, respect, self-decentralization, and shift of thinking from the self to others (Wang et al., 2022). In an IFLT, teachers and students can understand others' religious beliefs, gain intercultural awareness, and reach a degree of acceptance of some taboo terms. Undeniable, however, is that IFLT is time-consuming, for creating learners who can critically enquire and respond is not an easy task.

Intersubjective dialogue in FL education is a communication process involving interaction between the teacher and the student. It strengthens mutual trust, helps the student feel respected, and facilitates the exchange of thoughts. Intersubjective dialogue is becoming an important educational tool to ensure accurate and adequate communication activities. In this regard, IFLT construction is one of the most important methods of developing higher education, as it offers numerous benefits. For example, the model offers both teachers and college students' equal opportunities to get their voices heard, while also enabling college students to be more actively and deeply engaged in the learning process.

In all, some requirements must be fulfilled for the successful operation of an IFLT. Most importantly, FL teachers and college students must be equal, mutually respected, trusted, and free. The model also emphasizes dialectical treatment of others' views. Thus, FL teachers and students must have a critical vision when discussing.

VI. CONCLUSION

Both similarities and differences exist between Lotman's and Bakhtin's dialogues. The similarities include the existence of two communication channels, a semiosphere with the same organizing principles, a communication process referencing Julia Kristeva's intertextuality, and exploration of pluralism. However, the differences far outnumber the similarities. While Bakhtin's dialogue focuses on language, context, time, monologue, polyphony, heteroglossia, external mechanism, and humans, Lotman's dialogue centres on culture, text, space, multilingualism, internal mechanism, humans, and non-humans. Although their views on dialogue are inconsistent with one another, both Lotman's and Bakhtin's conceptions have pedagogical implications for FL education based on three aspects: FLT as a conflicted self from monologue to dialogue, FL learning as understanding in dialogue, and construction of an IFLT. However, two research limitations exist. First, this study focuses only on pedagogical implications for FL; in future inquiries, scholars may explore lesser known languages such as Thai, Ukrainian, and Serb or apply Lotman's and Bakhtin's dialogue frameworks to international discourse studies, such as the 'Belt and Road' discourse. Second, since this research is based on some English and Chinese data of Lotman and Bakhtin translated from Russian, some bias may have resulted from inaccuracies in translation. In the future, scholars can refer to the original sources for a more accurate understanding of the subject.

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