The Dialogic Imagination

Theoretical Schools and Circles in the Twentieth-Century Humanities

Mikhail Bakhtin

Literature And Spirit

Bakhtin

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Bakhtin and the Classics

Towards a New Material Aesthetics

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The Romantic Manifesto

Rabelais and His World

Philosophical Thought in Russia in the Second Half of the Twentieth Century

Difference, Dialogue, and Development

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Philosophy of Language, Art and Answerability in Mikhail Bakhtin

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The Dialogic Imagination

Hirschkop treats Bakhtin not as a metaphysician or a philosopher for the ages, but as a writer inevitably drawn into the historical conflicts produced by a modernizing and democratizing Europe. "--Jacket.

Theoretical Schools and Circles in the Twentieth-Century Humanities

This comprehensive Handbook presents the major perspectives within philosophy and literary studies on the relations, overlaps and tensions between philosophy and literature. Drawing on recent work in philosophy and literature, literary theory, philosophical aesthetics, literature as philosophy and philosophy as literature, its twenty-nine chapters plus substantial Introduction and Afterword examine the ways in which philosophy and literature depend on each other and interact, while also contrasting with each other in that they necessarily exclude or incorporate each other. This book establishes an enduring framework for structuring the broad themes defining the relations between philosophy and literature and organising the main topics in the field. Key Features

- Structured in five parts addressing philosophy as literature, philosophy of literature, philosophical aesthetics, literary criticism and theory, and main areas of work within philosophy and literature
- An Introduction setting out the main concerns of the field through discussion of the major themes along with the individual topics
- An Afterword looking at the interactions between philosophy and literature through itself enacting philosophical and literary writing while examining the question of how they can be brought together

The Palgrave Handbook of Philosophy and Literature is an essential resource for scholars, researchers and advanced students in philosophy of literature, philosophy as literature, literary theory, literature as philosophy, and the philosophical aesthetics of literature. It is an ideal volume for researchers, advanced students and scholars in philosophy, literary studies, philosophy and literature, cultural studies, classical studies and other related fields.
Mikhail Bakhtin "If Bakhtin is right," Wayne C. Booth has said, "a very great deal of what we western critics have spent our time on is mistaken, or trivial, or both." In Literature and Spirit David Patterson proceeds from the premise that Bakhtin is right. Exploring Bakhtin's notions of spirit, responsibility, and dialogue, Patterson takes his reader from the narrow arena of literary criticism to the larger realm of human living and human loving. True to the spirit of Bakhtin, he draws the Russian into a vibrant dialogue with other thinkers, including Foucault, Berdyaev, Gide, Lacan, Levinas, and Heidegger. But he does not stop there. He engages Bakhtin in his own insightful and unique dialogue, meeting the responsibility and taking the risk summoned by dialogue. Literature and Spirit, therefore, is not a typically cool and detached exercise in academic curiosity. Instead, it is a passionate and penetrating endeavor to respond to literature and spirit as the links in life's attachment to life. The author demonstrates that in deciding something about literature, we decide something about the substance and meaning of our lives. Far from being a question of commentary or explication, he argues, our relation to literature is a matter of spiritual life and death. The reader who comes before a literary text encounters the human voice. And Patterson enables his reader to hear that voice in all its spiritual dimensions. Unique in its questions and in its quest, Literature and Spirit addresses an audience that goes beyond the ordinary academic categories. It appeals not only to students of literature, philosophy, and religion, but to anyone who seeks an understanding of spiritual presence and meaning in life. Through his affirmation of what is dear, Patterson responds to the needful question. And in his response he puts the question to his audience: Where are you? Literature and Spirit thus speaks to those who face the task of answering, "Here I am."

Literature And Spirit The fourteen essays collected in this volume, notwithstanding their diversity of subject matter and approach, share a concern with the contexts to which we need to refer in order to understand not only the origins, but also the potential of Mikhail Bakhtin's thought: contexts both immediate and oblique, personal and impersonal, intellectual and theoretical. Five of the essays are by well-known Russian scholars whose work on Bakhtin has not previously been translated in English; the other nine papers are by established and emerging Bakhtin specialists in North America, the United Kingdom, and Europe.

Mikhail Bakhtin Schools and circles have been a major force in twentieth-century intellectual movements. They fostered circulation of ideas within and between disciplines, thus altering the shape of intellectual inquiry. This volume offers a new perspective on theoretical schools in the humanities, both as generators of conceptual knowledge and as cultural phenomena. The structuralist, semiotic, phenomenological, and hermeneutical schools and circles have had a deep impact on various disciplines ranging from literary studies to philosophy, historiography, and sociology. The volume focuses on a set of loosely interrelated groups, with a strong literary, linguistic, and semiotic component, but extends to the fields of philosophy and history—the interdisciplinary conjunctions arising from a sense of conceptual kinship. It includes chapters on unstudied or less studied groups, such as Tel Aviv School of poetics and semiotics or the research group Poetics and Hermeneutics. The volume presents a significant supplement to the standard historical accounts of literary, critical, and related theory in the twentieth century. It enhances and complicates our understanding of the twentieth-century intellectual and academic history by showing schools and circles in the state of germination, dialogue, controversy, or decline, in their respective historical and institutional settings, while reaching simultaneously beyond those dense settings to the new cultural and ideological situations of the twenty-first century.
Mikhail Bakhtin Philosophical Thought in Russia in the Second Half of the 20th Century is the first book of its kind that offers a systematic overview of an often misrepresented period in Russia's philosophy. Focusing on philosophical ideas produced during the late 1950s—early 1990s, it reconstructs the development of genuine philosophical thought in the Soviet period and introduces those non-dogmatic Russian thinkers who saw in philosophy a means of reforming social and intellectual life. Covering such areas of philosophical inquiry as philosophy of science, philosophical anthropology, the history of philosophy, activity approach as well as communication and dialogue studies, the volume presents and thoroughly discusses central topics and concepts developed by Soviet thinkers in that particular fields. Written by a team of internationally recognized scholars from Russia and abroad, it examines the work of well-known Soviet philosophers (such as Mikhail Bakhtin, Evald Ilyenkov and Merab Mamardashvili) as well as those important figures (such as Vladimir Bibler, Alexander Zinoviev, Yury Lotman, Georgy Shchedrovitsky, Genrich Batishchev, Sergey Rubinstein, and others) who have often been overlooked. By introducing and examining original philosophical ideas that evolved in the Soviet period, the book confirms that not all Soviet philosophy was dogmatic and tied to orthodox Marxism and the ideology of Marxism-Leninism. It shows Russian philosophical development of the Soviet period in a new light, as a philosophy defined by a genuine discourse of exploration and intellectual progress, rather than stagnation and dogmatism. In addition to providing the historical and cultural background that explains the development of the 20th-century Russian philosophy, the book also puts the discussed ideas and theories in the context of contemporary philosophical discussions showing their relevance to nowadays debates in Western philosophy. With short biographies of key thinkers, an extensive current bibliography and a detailed chronology of Soviet philosophy, this research resource provides a new understanding of the Soviet period and its intellectual legacy 100 years after the Russian Revolution.

Bakhtin and the Classics Merleau-Ponty's categories of the visible and the invisible are investigated afresh and with originality in this penetrating collection of literary and philosophical inquiries. Going beyond the traditional and current references to the mental and the sensory, mind and body, perceptual content and the abstract ideas conveyed in language, etc., these studies range from the 'hidden spheres of reality', to the play of the visible and the invisible left as traces in works of human genius, the origins of intellect and language, the real and the imaginary in literature, and the 'hidden realities' in the philosophy of the everyday world. These literary and philosophical probings collectively reveal the role of this disjoined/conjoined pairing in the ontopoietic establishment of reality, that is, in the manifestation of the logos of life. In tandem they bring to light the hidden play of the visible and the invisible in the emergence of our vital, societal, intimate, intellectual, and creative involvements.

Towards a New Material Aesthetics V. N. Volosinov's important work, first published in Russian in 1929, had to wait a generation for recognition. This first paperback edition of the English translation will be capital for literary theorists, philosophers, linguists, psychologists, and many others. Volosinov is out to undo the old disciplinary boundaries between linguistics, rhetoric, and poetics in order to construct a new kind of field: semiotics or textual theory. Ladislav Matejka and I. R. Titunik have provided a new preface to discuss Volosinov in relation to the great resurgence of interest in all the writing of the circle of Mikhail Bakhtin.

Mikhail Bakhtin "Lukacs and Bakhtin emerge from the book as thinkers, whose intellectual careers followed strikingly similar paths. They both
were confronted with similar agendas and questions posed for them by their time. Bakhtin, however, had to find answers not only for this common agenda but also to the answers that Lukacs himself had already provided."--BOOK JACKET.

The Romantic Manifesto This is an original reading of Mikhail Bakhtin in the context of Western philosophical traditions and counter-traditions. The book portrays Bakhtin as a Modernist thinker torn between an ideological secularity and a profound religious sensibility, invariably concerned with questions of ethics and impelled to turn from philosophy to literature as another way of knowing. Most major studies of Bakhtin highlight the fragmented and apparently discontinuous nature of his work. Erdinast-Vulcan emphasizes, instead, the underlying coherence of the Bakhtinian project, reading its inherent ambivalences as an intersection of philosophical, literary, and psychological insights into the dynamics of embodied subjectivity. Bakhtin's turn to literature and poetry, as well as the dissatisfactions that motivated it, align him with three other "exilic" Continental philosophers who were his contemporaries: Bergson, Merleau-Ponty, and Levinas. Adopting Bakhtin's own open-ended approach to the human sciences, the book stages a series of philosophical encounters between these thinkers, highlighting their respective itineraries and impasses, and generating a Bakhtinian synergy of ideas.

Rabelais and His World This book examines, from the angle of more than a dozen perspectives, the heritage of Mikhail Bakhtin, one of the most prominent thinkers and influential literary figures of the twentieth century. It opens a new critical discourse that reshapes our current understanding of Bakhtin.

Philosophical Thought in Russia in the Second Half of the Twentieth Century These essays reveal Mikhail Bakhtin (1895-1975)—known in the West largely through his studies of Rabelais and Dostoevsky—as a philosopher of language, a cultural historian, and a major theoretician of the novel. The Dialogic Imagination presents, in superb English translation, four selections from Voprosy literatury i estetiki (Problems of literature and esthetics), published in Moscow in 1975. The volume also contains a lengthy introduction to Bakhtin and his thought and a glossary of terminology. Bakhtin uses the category "novel" in a highly idiosyncratic way, claiming for it vastly larger territory than has been traditionally accepted. For him, the novel is not so much a genre as it is a force, "novelness," which he discusses in "From the Prehistory of Novellistic Discourse." Two essays, "Epic and Novel" and "Forms of Time and of the Chronotope in the Novel," deal with literary history in Bakhtin's own unorthodox way. In the final essay, he discusses literature and language in general, which he sees as stratified, constantly changing systems of subgenres, dialects, and fragmented "languages" in battle with one another.

Difference, Dialogue, and Development Since the mid-1980s, attempts to think history and literature together have produced much exciting work in the humanities. Indeed, some form of historicism can be said to inform most of the current scholarship in literary studies, including work in poetics, yet much of this scholarship remains undertheorized. Envisioning a revitalized and more expansive historicism, this volume builds on the tradition of Historical Poetics, pioneered by Alexander Veselovsky (1838–1906) and developed in various fruitful directions by the Russian Formalists, Mikhail Bakhtin, and Olga Freidenberg. The volume includes previously untranslated texts of some of the major scholars in this critical tradition, as well as original contributions which place that tradition in dialogue with other thinkers who have approached literature
Read Book Between Philosophy And Literature Bakhtin And The Question Of The Subject

in a globally comparatist and evolutionary-historical spirit. The contributors seek to challenge and complement a historicism that stresses proximate sociopolitical contexts through an engagement with the longue durée of literary forms and institutions. In particular, Historical Poetics aims to uncover deep-historical stratifications and asynchronicities, in which formal solutions may display elective affinities with other, chronologically distant solutions to analogous social and political problems. By recovering the traditional nexus of philology and history, Persistent Forms seeks to reinvigorate poetics as a theoretical discipline that would respond to such critical and intellectual developments as Marxism, New Historicism, the study of world literature, practices of distant reading, and a renewed attention to ritual, oral poetics, and genre.

Mikhail Bakhtin Difference, Dialogue, and Development is an in-depth exploration of the collected works of Mikhail Bakhtin to find relevance of key concepts of dialogism for understanding various aspects of human development. Taking the reality of differences in the world as a given, Bandlamudi argues that such a reality necessitates dialogue, and actively responding to that necessity leads to development. The varied works of Bakhtin that span several decades passing through the most tumultuous period in Russian history, are brought under one banner of three D’s – Difference, Dialogue and Development – and the composite features of the three D’s emerge as leitmotifs in every chapter.

Philosophy of Language, Art and Answerability in Mikhail Bakhtin Rescued in 1972 from a storeroom in which rats and seeping water had severely damaged the fifty-year-old manuscript, this text is the earliest major work (1919-1921) of the great Russian philosopher M. M. Bakhtin. Toward a Philosophy of the Act contains the first occurrences of themes that occupied Bakhtin throughout his long career. The topics of authoring, responsibility, self and other, the moral significance of "outsidenss," participatory thinking, the implications for the individual subject of having "no-alibi in existence," the difference between the world as experienced in actions and the world as represented in discourse—all are broached here in the heat of discovery. This is the "heart of the heart" of Bakhtin, the center of the dialogue between being and language, the world and mind, "the given" and "the created" that forms the core of Bakhtin's distinctive dialogism. A special feature of this work is Bakhtin's struggle with the philosophy of Immanuel Kant. Put very simply, this text is an attempt to go beyond Kant's formulation of the ethical imperative. mci will be important for scholars across the humanities as they grapple with the increasingly vexed relationship between aesthetics and ethics.

Problems of Dostoevsky's Poetics Mikhail Bakhtin is one of the most influential theorists of philosophy as well as literary studies. His work on dialogue and discourse has changed the way in which we read texts - both literary and cultural - and his practice of philosophy in literary refraction and philological exploration has made him a pioneering figure in the twentieth-century convergence of the two disciplines. In this book, Graham Pechey offers a commentary on Bakhtin's texts in all their complex and allusive 'textuality', keeping a sense throughout of the historical setting in which they were written and of his own interpretation of and response to them. Examining Bakhtin's relationship to Russian Formalism and Soviet Marxism, Pechey focuses on two major interests: the influence of Eastern Orthodox Christianity upon his thinking; and Bakhtin's use of literary criticism and hermeneutics as ways of 'doing philosophy by other means'.

Marxism and the Philosophy of Language In this candid assessment of his place in Russian and Western thought, Caryl Emerson brings to
light what might be unfamiliar to the non-Russian reader: Bakhtin's foundational ideas, forged in the early revolutionary years, yet hardly altered during his lifetime. With the collapse of the Soviet system, a truer sense of Bakhtin's contribution may now be judged in the context of its origins and its contemporary Russian "reclamation."

Mikhail Bakhtin "If Bakhtin is right," Wayne C. Booth has said, "a very great deal of what we western critics have spent our time on is mistaken, or trivial, or both." In Literature and Spirit David Patterson proceeds from the premise that Bakhtin is right. Exploring Bakhtin's notions of spirit, responsibility, and dialogue, Patterson takes his reader from the narrow arena of literary criticism to the larger realm of human living and human loving. True to the spirit of Bakhtin, he draws the Russian into a vibrant dialogue with other thinkers, including Foucault, Berdyaev, Gide, Lacan, Levinas, and Heidegger. But he does not stop there. He engages Bakhtin in his own insightful and unique dialogue, meeting the responsibility and taking the risk summoned by dialogue. Literature and Spirit, therefore, is not a typically cool and detached exercise in academic curiosity. Instead, it is a passionate and penetrating endeavor to respond to literature and spirit as the links in life's attachment to life. The author demonstrates that in deciding something about literature, we decide something about the substance and meaning of our lives. Far from being a question of commentary or explication, he argues, our relation to literature is a matter of spiritual life and death. The reader who comes before a literary text encounters the human voice. And Patterson enables his reader to hear that voice in all its spiritual dimensions. Unique in its questions and in its quest, Literature and Spirit addresses an audience that goes beyond the ordinary academic categories. It appeals not only to students of literature, philosophy, and religion, but to anyone who seeks an understanding of spiritual presence and meaning in life. Through his affirmation of what is dear, Patterson responds to the needful question. And in his response he puts the question to his audience: Where are you? Literature and Spirit thus speaks to those who face the task of answering, "Here I am."

Dostoevsky's Crime and Punishment This classic work by the Russian philosopher and literary theorist Mikhail Bakhtin (1895-1975) examines popular humor and folk culture in the Middle Ages and the Renaissance. One of the essential texts of a theorist who is rapidly becoming a major reference in contemporary thought, Rabelais and His World is essential reading for anyone interested in problems of language and text and in cultural interpretation.

The Influence of Mikhail Bakhtin on the Formation and Development of the Yale School of Deconstruction This book is not only a major twentieth-century contribution to Dostoevsky's studies, but also one of the most important theories of the novel produced in our century. As a modern reinterpretation of poetics, it bears comparison with Aristotle.

The First Hundred Years of Mikhail Bakhtin "This volume brings together philosophers and literary scholars to explore the ways that Crime and Punishment engages with philosophical reflection. The seven essays treat a diversity of topics, including: self-knowledge and the nature of mind, emotions, agency, freedom, the family, the authority of law and morality, and the self"--

The Master and the Slave Mikhail Bakhtin (1895-1975) is one of the preeminent figures in twentieth-century philosophical thought. Art and
Answerability contains three of his early essays from the years following the Russian Revolution, when Bakhtin and other intellectuals eagerly participated in the debates, lectures, demonstrations, and manifesto writing of the period. Because they predate works that have already been translated, these essays—"Art and Answerability," "Author and Hero in Aesthetic Activity," and "The Problem of Content, Material, and Form in Verbal Art"—are essential to a comprehensive understanding of Bakhtin's later works. A superb introduction by Michael Holquist sets out the major themes and concerns of the three essays and identifies their place in the canon of Bakhtin's work and in intellectual history. The introduction, together with Vadim Liapunov's scholarly gloss, makes these essays accessible to students as well as scholars.

The Bakhtin Circle This first comparative study of the philosophers and literary critics, Walter Benjamin and Mikhail Bakhtin, focuses on the two thinkers' conceptions of experience and form, investigating parallels between Bakhtin's theories of responsibility, dialogue, and the novel, and Benjamin's theories of translation, montage, allegory, and the aura.

Literature And Spirit Mikhail Bakhtin was one of the twentieth century's most influential literary theorists. This accessible introduction to his thought begins with the questions 'Why Bakhtin?' and 'Who was Bakhtin?', before dealing in detail with his ideas on authorship and subjectionhood, language, dialogism, heteroglossia and the novel, the chronotope, and the carnivalesque. True to their dialogic spirit, these ideas are presented not as a fixed body of knowledge, but rather as living and evolving entities, as ways of approaching not only the most persistent questions of language and literature, but also issues that are relevant across the full range of Humanities disciplines. Bakhtin emerges in the process as a key thinker for the Humanities in the twenty-first century.

The Annotated Bakhtin Bibliography The two parts forming this booklet highlight the role of alterity in Mikhail Bakhtin's overall theoretical horizon: the first part examines his philosophy of literature, the second considers eventual contributions from Bakhtinian categories for renewal in philosophy of language. These two parts are closely interconnected because philosophy of literature and philosophy of language are the two inseparable faces of a unitary project subtending Bakhtin's search for a new moral philosophy. They both live in Italy.

The Contexts of Bakhtin Exploration of the ambivalent philosophic foundation of the work of Bakhtin and contemporary critics.

Mikhail Bakhtin This contributed volume is the first devoted to the relationship between Bakhtin and the study of classical antiquity. Branham has collected essays by classicists and a few Slavists that explore the intersection of Bakhtin's thought and classical scholarship.

The Novelness of Bakhtin

Mikhail Bakhtin and Walter Benjamin

The Visible and the Invisible in the Interplay between Philosophy, Literature and Reality Whenever Bakhtin, in his final decade, was queried
about writing his memoirs, he shrugged it off. Unlike many of his Symbolist generation, Bakhtin was not fascinated by his own self-image. This reticence to tell his own story was the point of access for Viktor Duvakin, Mayakovsky scholar, fellow academic, and head of an oral history project, who in 1973 taped six interviews with Bakhtin over twelve hours. They remain our primary source of Bakhtin’s personal views: on formative moments in his education and exile, his reaction to the Revolution, his impressions of political, intellectual, and theatrical figures during the first two decades of the twentieth century, and his non-conformist opinions on Russian and Soviet poets and musicians. Bakhtin's passion for poetic language and his insights into music also come as a surprise to readers of his essays on the novel. One remarkable thread running through the conversations is Bakhtin's love of poetry, masses of which he knew by heart in several languages. Mikhail Bakhtin: The Duvakin Interviews, 1973, translated and annotated here from the complete transcript of the tapes, offers a fuller, more flexible image of Bakhtin than we could have imagined beneath his now famous texts. Published by Bucknell University Press. Distributed worldwide by Rutgers University Press.

Mikhail Bakhtin’s Heritage in Literature, Arts, and Psychology This is an original reading of Mikhail Bakhtin in the context of Western philosophical traditions and counter-traditions. The book portrays Bakhtin as a Modernist thinker torn between an ideological secularity and a profound religious sensibility, invariably concerned with questions of ethics and impelled to turn from philosophy to literature as another way of knowing. Most major studies of Bakhtin highlight the fragmented and apparently discontinuous nature of his work. Erdinast-Vulcan emphasizes, instead, the underlying coherence of the Bakhtinian project, reading its inherent ambivalences as an intersection of philosophical, literary, and psychological insights into the dynamics of embodied subjectivity. Bakhtin's turn to literature and poetry, as well as the dissatisfactions that motivated it, align him with three other "exilic" Continental philosophers who were his contemporaries: Bergson, Merleau-Ponty, and Levinas. Adopting Bakhtin's own open-ended approach to the human sciences, the book stages a series of philosophical encounters between these thinkers, highlighting their respective itineraries and impasses, and generating a Bakhtinian synergy of ideas.

Mikhail Bakhtin Mikhail Bakhtin is one of the most influential theorists of philosophy as well as literary studies. His work on dialogue and discourse has changed the way in which we read texts – both literary and cultural – and his practice of philosophy in literary refraction and philological exploration has made him a pioneering figure in the twentieth-century convergence of the two disciplines. In this book, Graham Pechey offers a commentary on Bakhtin’s texts in all their complex and allusive ‘textuality’, keeping a sense throughout of the historical setting in which they were written and of his own interpretation of and response to them. Examining Bakhtin’s relationship to Russian Formalism and Soviet Marxism, Pechey focuses on two major interests: the influence of Eastern Orthodox Christianity upon his thinking; and Bakhtin’s use of literary criticism and hermeneutics as ways of ‘doing philosophy by other means’.

Persistent Forms Books about thinkers require a kind of unity that their thought may not possess. This cautionary statement is especially applicable to Mikhail Bakhtin, whose intellectual development displays a diversity of insights that cannot be easily integrated or accurately described in terms of a single overriding concern. Indeed, in a career spanning some sixty years, he experienced both dramatic and gradual changes in his thinking, returned to abandoned insights that he then developed in unexpected ways, and worked through new ideas only
loosely related to his earlier concerns Small wonder, then, that Bakhtin should have speculated on the relations among received notions of biography, unity, innovation, and the creative process. Unity—with respect not only to individuals but also to art, culture, and the world generally—is usually understood as conformity to an underlying structure or an overarching scheme. Bakhtin believed that this idea of unity contradicts the possibility of true creativity. For if everything conforms to a preexisting pattern, then genuine development is reduced to mere discovery, to a mere uncovering of something that, in a strong sense, is already there. And yet Bakhtin accepted that some concept of unity was essential. Without it, the world ceases to make sense and creativity again disappears, this time replaced by the purely aleatory. There would again be no possibility of anything meaningfully new. The grim truth of these two extremes was expressed well by Borges: an inescapable labyrinth could consist of an infinite number of turns or of no turns at all. Bakhtin attempted to rethink the concept of unity in order to allow for the possibility of genuine creativity. The goal, in his words, was a "nonmonologic unity," in which real change (or "surprisingness") is an essential component of the creative process. As it happens, such change was characteristic of Bakhtin's own thought, which seems to have developed by continually diverging from his initial intentions. Although it would not necessarily follow that the development of Bakhtin's thought corresponded to his ideas about unity and creativity, we believe that in this case his ideas on nonmonologic unity are useful in understanding his own thought—as well as that of other thinkers whose careers are comparably varied and productive.

Toward a Philosophy of the Act During the last 30 years, the Russian thinker M. M. Bakhtin has achieved great international recognition for his work with — among other subjects — literary theory and philosophy of language, and inspiration from his research is to be seen in almost all fields of the human sciences. However, Bakhtin's authorship focused primarily on one particular phenomenon: the novel. In this book, the world's leading Bakhtin scholars discuss Bakhtin's special understanding of the novel, both in relation to the status the novel occupies in the existing theoretical and philosophical debate, and in the historical context in which it was created. Articles such as Michael Holquist's Why is God's Name a Pun - Bakhtin's Theory of the Novel and Theo-Philology and Derek Littlewood's Epic and Novel in Magic Realism have been revised and augmented for the publication.

The Palgrave Handbook of Philosophy and Literature "Set in the context of the various materialist approaches to literary aesthetics that emerged in the twentieth century, Renfrew's study presents a new synthesis of the work of Mikhail Bakhtin (1895-1975) and his circle, Russian Formalism, and elements of the 'official' ideology of the early Soviet period. The book's central aim in offering such a synthesis is to negotiate the poles of postmodernist subjectivism and 'traditional' materialism around which much current literary and critical theory has stagnated, and, as the title suggests, to point the way towards a newly conceived material basis for textual and literary analysis."

Mikhail Bakhtin and the Epistemology of Discourse This is the first in a new series entitled MHRA Bibliographies. The Annotated Bakhtin Bibliography draws its material from, and is intended as a companion to, the on-line Analytical Database of Work by and about the Bakhtin Circle: maintained by the Bakhtin Centre at the University of Sheffield, this is the most extensive electronic collection of bibliographical and analytical data relating to the Russian philosopher and cultural theorist Mikhail Bakhtin and the members of the Bakhtin Circle (principally Mariia Iudina, Matvei Kagan, Pavel Medvedev, Lev Pumianskii, Ivan Sollettinskii and Valentin Voloshinov). The work of Bakhtin and the
Bakhtin Circle has had enormous international impact across a range of disciplines, including literary and cultural theory, philosophy, history, anthropology, linguistics and psychology. The Annotated Bakhtin Bibliography will provide scholars and students of Bakhtin with easy access to detailed information on research undertaken throughout the world in these and other fields. The text of The Annotated Bakhtin Bibliography is in two parts. The first part comprises extensive bibliographical details of almost three hundred primary works (including information about translations and reprints). The second consists of almost one thousand entries containing analytical and annotated information about secondary literature dealing with Bakhtin and the Bakhtin Circle in over twenty languages, allowing the principal trends in the development of Bakhtin studies to be discerned and traced. Consultation of the bibliography is facilitated by comprehensive name, title and subject indexes.

Art and Answerability Traces the life of Bakhtin, a Russian literary critic recently rediscovered, and discusses his major works on Freud, Dostoevsky, Rabelais, Marxism, and the philosophy of language.

Between Philosophy and Literature In this beautifully written and brilliantly reasoned book, Ayn Rand throws a new light on the nature of art and its purpose in human life. Once again Miss Rand eloquently demonstrates her refusal to let popular catchwords and conventional ideas stand between her and the truth as she has discovered it. The Romantic Manifesto takes its place beside The Fountainhead as one of the most important achievements of our time.

Problems of Dostoevsky's Poetics Reveals that much of the work attributed to Bakhtin was actually written in collaboration with the Bakhtin Circle.

Between Philosophy and Literature This book explores the origins of American literary deconstruction in the light of the work of Russian philosopher Mikhail M. Bakhtin. To do so, the author offers a comparative reading of Bakhtin's work and that of the literary critics who formed the so-called Yale School of Deconstruction: namely, Paul de Man, J. Hillis Miller, Harold Bloom, and Geoffrey Hartman. By resorting to Bakhtin's challenging understanding of the dialogical nature of the world and his reworking of the notion of temporality in the literary work of art, the readings offered in this book provide the reader with a new point of departure for one of the most influential movements in twentieth century literary theory: literary deconstruction.

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