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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.

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Mikhail Mikhailovich Bakhtin was a Russian philosopher, literary critic and scholar who worked on literary theory, ethics, and the philosophy of language. His writings, on a variety of subjects, inspired scholars working in a number of different traditions and in disciplines as diverse as literary criticism, history, philosophy, sociology, anthropology and psychology. Although Bakhtin was active in the debates on aesthetics and literature that took place in the Soviet Union in the 1920s, his dis

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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.

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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

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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.

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.

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.

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.

Mikhail Bakhtin's critical and theoretical experiments have inspired original work in the humanities and social sciences but little in the realm of classical studies, the discipline in which Bakhtin himself was trained. This volume, the first to focus on the relationship between Bakhtin and the study of classical

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antiquity, clearly demonstrates the fundamental importance of classical literature in his work. Clarifying and elaborating this connection, these essays expand our understanding of both Bakhtin's thought and the literary and cultural history of antiquity. The authors, eminent classicists and distinguished critics of Bakhtin, put Bakhtin into dialogue with the classics -- and classicists into dialogue with Bakhtin. Each essay offers a critical account of an important aspect of Bakhtin's thought and then examines the value of his approach in the context of a significant area of literary or cultural history. Beginning with an overview of Bakhtin's notion of carnival laughter, perhaps his central critical concept, the volume explores Bakhtin's thought and writing in relation to Homer's epic verse and Catullus's lyric poetry; ancient Roman novels; and Greek philosophy from Aristotle's theory of narrative to the work of Antiphon the Sophist. PConsidering important questions and arguing on a level of abstraction in keeping with Bakhtin's own vision, the authors at the same time are scrupulous in illuminating specific texts and showing how attention to the ancient novel, comedy, lyric, epic, philosophy, literary criticism, and other genres can extend or deepen Bakhtin's insights. Acknowledgments p. xi Introduction: Bakhtin and the Classics p. xiii Carnival Coming to Terms with Bakhtin's Carnival: Ancient, Modern, sub Specie Aeternitatis p. 5 Historicizing the Popular Grotesque: Bakhtin's Rabelais and His World and Attic Old Comedy p. 27 Bakhtin on Homer Bakhtin, Milman Parry, and the Problem of Homeric Originality p. 59 Reading Bakhtin Reading the Classics:

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

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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.

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.

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".

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