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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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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.

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

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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'.

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

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between Bakhtin and the study of classical 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:

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.

Hirschkop treats Bakhtin not as a metaphysician or a philosopher

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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.

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.

This book examines, from the angle of more than a dozen perspectives, the heritage of Mikhail Bakhtin, one of the most

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prominent thinkers and influential literary figures of the twentieth century. It opens a new critical discourse that reshapes our current understanding of Bakhtin.

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