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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

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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

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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

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Precedence 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

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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

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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.

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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

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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

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thinkers whose careers are comparably varied and productive.

Among Western critics, Mikhail Bakhtin (1895-1975) needs no introduction. His name has been invoked in literary and cultural studies across the ideological spectrum, from

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Old-fashioned humanist to structuralist to postmodernist. 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

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in 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." A foremost Bakhtin authority, Caryl Emerson mines extensive Russian sources to explore

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Bakhtin's reception in Russia, from his earliest publication in 1929 until his death, and his posthumous rediscovery. After a reception-history of Bakhtin's published work, she examines the role of his ideas in the post-Stalinist revival of the Russian literary profession, concentrating on

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the most provocative rethinkings of three major concepts in his world: dialogue and polyphony; carnival; and "outsiderness," a position Bakhtin considered essential to both ethics and aesthetics. Finally, she speculates on the future of Bakhtin's method, which was much more than a tool of

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criticism: it will "tell you how to teach, write, live, talk, think."

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

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reinterpretation of poetics, it bears comparison with Aristotle.

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

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'Who was Bakhtin?', before dealing in detail with his ideas on authorship and subjecthood, 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

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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

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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.

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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

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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

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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

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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

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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.

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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,

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Rabelais and His World is essential reading for anyone interested in problems of language and text and in cultural interpretation.

Traces the life of Bakhtin, a Russian literary critic recently rediscovered, and discusses his major works on

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Freud, Dostoevsky, Rabelais, Marxism, and the philosophy of language

Mikhail Bakhtin is one of the most influential theorists of philosophy as well as literary studies. His work on dialogue and discourse has changed

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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

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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

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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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