

Between Philosophy And Literature Bakhtin And The Question Of The Subject

This book takes the works of Mikhail Bakhtin as its inspiration in the contemplation of the potential of dialogic scholarship for philosophy of education. While Bakhtin's work has been widely received in educational studies in recent years, the academic literature does not sufficiently convey the sophistication of his cultural-historical works. Selected works on the limits and perspectives of Mikhail Bakhtin are presented in the book. In doing so, the contributors seek to interpret the work of the Bakhtin Circle in a complex contemporary world. Layering and drawing from the many ideas explored by the Circle during their collective lifetimes and those that influenced their work, each chapter offers a different dimension of thought concerning issues facing societies remote (or perhaps not so remote) from the world of post-revolutionary Russia. In the post-2008 era, during which financial crises have morphed into global recession and which characterise growing social inequities, widespread political instabilities and further environmental decline and resource depletion, what is needed more than ever is a twenty-first century Bakhtin, one that is occupied with the distinct challenges our times present to all of us. The individual contributors to Bakhtin in the Fullness of Time aim to contribute to a revisioning and reassessment of Bakhtin, through a diverse series of engagements with both his legacy and future promise. In contemplating Bakhtin in the fullness of time, historical perspectives and contributions must be encountered in a contemporary understanding that will contribute to philosophy of education today. The chapters in this book were originally published in the journal Educational Philosophy and Theory.

This is a collection of essays focusing on conventions of change in the arts, philosophy, and literature.

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.

"Draws on philosophical and novelistic texts from the Western European and Russian canons to explore a crucial moment in the epistemological history of narrative and present a nonreductive way of conjugating the histories of philosophy and the novel"--Provided by publisher.

So far, in the West, the dissemination of Bakhtinian thought has proceeded with little or no awareness of contemporary approaches to Bakhtin in his homeland. This collection offers unprecedented access to leading Russian research in juxtaposition with important Western scholarship on Bakhtin. Taking its cue from Bakhtin as founder of dialogical criticism, Face to Face aims to stimulate dialogue across disciplines and national boundaries.

The early work of Mikhail Bakhtin is notable for its emphasis on questions in ethics and philosophy. Focusing on these early writings, though also informed by Bakhtin's later works of the early 1970s, the authors in this volume explore the human and prosaic dimensions of ethical and moral dilemmas, whether in the philosophical concerns of the Young Hegelians, the iconography and implicit doctrine of Christian redemption in Dostoevsky's Crime and Punishment, in testimonial accounts of political martyrs in Latin America, or in the nationalist features of Russian Village Prose. Incorporating a variety of disciplinary backgrounds into their essays, including theater arts, philosophy, history, women's studies, Latin American literature, and Russian literature, the authors take Bakhtin's ethics, as articulated in his writings of 1919-1929, and extend them into areas of thought that themselves enter into fruitful dialogue with his theoretical positions, endeavoring at all times to remain cognizant of both Russian and Western views of Bakhtin. The essayists' interactions attest to the productivity of any thoughtful encounter with Bakhtin's work and to the transformational nature of his work's impact on the myriad disciplines that it affects. Bakhtin's thought exerted a profound, systemic influence on many areas of knowledge as they have been configured in the twentieth century and, as this volume amply demonstrates, promises to do the same for the twenty-first.

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.

Inventing the Novel uses the work of the Russian philosopher Mikhail Bakhtin (1895-1975) to explore the ancient origins of the modern novel. The analysis focuses on one of the most elusive works of classical antiquity, the Satyricon, written by Nero's courtier, Petronius Arbiter (whose singular suicide, described by Tacitus, is as famous as his novel). Petronius was the most lauded ancient novelist of the twentieth century and the Satyricon served as the original model for F. Scott Fitzgerald's The Great Gatsby (1925), as well as providing the epigraph for T. S. Eliot's The Waste Land (1922), and the basis for Fellini Satyricon (1969). Bakhtin's work on the novel was deeply informed by his philosophical views: if, as a phenomenologist, he is a philosopher of consciousness, as a student of the novel, he is a philosopher of the history of consciousness, and it is the role of the novel in this history that held his attention. This volume seeks to lay out an argument in four parts that supports Bakhtin's sweeping assertion that the Satyricon plays an "immense" role in the history of the novel, beginning in Chapter 1 with his equally striking claim that the novel originates as a new way of representing time and proceeding to the question of polyphony in Petronius and the ancient novel.

Drawing from the works of Plato and more contemporary philosophers such as Bakhtin, Buber, Taylor, and Gadamer, On Dialogue explores the necessity of dialogue to being. Author Dmitri Nikulin argues that dialogue is not just a form of communication, but it is the very *conditio humana*. Nikulin provides a systematic account of dialogue and its role in philosophy, literature, and oral discourse. Exploring the notion of human unfinalizability in dialogical communication, which does not always come to a consensus but is always carried on further in order to express one's self as one's personal other, On Dialogue argues that the human is a dialogical being in perpetual conversation with the other. By offering clues a better understanding of the being, Nikulin's work makes a significant contribution not only to the field of philosophy, but also to the study of anthropology and ontology.

This book explores the aesthetics of the novel from the perspective of Continental European philosophy, presenting a theory on the philosophical definition and importance of the novel as a literary genre. It analyses a variety of individuals whose work is reflected in both theoretical literary criticism and Continental European aesthetics, including Mikhail Bakhtin, Georg Lukács, Theodor Adorno, and Walter Benjamin. Moving through material from eighteenth century and ancient Greek philosophy and aesthetics, the book provides comprehensive coverage of the major positions on the philosophy of the novel. Distinctive features include the importance of Vico's view of the epic to understanding the novel, the importance of Kierkegaard's view of the novel and irony along with his other aesthetic views, the different possibilities associated with seeing the novel as 'mimetic' and the importance of Proust in understanding the genre in all its philosophical aspects, relating the issue of the philosophical aesthetics of the novel with the issue of philosophy written as a novel and the interaction between these two alternative positions.

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.

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.

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 "outsideness," 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. It will be important for scholars across the humanities as they grapple with the increasingly vexed relationship between aesthetics and ethics.

This groundbreaking and innovative text addresses the deep ontological and epistemological commitments that underpin conventional positivist methods and then demonstrates how "method" can be understood in much broader and more interesting ways. Drawing on a broad range of philosophical and methodological theory as well as a wide variety of artistic sources from fine art to cinema and from literature to the blues, leading contemporary thinker Michael Shapiro shows the reader how a more open understanding of the concept of method is rewarding and enlightening. His notion of 'writing-as-method' is enacted throughout the text and offers a stimulating alternative for students to positivist social science methods. This is essential reading for all students and faculty with an interest in post-positivist methods.

"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 *Oxford Handbook of Russian Religious Thought* is an authoritative new reference and interpretive volume detailing the origins, development, and influence of one of the richest aspects of Russian cultural and intellectual life - its religious ideas. After setting the historical background and context, the Handbook follows the leading figures and movements in modern Russian religious thought through a period of immense historical upheavals, including seventy years of officially atheist communist rule and the growth of an exiled diaspora with, e.g., its journal *The Way*. Therefore the shape of Russian religious thought cannot be separated from long-running debates with nihilism and atheism. Important thinkers such as Losev and Bakhtin had to guard their words in an environment of religious persecution, whilst some views were shaped by prison experiences. Before the Soviet period, Russian national identity was closely linked with religion - linkages which again are being forged in the new Russia. Relevant in this connection are complex relationships with Judaism. In addition to religious thinkers such as Philaret, Chaadaev, Khomiakov, Kireevsky, Soloviev, Florensky, Bulgakov, Berdyaev, Shestov, Frank, Karsavin, and Alexander Men, the Handbook also looks at the role of religion in aesthetics, music, poetry, art, film, and the novelists Dostoevsky and Tolstoy. Ideas, institutions, and movements discussed include the Church academies, Slavophilism and Westernism, theosis, the name-glorifying (*imiaslavie*) controversy, the God-seekers and God-builders, Russian religious idealism and liberalism, and the Neopatristic school. Occultism is considered, as is the role of tradition and the influence of Russian religious thought in the West.

This first comparative study of philosophers and literary theorists Mikhail Bakhtin and Walter Benjamin examines the relationship between the experience of the modern world and the forms that we use to make sense of that experience. Analyzing their views on art, habit, tradition, and language, this comparative study results in a radical reconsideration of received views about thinkers as well as in a reconsideration of the modernity that Bakhtin and Benjamin lived in and that we continue to inhabit now.

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

This book makes a radical break with earlier interpretations of Bakhtin's work. Using recent Russian scholarship, Ken Hirschkop explodes many of the myths which have surrounded Bakhtin and his work and lays the ground for a new, more historically acute sense of his achievement. Through a comprehensive reading of Bakhtin's work, Hirschkop demonstrates that his discussion of the philosophy of language, literary history, popular/festive culture, and the phenomenology of everyday life revolved around a lifelong search for a new kind of modern ethical culture. A detailed examination of the major works reveals the careful interweaving of philosophical and historical argument which makes Bakhtin at once so compelling and so frustrating a writer. 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. As a consequence, Bakhtin becomes a more sober but also more original writer, with a striking contribution to make to the definition of the democratic project.

Between Philosophy and Literature Bakhtin and the Question of the Subject Stanford University Press

Examines the influence of Nietzsche on Russian Formalists, Russian Modernism, and Mikhail Bakhtin, reinforcing the importance of the modernist theoreticians by reading them in the contemporary theoretical context.

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 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'.

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.

Mikhail Bakhtin (1895-1975) has had an enormous influence on literary studies and cultural theory. *Bakhtin between East and West: Cross-Cultural Transmission* looks beyond the concepts of carnival and dialogue and traces for the first time the transformation of the Bakhtin Circle's thought from its introduction to the West in Julia Kristeva's seminal late-1960s theory of intertextuality, through Tzvetan Todorov's landmark study and on to contemporary interpretations. The notion of sociality in all its problematic complexity provides the red thread guiding us through this historical and thematic examination of Western and Russian Bakhtin studies. As a critical evaluation of Bakhtin scholarship across various cultures and a celebration of the vigour of the Circle's legacy, this is an invaluable resource for scholars and students with an interest in Bakhtin and critical theory.

Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history. This is not a who's who. Instead, each entry provides an in-depth essay on the life and career of the individual concerned. Essays commence with a quick reference section that provides basic facts on the individual's life and achievements. The extended biography places the life and works of the individual within an historical context, and the summary at the end of each essay provides a synopsis of the individual's place in history. All entries conclude with a fully annotated bibliography.

Comic novelist and critic Paul McDonald explores the philosophy of humour in a book that will appeal to philosophers and creative writers alike. One aim of this book is to assess theories of humour and laughter. It concentrates mainly on philosophical approaches to humour- including those of Plato, Aristotle, Cicero, Descartes, Hobbes, Bergson, Kant, Schopenhauer, Kierkegaard, Freud and Bakhtin, but also explores such fields as cultural studies, literary theory, religion, psychoanalysis, and psychology; this broad focus makes for a richer account of humour, its relationship with philosophical thought, and its bearing on the human condition. Readers are invited to engage in creative writing exercises designed to exploit this crucial facet of humour, and to help them explore relevant issues imaginatively. In this way they will deepen their understanding of those issues, whilst at the same time cultivating their own creative skills. REVIEW COMMENT "The philosophical study of humour has a complex and fitful history: few people have been brave enough to write about humour seriously, and those who have tend to disagree with one another. For those seeking an entry point, Paul McDonald's *The Philosophy of Humour* (2012) gives a useful overview of the major theories. There are those who believe that laughter derives from a sense of superiority (Hobbes and Bergson) or from a sense of relief, or release of energy (Freud's "economy of psychic expenditure"). But the earliest, most primal examples of humour all seem to have some sort of incongruity at their heart. McDonald gives the example of "the Lion Man figure found in 1939 in the Swabian Alps", which is thought to be about 35,000 years old. Having the body of a lion and the legs of a man, it is thought to be one of the earliest examples of represented incongruity, dating from the time when human beings first developed "an ability to juxtapose disparate concepts". Jonathan Coe, *The Guardian*.

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 Pumpianskii, Ivan Sollertinskii 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.

A major new piece of scholarship on Bakhtin and the idea of personality in literary theory

This text explores Mikhail Bakhtin's reliance on the terms and concepts of theology. It begins with an identification of the theological categories and terms recalling Christology in general and Trinitarianism in particular that emerge throughout Bakhtin's long and varied career. Alexander Mihailovic discusses the elaborately wrought subtextual imagery, wordplay, and palpable orality of Bakhtin's theology of discourse, and explores the role that theology plays in supporting Bakhtin's ideas about the anti-hierarchical drift of language and culture.

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.

The ethics of literature, formalists have insisted, resides in the moral quality of a character, a story, perhaps the relation between author and reader. But in the wake of deconstruction and various forms of criticism focusing on difference, the ethical question has been freshly negotiated by literary studies, and to this approach Adam Newton brings a startling new thrust. His book makes a compelling case for understanding narrative as ethics. Assuming an intrinsic and necessary connection between the two, Newton explores the ethical consequences of telling stories and fictionalizing character, and the reciprocal claims binding teller, listener, witness, and reader in the process. He treats these relations as defining properties of prose fiction, of particular import in nineteenth- and twentieth-century texts. Newton's fresh and nuanced readings cover a wide range of authors and periods, from Charles Dickens to Kazuo Ishiguro and Julian Barnes, from Herman Melville to Richard Wright, from Joseph Conrad and Henry James to Sherwood Anderson and Stephen Crane. An original work of theory as well as a deft critical performance, *Narrative Ethics* also stakes a claim for itself as moral inquiry. To that end, Newton braids together the ethical-philosophical projects of Emmanuel Levinas, Stanley Cavell, and Mikhail Bakhtin as a kind of chorus for his textual analyses--an elegant bridge between philosophy's ear and literary criticism's voice. His work will generate enormous interest among scholars and students of English and American literature, as well as specialists in narrative and literary theory, hermeneutics, and contemporary philosophy. Table of Contents: Acknowledgments Abbreviations Narrative as Ethics Toward a Narrative Ethics We Die in a Last Word: Conrad's Lord Jim and Anderson's Winesburg, Ohio Lessons of (for) the Master: Short Fiction by Henry James Creating the Uncreated Features of His Face: Monstration in Crane, Melville, and Wright Telling Others: Secrecy and Recognition in Dickens, Barnes, and Ishiguro Conclusion Notes Index Reviews of this book: Newton's book will become a pivotal text in our discussions of the ethical implications of reading. He has taken into account a great deal of prior work, and written with judgment and wisdom. --Daniel Schwartz, *Narrative* Reviews of this book: Newton offers elegant, provocative readings of texts ranging from *The Rime of the Ancient Mariner* to *Winesburg, Ohio*, *The Remains of the Day*, and *Bleak House*...Newton's book is a rich vein of critical ore that can be mined profitably. --Choice Reading *Narrative Ethics* is a powerful experience, for it engages not just the intellect, but the emotions, and dare I say, the spirit. It stands apart from recent books on ethics in literature by virtue of its severe insistence on its allegiance to an alternative ethical tradition. This alternative way of thinking--and living--has its roots in the work of the Jewish philosopher Emmanuel Levinas and finds support in the writings of Mikhail Bakhtin and Stanley Cavell...Stories, Newton asserts, are not ethical because of their morals or because of their normative logic. They are ethical because of the work they perform, in the social world, of binding teller, listener, witness, and reader to one another...This is a work of passion, integrity, commitment, and mission. --Jay Clayton, Vanderbilt University Newton probes with admirable subtlety the key question: what do we gain--and what dangers do we run--when we fully enter the life of an 'other' through that 'other's' story? We have here a rare combination of deep and learned critical acumen with passionate love for literature and sensitivity to its nuances. --Wayne C. Booth, University of Chicago Adam Zachary Newton writes with illuminating passion. Drawing on writers as diverse as Conrad and Henry James, Melville and Sherwood Anderson, Bakhtin and Levinas, he asks what it is to turn one's life into a story for another, and what it is to respond to, or avoid the claim of, another person's narration. He has written a wonderful, important book. --Martha Nussbaum, University of Chicago

"It is very heartening to see Gulnara Karimova's scholarly work on the application of Bakhtinian theory in understanding the marketing communication process being put to intriguing practical use in this new handbook of creative strategies. " ----- Chris Miles, PhD Lecturer in Marketing and Communication School of Business and Management Queen Mary, University of London

"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."

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.

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.

Reveals that much of the work attributed to Bakhtin was actually written in collaboration with the Bakhtin Circle.

Holquist's masterly study draws on all of Bakhtin's known writings providing a comprehensive account of his achievement. Widely acknowledged as an exceptional guide to Bakhtin and dialogics, this book now includes a new introduction, concluding chapter and a fully updated bibliography. He argues that Bakhtin's work gains coherence through his commitment to the concept of dialogue, examining Bakhtin's dialogues with theorists such as Saussure, Freud, Marx and Lukacs, as well as other thinkers whose connection with Bakhtin has previously been ignored. Dialogism also includes dialogic readings of major literary texts, Mary Shelley's *Frankenstein*, Gogol's *The Notes of a Madman* and

