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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

this book is the ideal introduction to the thought of mikhail bakhtin bakhtin is becoming established as one of the giants of 20th century literary criticsm despite his work being unknown in the west until the 1970 s this book is less about dostoyevsky per se rather a profound meditation on how dostoyevsky s art exemplifies the central concern of bakhtin the concept of dialogism this idea defies a simple definition the book in exploring manifold aspects of it itself becomes truly dialogic if you value dostoyevsky as an artist require an antidote to the chill winds of modern theory or simply appreciate genius at work catch up with one of the best kept secrets in literature

this book is the first scholarly attempt to examine don quixote from the angle of dialogism and polyphony to begin with although mikhail bakhtin considered dostoevsky the creator of a polyphonic novel we believe that the first elements of polyphony can be observed in cervantes don quixote a preliminary objective will therefore be to articulate without reducing the role of dostoevsky in the creation of the polyphonic novel and relying on bakhtin s interpretation of polyphony heteroglossia and multivoicedness that the polyphonic structure appeared and evolved to a state of relative maturity centuries before dostoevsky the book will subsequently explore how and why the polyphonic structure was born within the classic monophonic structure of don quixote the ways in which this new structure positioned itself in relation to the classic monophonic one and what relations it may be said to have established with it resulting in a unique amalgam the hybrid semi polyphonic novel an overarching concern throughout the project will be to trace cervantes search for new and more sophisticated expressive possibilities that the old monophonic narration could not offer while also shedding light on how cervantes systematically and deliberately employed polyphonic structure in don quixote

this book examines the ways in which dostoevsky s adoption and reinvention of the medieval russian holy fool in russian orthodoxy a person who feigned madness or folly as an ascetic feat of self humiliation serves as a locus for a critique of his culture s increasing reliance on the scientific paradigms of claude bernard s physiology and as a source of formal narrative innovation in his novels the author first explores the paradoxical hagiography of the holy fool whose saintly acts are disguised under the mask of demonic folly she then traces the rise of medical science in the nineteenth century and the increasing authority of the new scientific models of human behavior especially the all important notion of the normal and the pathological the book then shifts to close readings of four of dostoevsky s major novels crime and punishment the idiot the devils and the brothers karamazov always keeping the double focus of cultural critique and formal innovation the author examines how dostoevsky develops a specific literary procedure that is itself holy foolishness that is his novels in their structure and in particular in the voice of their narrators mislead tempt and scandalize the reader much like the street theater of the medieval holy fool this difficult relationship between reader and text is mirrored in what is represented in the text as the interaction between the holy fool and other characters in its theoretical orientation the book both builds from and criticizes bakhtin s work on carnival the author offers a less optimistic account showing how in dostoevsky carnival is more demonic than jubilant particularly in the devils where carnival leads to a frightening chaos

dostoevsky s final novel the brothers karamazov strives to resolve the question of god s existence but many critics have acknowledged that dostoevsky seems to present ivan s skeptical voice with equal if not greater force than alyosha s affirmative voice a feature of the novel that is difficult to explain in the context of dostoevsky s avowed christianity there is an overwhelming consensus among critics that the brothers is a thesis novel but in order to establish the novel as a defense of faith the critic must ultimately dismiss the strength of ivan s voice and in attempting to demonstrate that the voice of doubt prevails the critic must similarly dismiss the value of alyosha s faith

by utilizing bakhtin s theory of polyphony i propose an interpretation of the brothers that does not attempt to resolve this opposition because bakhtin s theory is often seen to sanction all interpretations as equally valid it has been used to endorse each of these mutually incompatible positions on the novel but i hope to show that the theory of polyphony is in its essence diametrically opposed to the interpretation of dostoevsky s work as either a defense of faith or a concession to doubt further i propose contra bakhtin that the polyphonic novel can be thesis driven if its very thesis resides in its formal polyphony the thesis of the brothers i argue does not resolve the question of god s existence but posits instead that the inability to resolve this question is fundamental to human nature page iv

when an archbishop of canterbury takes time off to write a book about dostoevsky this is a sign of great hope and encouragement for the church of england and for all those who seek god the current rash of books hostile to religious faith will one day be an interesting subject for some sociological analysis but to counter such work is a book of the profoundest kind about the nature and purpose of religious belief terrorism child abuse absent fathers and the fragmentation of the family the secularisation and the sexualisation of culture the future of liberal democracy the clash of cultures and the nature of national identity so many of the anxieties that we think of as being quintessentially features of the early twenty first century and on are present in the work of dostoevsky in his letters his journalism and above all in his fiction the world we inhabit as readers of his novels is one in which the question of what human beings owe to each other is left painfully and shockingly open and there is no place to stand from which we can construct a clear moral landscape but the novels of dostoevsky continually press home what else might be possible if we characters and readers saw the world in another light the light provided by faith in order to respond to such a challenge the novels invite us to imagine precisely those extremes of failure suffering and desolation there is an unresolved tension in dostoevsky s novels a tension between believing and not believing in the existence of god in the brothers karamazov we can all receive ivan with a terrible kind of delight ivan s picture of himself we immediately recognise as self portrait the god that is dead for him is dead for us this karamazov god of tension and terror is often the only one we are able to find this extraordinary book will speak to our generation like few others

the main question confronted in this book is why james joyce s characters so often repeat the words of other characters joyce gives much attention and detail to how spoken discourse can influence the inner lives of his characters from the opening short story of dubliners to the final page of his last work finnegans wake as opposed to an intertextual reading that would look for other texts influencing joyce s work this book is marked by intratextual readings readings in which the repetition of utterances made by joyce s characters are read together within his own works drawing from such notable figures as mikhail bakhtin and gilles deleuze for its theoretical foundations of transmission resonant utterances offers a critical insight into how the discourse of many joycean characters is dialogically sourced appreciating the relationship between joyce s texts and everyday experience this book likewise links the two and contextualizes its fictional findings with our own everyday experiences of using language where do our

words come from why does it matter that our words are often borrowed from other speakers resonant utterances offers both literary and philosophical answers

essays represent the best known works of this russian philosopher and literary theorist includes distinctions between bakhtin as social critic and philosopher

examines the friendship and interrelated thought of the novelist fedor dostoevsky and the philosopher vladimir soloviev the text provides biographical detail and a comparative analysis of their principal works from philosophical literary historical and religious perspectives

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