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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 criticism 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

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

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

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

a collection of essays presenting a tribute to the greatly respected dostoevsky scholar professor malcolm v jones

the end of the cold war brought new opportunities to explore the long tradition and myriad uses of humour through over two centuries of russian literature and culture reflective laughter is the first book devoted to an overview of this subject bringing together contributions from a number of distinguished scholars from russia europe and north america this volume ranges from the classics of nineteenth century literature through to the intellectual and popular comedic culture both state sponsored and official of the twentieth century taking in journalism propaganda scholarly discourse jokes films and television in doing so it explores how our understanding remains distorted by the polarization of the east and west during the cold war this comprehensive and entertaining book will be of relevance to undergraduate and postgraduate courses in russian and comparative literature and in cultural studies as well as a broader audience

consists of abstracts and bibliographies

by becoming pope the philosopher wojtyla precipitated the hitherto obscure school of phenomenological personalism on to the central stage of catholic thought this philosophical approach does not contradict the more traditional thomistic tradition but it is new and modern in several important respects however it is unfamiliar to anglo saxon philosophers who have not specialized in continental thought

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