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Problems of Dostoevsky's Poetics (Russian: Проблемы поэтики Достоевского, problemy poetiki Dostoevskogo) is a book by the 20th century Russian philosopher and literary theorist Mikhail Bakhtin. It was originally published in 1929 in Leningrad under the title Problems of Dostoevsky's Creative Art (Проблемы творческого искусства Достоевского) but was ...

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Problems of Dostoevskys Poetics: 8 (Theory and History of ...  
Problems of Dostoevsky's Poetics. Mikhail Bakhtin. U of Minnesota Press, Nov 30, 2013 - Literary Criticism - 384 pages. 3 Reviews.

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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.

Problems of Dostoevsky's Poetics - Mikhail Bakhtin ...

In Mikhail Bakhtin. [1963, retitled *Problemy poetiki Dostoyevskogo*; *Problems of Dostoevsky's Poetics* ], which he published under his own name just before he was arrested. It is considered one of the finest critical works on Dostoyevsky. In the book Bakhtin expressed his belief in a mutual relation between meaning and context involving the author,[].

Problems of Dostoevsky's Poetics | work by Bakhtin ...

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Problems Of Dostoevskys Poetics

Problems of Dostoevsky's Poetics The Russian literary critic Mikhail Bakhtin was born in 1895 and died in 1975. Although an earlier version of the volume currently entitled *Problems of Dostoevsky's...*

Problems of Dostoevsky's Poetics Analysis - eNotes.com

In *Problems of Dostoevsky's Poetics*, Bakhtin's well-known concept of the dialogical partner expresses what he sees as the potential of human relationships in Dostoevsky's work. But his earlier reflections on the ethical and aesthetic uses of empathy, in part inspired by Scheler's philosophy, suggest a still more fundamental form of communication that operates as a basis for human togetherness in Dostoevsky.

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According to "Problems of Dostoevsky's Poetics" I was reading  
"Demons" the wrong way, as well as every other novel of  
Dostoevsky' I have read. According to Bakhtin, "[a] plurality of  
independent and unmerged voices and consciousnesses, a genuine  
polyphony of fully valid voices is in fact the chief characteristic of  
Dostoevsky's novels.

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Problems of Dostoevskys Art is considered to be Bakhtins seminal  
work, and it is here that Bakhtin introduces three important  
concepts. First, is During his time in Leningrad, Bakhtin shifted his  
focus away from the philosophy characteristic of his early works  
and towards the notion of dialogue.

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0816612285 - ISBN 13: 9780816612284 - University Of Minnesota Press - 1984 - Softcover

9780816612284: Problems of Dostoevskys Poetics: 8 (Theory ... FR 511 □ Bakhtin (Day one) Summary The subject of our October 29th lecture was Mikhail Bakhtin and his text □Problems of Dostoevsky□s Poetics. □ To start the class, Dr. Wall reminded us that Laura talked about polyphony in her presentation the week before, and that that was where we would start the lecture on Bakhtin.

Summary on Mikhail Bakhtin□s Problems of Dostoevsky□s Poetics Find helpful customer reviews and review ratings for Problems of Dostoevskys Poetics: 8 (Theory and History of Literature) at Amazon.com. Read honest and unbiased product reviews from our users.

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Problems of Dostoevsky's Poetics Mikhail Bakhtin Edited and Translated By Caryl Emerson with Introduction By Wayne C. Booth Published by University of Minnesota Press, Minneapolis (1985)

Problems of Dostoevsky's Poetics - AbeBooks

Problems of Dostoevsky's Poetics av Mikhail Bakhtin. Häftad Engelska, 1984-04-01. 179. Köp. Spara som favorit Skickas inom 10-15 vardagar. Fri frakt inom Sverige för privatpersoner. Kan tyvärr inte längre levereras innan jul. This book is not only a major twentieth-century contribution to Dostoevsky's studies, but also one of the most ...

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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

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.

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

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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.

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

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Bakhtin than we could have imagined beneath his now famous texts. Published by Bucknell University Press. Distributed worldwide by Rutgers University Press.

The ability to construct a nuanced narrative or complex character in the constrained form of the short story has sometimes been seen as the ultimate test of an author's creativity. Yet during the time when the short story was at its most popular - the late nineteenth and early twentieth centuries - even the greatest writers followed strict generic conventions that were far from subtle. This expanded and updated translation of Florence Goyet's influential *La Nouvelle, 1870-1925: Description d'un genre à son apogée* (Paris, 1993) is the only study to focus exclusively on this classic period across different continents. Ranging through French, English, Italian, Russian and Japanese writing - particularly the stories of Guy de Maupassant, Henry James, Giovanni Verga, Anton Chekhov and Akutagawa Ryunosuke - Goyet shows that these authors were able to create brilliant and successful short stories using the very simple 'tools of brevity' of that period. In this challenging and far-reaching study, Goyet looks at classic short stories in the context in which they were read at the time: cheap newspapers and higher-end periodicals. She demonstrates that, despite the apparent intention of these stories to question bourgeois ideals, they mostly affirmed the prejudices of their readers. In doing so, her book forces us to re-think our preconceptions about this 'forgotten' genre.

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



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