

# Problems Of Dostoevskys Poetics

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Problems of Dostoevsky's Poetics [by] Mikhail Bakhtin  
Problems of Dostoevsky's Poetics; Ed. and Trans. by Caryl Emerson  
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Holy Foolishness  
Bakhtin's Problems of Dostoevsky's Poetics and the Ideological Problem of The Brothers Karamazov  
Dostoevsky and Soloviev  
Resonant Utterances  
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Harriet Murav Natalie Nicole Griner Marina Kostalevsky Joshua Elwer Serge Vladimir Gregory Michael Mikhailovitch Ossorgin VIII  
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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 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

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

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

the characters of this novel number among the least psychologically penetrated in his fiction yet dostoevsky manages to indicate their inferiority from without in the third and final chapter i examine dostoevsky s use of holbein s dead christ 1521 in the idiot 1868 drawing from pavel florensky s explanations of realism in visual art and reverse perspective in iconography from his article reverse perspective i show how the dead christ combines realist and reverse perspectival qualities i use bakhtin s term visual polyphony to explain the special capacity of this painting to convey conflicting messages about christ s death and to elicit conflicting worldviews from ippolit rogozhin and myshkin the visually polyphonic painting plays a critical role in the idiot the most polyphonic of dostoevsky s novels it reveals the visual dimensions to dostoevsky s polyphony things look differently from different perspectives

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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

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

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