

NARRATIVE AND FREEDOM THE SHADOWS OF TIME READ ONLY

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Narrative And Freedom The Shadows Of Time Introduction

Narrative and Freedom

In this important and controversial book, one of our leading literary theorists presents a major philosophical statement about the meaning of literature and the shape of literary texts. Drawing on works by the Russian writers Dostoevsky, Tolstoy, and Chekhov, by other writers as diverse as Sophocles, Cervantes, and George Eliot, by thinkers as varied as William James, Mikhail Bakhtin, and Stephen Jay Gould, and from philosophy, the Bible, television, and much more, Gary Saul Morson examines the relation of time to narrative form and to an ethical dimension of the literary experience. Morson asserts that the way we think about the world and narrate events is often in contradiction to the truly eventful and open nature of daily life. Literature, history, and the sciences frequently present experience as if contingency, chance, and the possibility of diverse futures were all illusory. As a result, people draw conclusions or accept ideologies without sufficiently examining their consequences or alternatives. However, says Morson, there is another way to read and construct texts. He explains that most narratives are developed through foreshadowing and "backshadowing" (foreshadowing ascribed after the fact), which tend to reduce the multiplicity of possibilities in each moment. But other literary works try to convey temporal openness through a device he calls "sideshadowing." Sideshadowing suggests that to understand an event is to grasp what else might have happened. Time is not a line but a shifting set of fields of possibility. Morson argues that this view of time and narrative encourages intellectual pluralism, helps to liberate us from the false certainties of dogmatism, creates a healthy skepticism of present orthodoxies, and makes us aware that there are moral choices available to us.

Anna Karenina in Our Time

In this invigorating new assessment of Anna Karenina, Gary Saul Morson overturns traditional interpretations of the classic novel and shows why readers have misunderstood Tolstoy's characters and intentions. Morson argues that Tolstoy's ideas are far more radical than has been thought: his masterpiece challenges deeply held conceptions of romantic love, the process of social reform, modernization, and the nature of good and evil. By investigating the ethical, philosophical, and social issues with which Tolstoy grappled, Morson finds in Anna Karenina powerful connections with the concerns of today. He proposes that Tolstoy's effort to see the world more wisely can deeply inform our own search for wisdom in the present day. The book offers brilliant analyses of Anna, Karenin, Dolly, Levin, and other characters, with a particularly subtle portrait of Anna's extremism and self-deception. Morson probes Tolstoy's important insights (evil is often the result of negligence; goodness derives from small, everyday deeds) and completes the volume with an irresistible, original list of One Hundred and Sixty-Three Tolstoyan Conclusions.

Prosaics and Other Provocations

This far-ranging study develops Morson's concept of "prosaics," which stresses the importance of ordinary events and the novel's unique ability to portray them. Arguing that time is open and contingency real, Morson develops a "prosaics of process" showing how some masterpieces have found an alternative to structure. His

well-known pseudonym Alicia Chudo, the inventor of "misanthropology," explores the disturbing philosophical content of laughter, disgust, and even empathy. Northwestern University's most popular professor, Morson attributes declining student interest in literature to current teaching methods. He argues in favor of showing how literature fosters empathy with people unlike ourselves. Ever playful, Morson explores the relation of games to wit, which expresses the power of the mind to triumph over contingency in the social world.

Responses to Modernity

This book consists of essays and reviews that address social, political, and cultural issues which arose in connection with literature broadly conceived in the wake of the First World War, and extending throughout the twentieth century. The first portion of the volume concerns France, with both essays on individual writers such as Paul Valéry, Jacques Maritain, Albert Camus, André Malraux, Jean-Paul Sartre, and Yves Bonnefoy and a piece on French intellectuals between the wars. The second part concerns Germany and Romania, with essays on Ernst Juenger, Gottfried Benn, Erich Kahler, E. M. Cioran, and others. The volume concludes with essays on problems of literary criticism, in dialogue with such critics as Gary Saul Morson, Ian Watt, T. S. Eliot, and R. P. Blackmur. These essays also discuss the history of the novel and the question of "realism."

The Eudaimonic Turn

This book is a collection of critical essays that examine a radical shift in focus and orientation. In the challenge to the hermeneutics of suspicion, the adoption of alternative reading strategies, and the investigation of well-being, this collection is an analogue of a new discourse that has immensely enriched literary studies in the last decade.

Moments of Moment

... a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase in the mind itself. Thus Stephen Dedalus in James Joyce's *Stephen Hero*: defines the phenomenon that has ever since been known as the literary epiphany. The essays gathered in this volume comprise a wide survey of this phenomenon. With recurrent reference to its most famous creators, notably William Wordsworth, who was the first to consciously explore and delineate those momentous spots in time in his *Prelude*, Walter Pater, James Joyce and Virginia Woolf, this book intends to provide a broad and unbiased exploration into the various types and categories of the moment of moment that can be distinguished, ranging from William Blake, Ann Radcliffe and Charles Maturin through the nineteenth-century sonnet tradition and the naturalistic novel to modernist and postmodernist exponents such as Ezra Pound and Elizabeth Bowen, Philip Larkin and Seamus Heaney, and include contributions by acclaimed experts in the field such as Martin Bidney, Robert Langbaum, Jay Losey, and Ashton Nichols.

A Breath of Fresh Eyre

Ever since its publication in 1847 *Jane Eyre* – one of the most popular English novels of all time – has fascinated scholars and a wide reading public alike and has proved a source of inspiration to successive generations of creative writers and artists. There is hardly any other hypertext that has been re-worked in so many adaptations for stage and screen, has inspired so many painters and musicians, and has been so often imitated, re-written, parodied or extended by prequels and sequels. New versions in turn refer to and revise older rewritings or take up suggestions from Brontë scholarship, creating a dense intertextual web. The essays collected in this volume do justice to the variety of media involved in the *Jane Eyre* reworkings, by covering narrative, visual and stage adaptations, including an adaptor's perspective. Contributions review a diverse range of works, from postcolonial revision to postmodern fantasy, from imaginary after-lives to science fiction, from plays and Hollywood movies to opera, from lithographs and illustrated editions to

comics and graphic novels. The volume thus offers a comprehensive collection of reworkings that also takes into account recent novels, plays and works of art that were published after Patsy Stoneman's seminal 1996 study on Brontë Transformations.

Tense Future

A work of literary history that redefines literary modernism's development in relation to the concurrent emergence of total war and the psychological effects it created between the two world wars.

Contingency in International Law

This book poses a question that is deceptive in its simplicity: could international law have been otherwise? Today, there is hardly a serious account left that would consider the path of international law to be necessary, and that would refute the possibility of a different law altogether. But behind every possibility of the past stands a reason why the law developed as it did. Only with a keen sense of why things turned out the way they did is it possible to argue about how the law could plausibly have turned out differently. The search for contingency in international law is often motivated, as it is in this volume, by a refusal to resign to the present state of affairs. By recovering past possibilities, this volume aims to inform projects of transformative legal change for the future. The book situates that search for contingency theoretically and carries it into practice across many fields, with chapters discussing human rights and armed conflict, migrants and refugees, the sea and natural resources, foreign investments and trade. In doing so, it shows how politically charged questions about contingency have always been.

Storytelling and the Future of Organizations

Storytelling is part of social action and interaction that actually shapes the future of organizations. Organization and management studies have overwhelmingly focused to date on rational narrative structures with beginnings, middles, and ends, where narrative has proved to be a handy concept in qualitative studies. Far less attention is given however to the more spontaneous and 'non-staged' storytelling that occurs in organizations. Storytelling and the Future of Organizations explores the science and practice of 'antenarrative' because that is how the future of organization is shaped. Antenarrative is a term invented by David M. Boje in 2001, and is defined as a 'bet on the future,' as 'before' narrative linearity, coherence, and stability sets in. Antenarrative is all about 'prospective sensemaking,' betting on the future before narrative retrospection fossilizes the past. Antenarrative storytelling is therefore agential in ways that traditional narratology has yet to come to grips with. This handbook contribution is bringing together a decade of scholarship on 'antenarrative.' It is the first volume to offer such a varied but systematic examination of non-traditional narrative inquiry in the management realm, organizing and developing its approach, and providing new insights for management students and scholars.

Holocaust Fiction

Examining the controversies that have accompanied the publication of novels representing the Holocaust, this compelling book explores such literature to analyze their violently mixed receptions and what this says about the ethics and practice of millennial Holocaust literature. The novels examined, including some for the first time, are: * Time's Arrow by Martin Amis * The White Hotel by D.M. Thomas * The Painted Bird by Jerzy Kosinski * Schindler's List by Thomas Keneally * Sophie's Choice by William Styron * The Hand that Signed the Paper by Helen Darville. Taking issue with the idea that the Holocaust should only be represented factually, this compelling book argues that Holocaust fiction is not only legitimate, but an important genre that it is essential to accept. In a growing area of interest, Sue Vice adds a new, intelligent and contentious voice to the key debates within Holocaust studies.

Art in Doubt

Leo Tolstoy's and Vladimir Nabokov's radically opposed aesthetic worldviews emanate from a shared intuition—that approaching a text skeptically is easy, but trusting it is hard. Two figures central to the Russian literary tradition—Tolstoy, the moralist, and Nabokov, the aesthete—seem to have sharply conflicting ideas about the purpose of literature. Tatyana Gershkovich undermines this familiar opposition by identifying a shared fear at the root of their seemingly antithetical aesthetics: that one's experience of the world might be entirely one's own, private and impossible to share through art. *Art in Doubt: Tolstoy, Nabokov, and the Problem of Other Minds* reconceives the pair's celebrated fiction and contentious theorizing as coherent, lifelong efforts to reckon with the problem of other people's minds. Gershkovich demonstrates how the authors' shared yearning for an impossibly intimate knowledge of others formed and deformed their fiction and brought them through parallel logic to their rival late styles: Tolstoy's rustic simplicity and Nabokov's baroque complexity. Unlike those authors for whom the skeptical predicament ends in absurdity or despair, Tolstoy and Nabokov both hold out hope that skepticism can be overcome, not by force of will but with the right kind of text, one designed to withstand our impulse to doubt it. Through close readings of key canonical works—*Anna Karenina*, *The Kreutzer Sonata*, *Hadji Murat*, *The Gift*, *Pale Fire*—this book brings the twin titans of Russian fiction to bear on contemporary debates about how we read now, and how we ought to.

J.M. Coetzee's Austerities

Representing a wide range of critical and theoretical perspectives, this volume examines J.M. Coetzee's novels from *Dusklands* to *Diary of a Bad Year*. The choice of essays reflects three broad goals: aligning the South African dimension of Coetzee's writing with his "late modernist" aesthetic; exploring the relationship between Coetzee's novels and his essays on linguistics; and paying particular attention to his more recent fictional experiments. These objectives are realized in essays focusing on, among other matters, the function of names and etymology in Coetzee's fiction, the vexed relationship between art and politics in apartheid South Africa, the importance of film in Coetzee's literary sensibility, Coetzee's reworkings of Defoe, the paradoxes inherent in confessional narratives, ethics and the controversial politics of reading *Disgrace*, intertextuality and the fictional self-consciousness of *Slow Man*. Through its pronounced emphasis on the novelist's later work, the collection points towards a narrato-political and linguistic reassessment of the Coetzee canon.

Between Philosophy and Literature

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 United Stories of America

This book discusses the American short story composite, or short story cycle, a neglected form of writing consisting of autonomous stories interlocking into a whole. The critical work done on this genre has so far focused on the closural strategies of the composites, on how unity is accomplished in these texts. This study

takes into consideration, to a greater degree than earlier criticism, the short story composite as an open work, emphasizing the tension between the independent stories and the unified work, between the discontinuity and fragmentation, on the one hand, and the totalizing strategies, on the other. The discussion of the genre is illustrated with references to numerous American short story composites.

Practices of Surprise in American Literature after Emerson

This book establishes surprise as a key Emersonian affect, and demonstrates its significance for transatlantic modernism and the philosophy of pragmatism.

The Nature of the English Revolution Revisited

New insights into the nature of the seventeenth-century English revolution - one of the most contested issues in early modern British history.

The Composition of Video Games

Video games are a complex, compelling medium in which established art forms intersect with technology to create an interactive text. Visual arts, architectural design, music, narrative and rules of play all find a place within, and are constrained by, computer systems whose purpose is to create an immersive player experience. In the relatively short life of video game studies, many authors have approached the question of how games function, some focusing on technical aspects of game design, others on rules of play. Taking a holistic view, this study explores how ludology, narratology, visual rhetoric, musical theory and player psychology work (or don't work) together to create a cohesive experience and to provide a unified framework for understanding video games.

The Long and Short of It

Brevity may be the soul of wit, but it is also much more. In this exploration of the shortest literary works—wise sayings, proverbs, witticisms, sardonic observations about human nature, pithy evocations of mystery, terse statements regarding ultimate questions—Gary Saul Morson argues passionately for the importance of these short genres not only to scholars but also to general readers. We are fascinated by how brief works evoke a powerful sense of life in a few words, which is why we browse quotation anthologies and love to repeat our favorites. Arguing that all short genres are short in their own way, Morson explores the unique form of brevity that each of them develops. Apothegms (Heraclitus, Lao Tzu, Wittgenstein) describe the universe as ultimately unknowable, offering not answers but ever deeper questions. Dicta (Spinoza, Marx, Freud) create the sense that unsolvable enigmas have at last been resolved. Sayings from sages and sacred texts assure us that goodness is rewarded, while sardonic maxims (Ecclesiastes, Nietzsche, George Eliot) uncover the self-deceptions behind such comforting illusions. Just as witticisms display the power of mind, "witlessisms" (William Spooner, Dan Quayle, the persona assumed by Mark Twain) astonish with their spectacular stupidity. Nothing seems further from these short works than novels and epics, but the shortest genres often set the tone for longer ones, which, in turn, contain brilliant examples of short forms. Morson shows that short genres contribute important insights into the history of literature and philosophical thought. Once we grasp the role of aphorisms in Herodotus, Samuel Johnson, Dostoevsky, and even Tolstoy, we see their masterpieces in an entirely new light.

The Philosophy of Authentic Leadership

This book uncovers the roots of authentic leadership through a detailed analysis of how philosophy and psychology are relevant for understanding leadership. It reinscribes virtue and integrity into leadership studies by way of key concepts which include; identity-formation, the narrative self, the importance of

decision-making, and the philosophy of creativity. In an era when leadership integrity has come under serious attack from authoritarian leadership, and left and right-wing extremism, the 'Philosophy of Authentic Leadership' opposes all such forms by arguing for the pursuit of the common good, democratic rights, civic freedoms, and cosmopolitanism. This is a work of interest to students of leadership and political scientists alike.

Routledge Encyclopedia of Philosophy: Index

Contains a full index of all the topics covered in the first nine volumes of the set.

Poetic Revolutionaries

Poetic Revolutionaries is an exploration of the relationship between radical textual practice, social critique and subversion. From an introduction considering recent debates regarding the cultural politics of intertextuality allied to avant-garde practice, the study proceeds to an exploration of texts by a range of writers for whom formal and poetic experimentation is allied to a subversive politics: Jean Genet, Monique Wittig, Angela Carter, Kathy Acker, Kathleen Mary Fallon, Kim Scott and Brian Castro. Drawing on theories of avant-garde practice, intertextuality, parody, representation, and performance such as those of Mikhail Bakhtin, Julia Kristeva, Gérard Genette, Margaret A. Rose, Linda Hutcheon, Fredric Jameson, Ross Chambers and Judith Butler, these readings explore how a confluence of writing strategies – covering the structural, narratological, stylistic and scenographic – can work to boost a text's subversive power.

Margaret Atwood: Crime Fiction Writer

Exploring how Margaret Atwood's fiction reimagines the figure of the detective and the nature of crime, Jackie Shead shows how the author radically reworks the crime fiction genre. Shead focuses on *Surfacing*, *Bodily Harm*, *Alias Grace*, *The Blind Assassin*, *Oryx and Crake* and selected short fiction, showing the ways in which Atwood's protagonists are confronted by their own collusion in hegemonic assumptions and thus are motivated to investigate and expose crimes of gender, class and colonialism. Shead begins with a discussion of how Atwood's treatment of crime fiction's generic elements, particularly those of the whodunit, clue puzzle and spy thriller, departs from convention. Through discussion of Atwood's metafictional strategies, Shead also examines Atwood's techniques for activating her readers as investigators who are offered an educative process parallel to that experienced by some of the author's protagonists. This book also marks a significant intervention in an ongoing debate among Atwood critics that pits the author's postmodernism against her ethical and humanistic concerns.

Clio and the Poets

In this book seventeen leading scholars examine the interaction between historiography and poetry in the Augustan age: how poets drew on — or reacted against — historians' presentation of the world, and how, conversely, historians transformed poetic themes for their own ends.

Dostoevsky's Conception of Man

Dostoevsky's novels have contributed to a conception of man that reverberates in the conclusions of prominent twentieth-century philosophical anthropologists. Max Scheler, Martin Heidegger, Jean-Paul Sartre, Maurice Merleau-Ponty, and Albert Camus, among others, have admitted that the works of Dostoevsky had an influence on the manner in which they learned to conceive of human nature and the world in which humans live. Our aim in this dissertation is to ask: what is there in the novels of Dostoevsky concerning the nature of man, of which certain philosophers could claim that in their philosophical conceptions of man they were positively influenced by him? The main thesis is substantiated with a careful

analysis of four novels: Notes From the House of the Dead (*Zapiski iz mertvogo doma*), Notes From the Underground (*Zapiski iz podpol'ia*), Crime and Punishment (*Prestuplenie i nakazanie*), and The Brothers Karamazov (*Brat'ia Karamazovy*). These novels were chosen partly because I have come to the conclusion that these novels, more than others, concretely show in what sense the leading characters appear to have made themselves be what they had freely chosen to be under the circumstances in which they had to live, and that they were fully aware of the responsibility they had to bear for the implications and consequences of what they had thus decided. Based upon a close reading, four interpretive chapters employ the most significant criticism from English, Russian and French literary scholarship. Dostoevsky's philosophical conception of man is compared and contrasted with the conception that Scheler and Heidegger hold, i.e., that freedom is man's essence, Sartre's atheistic humanism and Camus' thought. The following conclusions are consonant with Dostoevsky's work: freedom is constitutive for the being (or the mode of being; essence) of man, it is an inalienable duty--one must become oneself. Man strives to overcome himself and to exceed his freedom but in so doing invariably loses it. Man exceeds himself only in the sense that he realizes an ideal human possibility. The Dostoevskian man reveals not only the absence of human nature but also the enormous power which man possesses for achieving his ideal human possibility.

Tolstoy Studies Journal

This book marries the several elements: a given text (1 Samuel), a focal character (King Saul), a spacious and creative theorist (Mikhail Bakhtin), a historical context (the collapse of monarchic Israel and the moment for return. The dilemma for the exile community is to return with royal leadership or without it); a reading challenge is: can a character be a cipher for a corporate experience (Saul represent the whole monarchic experience)? The author argues that the narrative of 1 Samuel may be read as a riddle propounding the complex story of Israel/Judah's experience with kings as an instruction for those pondering leadership choices in the sixth century. The work is an extended reflection on what went wrong with kings and why new leadership must be attempted. The extended riddle of Saul works to show how the life of the king is fundamentally destructive, not because any is malicious but because of many factors of weakness and inadequacy that will be familiar to readers.

How Are the Mighty Fallen?

Who should lead us? Who should we, as a community, look to for guidance? These questions followed the Israelite community upon their return from the Exile: Should they return with Davidic kingship or without it? Their answer was King Saul. Reading Israel's first king as a riddle or the epitome of Israel's experience with kingship, this book explores the characterization of the figure of Saul, the question of the apparent silence of God, the multiple complexities of responsibility for kingship, and the readers' opportunities for transformation. It is not only an in-depth character study but also an interesting, insightful read, and opportunity for transformation.

King Saul's Asking

An enlightening, nuanced, and accessible introduction to the life and work of one of the greatest writers of short fiction in history. Anton Chekhov's stories and plays endure, far beyond the Russian context, as outstanding modern literary models. In a brief, remarkable life, Chekhov rose from lower-class, provincial roots to become a physician, leading writer, and philanthropist, all in the face of a progressive fatal disease. In this new biography, Michael C. Finke analyzes Chekhov's major stories, plays, and nonfiction in the context of his life, both fleshing out the key features of Chekhov's poetics of prose and drama and revealing key continuities across genres, as well as between his lesser-studied early writings and the later works. An excellent resource for readers new to Chekhov, this book also presents much original scholarship and is an accessible, comprehensive overview of one of the greatest modern dramatists and writers of short fiction in history.

Freedom from Violence and Lies

Freedom and Dialogue in a Polarized World argues that our most cherished ideas about freedom—being left alone to do as we please, or uncovering the truth—have failed us. They promote the polarized thinking that blights our world. Rooted in literature, political theory and Mikhail Bakhtin's theories of language, this book introduces a new concept: dialogic freedom. This concept combats polarization by inspiring us to feel freer the better able we are to see from the perspectives of others. To say that freedom is dialogic is to apply to it an idea about language. If you and I are talking, I anticipate from you a response that could be friendly, hostile, or indifferent, and this awareness helps determine what I say. If you look bored or give me a blank stare, I might not say anything at all. In this sense language is dialogic. The same can be said of freedom. Our decisions take into account the voices of others to which we feel answerable, and these voices coauthor our choices. In today's polarized world, prevailing concepts of freedom as autonomy and enlightenment have encouraged us to take refuge in echo chambers among the like-minded. Whether the subject is abortion, terrorism, or gun control, these concepts encourage us to shut out the voices of those who dare to disagree. We need a new way to think about freedom. Freedom and Dialogue in a Polarized World presents riveting moments of choice from Homer's Iliad, Dante's Inferno, Shakespeare's Merchant of Venice, Milton's Paradise Lost, Melville's "Benito Cereno," Dostoevsky's The Brothers Karamazov, Kafka's "In the Penal Colony," and Morrison's Beloved, in order to advocate reading for and with dialogic freedom. It ends with a practical application to the debate about abortion and an invitation to rethink other polarizing issues.

Freedom and Dialogue in a Polarized World

For decades, the formal peculiarities of War and Peace disturbed Russian and Western critics, who attributed both the anomalous structure and the literary power of the book to Tolstoy's "primitive," unruly genius. Using that critical history as a starting point, this volume recaptures the overwhelming sense of strangeness felt by the work's first readers and thereby illuminates Tolstoy's theoretical and narratological concerns. The author demonstrates that the formal peculiarities of War and Peace were deliberate, designed to elude what Tolstoy regarded as the falsifying constraints of all narratives, both novelistic and historical. Developing and challenging the ideas of Mikhail Bakhtin, Morson explores Tolstoy's account of the work's composition in light of various myths of the creative process. He proposes a theory of "creation by potential" that incorporates Tolstoy's main concerns: the "openness" of each historical moment; the role of chance in history and within narrative patterns; and the efficacy of ordinary events, "hidden in plain view," in shaping history and individual psychology. In his reading of Tolstoy, he demonstrates how we read literary works within the "penumbral text" of associated theories of creativity.

Hidden in Plain View

At the intersection of literary theory, philosophy of history and phenomenology, Arts of Connection: Poetry, History, Epochality explores the representation of connections between events in literary, historical and philosophical narratives. Events in a story can be seen as ordered according to proximate causation, which leads diachronically from one event to the next; and they can also be understood in view of the structure of the narrative as a whole – for instance in terms of the unity of plot. Feldman argues that there exists an essential narrative tension between these two kinds of connection, i.e. between the overarching arrangement or plot that holds together events from "outside," as it were, in order to produce an intelligible whole; and the portrayal of one-by-one, "interstitial" connections between events within the narrative. Arts of Connection demonstrates, by means of exemplary moments in Aristotle and classical German poetics, eighteenth-century philosophy of history, and twentieth-century phenomenology, that the task of connection is a fraught one, insofar as the formal unity of narrative competes or interferes with the representation of one-by-one connections between events, and vice versa.

Arts of Connection

Drawing on works by the Russian writers Dostoevsky, Tolstoy, and Chekhov, by other writers as diverse as Sophocles, Cervantes, and George Eliot, by thinkers as varied as William James, Mikhail Bakhtin, and Stephen Jay Gould, and from philosophy, the Bible, television, and much more, Gary Saul Morson examines the relation of time to narrative form and to an ethical dimension of the literary experience.

The Relative Merits of Goodness and Originality

Offering original research on Mikhail Bakhtin by leading scholars in the field, this special issue of SAQ both celebrates the recent centennial of Bakhtin's birth and elaborates significant new strains in Bakhtinian thinking. The distinction between Bakhtin and "Bakhtin" is a measure of the incommensurable space between the biographically verifiable figure and the one who emerges from contemporary critical applications of his work. While the inevitability of this space must be acknowledged, so too must its implications for a politics of culture where theory is concerned. Can there be a real Bakhtin, and can this one simply be the relevant Bakhtin? Is the deified Bakhtin just a reified Bakhtin? Exploring both the dynamism of Bakhtin versus "Bakhtin" and the dynamics of "possible Bakhtins," the contributors tackle this theorist's range of shifting shapes, from the carnival-messianistic and the chronotopic, through the philosophic and the ideologic, to the "applied Bakhtin" of the social sciences. Bakhtin's texts are examined in the context of work by such disparate figures as Ernst Cassirer and Rudolph Rucker, while various aspects of the academic "Bakhtin industry" are examined, including the "will to mythology by anthology" and the inequities of a world market in ideas exemplified by the resource gap between Russian and Western scholarship. The "state of the archive" is assessed by both UK Bakhtin Centre Director David Shepherd and Russian Bakhtin Archivist Nikolai Pan'kov. Throughout the issue, which is framed by Peter Hitchcock's introductory polemics and Michael Holquist's afterword, author and archive are continually deconstructed and reconstructed. Contributors: Robert Barsky, Rachel Falconer, Maroussia Hadjukowski-Ahmed, Ken Hirschkop, Peter Hitchcock, Michael Holquist, Vitaly Makhlin, Nikolai Pan'kov, Brian Poole, David Shepherd, Galin Tihanov, Anthony Wall

Narrative and Freedom

Presents extended reviews of noteworthy books, short reviews, essays and articles on topics and trends in publishing, literature, culture and the arts. Includes lists of best sellers (hardcover and paperback).

Bakhtin/Bakhtin

Explores American influences not only on European television, fashions, fast food, and rock music, but also on youth organizations, literature, UFO culture, and religious faith.

The New York Times Book Review

ACLA Bulletin

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