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The Dialogic Imagination is a collection of four essays on the novel and its origin, arranged from more accessible to much more dense. The first essay, "Epic and Novel," teases out the characteristics of the novel which distinguish it from the epic and from other genres of literature.

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These essays reveal Mikhail Bakhtin (1895-1975)—known in the West largely through his studies of Rabelais and Dostoevsky—as a philosopher of language, a cultural historian, and a major theoretician of the novel. The Dialogic Imagination presents, in superb English translation, four selections from Voprosy literatury i estetiki (Problems of literature and esthetics), published in Moscow in 1975. The volume also contains a lengthy introduction to Bakhtin and his thought and a glossary of terminology. Bakhtin uses the category "novel" in a highly idiosyncratic way, claiming for it vastly larger territory than has been traditionally accepted. For him, the novel is not so much a genre as it is a force, "novelness," which he discusses in "From the Prehistory of Novelistic Discourse." Two essays, "Epic and Novel" and "Forms of Time and of the Chronotope in the Novel," deal with literary history in Bakhtin's own unorthodox way. In the final essay, he discusses literature and language in general, which he sees as stratified, constantly changing systems of subgenres, dialects, and fragmented "languages" in battle with one another.

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Mikhail Bakhtin (1895-1975) is one of the preeminent figures in twentieth-century philosophical thought. *Art and Answerability* contains three of his early essays from the years following the Russian Revolution, when Bakhtin and other intellectuals eagerly participated in the debates, lectures, demonstrations, and manifesto writing of the period. Because they predate works that have already been translated, these essays—"Art and Answerability," "Author and Hero in Aesthetic Activity," and "The Problem of Content, Material, and Form in Verbal Art"—are essential to a comprehensive understanding of Bakhtin's later works. A superb introduction by Michael Holquist sets out the major themes and concerns of the three essays and identifies their place in the canon of Bakhtin's work and in intellectual history. The introduction, together with Vadim Liapunov's scholarly gloss, makes these essays accessible to students as well as scholars.

Speech Genres and Other Late Essays presents six short works from Bakhtin's *Esthetics of Creative Discourse*, published in Moscow in 1979. This is the last of Bakhtin's extant manuscripts published in the Soviet Union. All but one of these essays (the one on the Bildungsroman) were written in Bakhtin's later years and thus they bear the stamp of a thinker who has accumulated a huge storehouse of factual material, to which he has devoted a lifetime of analysis, reflection, and reconsideration.

Holquist's masterly study draws on all of Bakhtin's known writings providing a comprehensive account of his achievement. Widely acknowledged as an exceptional guide to Bakhtin and dialogics, this book now includes a new introduction, concluding chapter and a fully updated bibliography. He argues that Bakhtin's work gains coherence through his commitment to the concept of dialogue, examining Bakhtin's dialogues with theorists such as Saussure, Freud, Marx and Lukacs, as well as other thinkers whose connection with Bakhtin has previously been ignored. Dialogism also includes dialogic readings of major literary texts, Mary Shelley's *Frankenstein*, Gogol's *The Notes of a Madman* and Fitzgerald's *The Great Gatsby*, which provide another dimension of dialogue with dialogue.

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

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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.

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

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