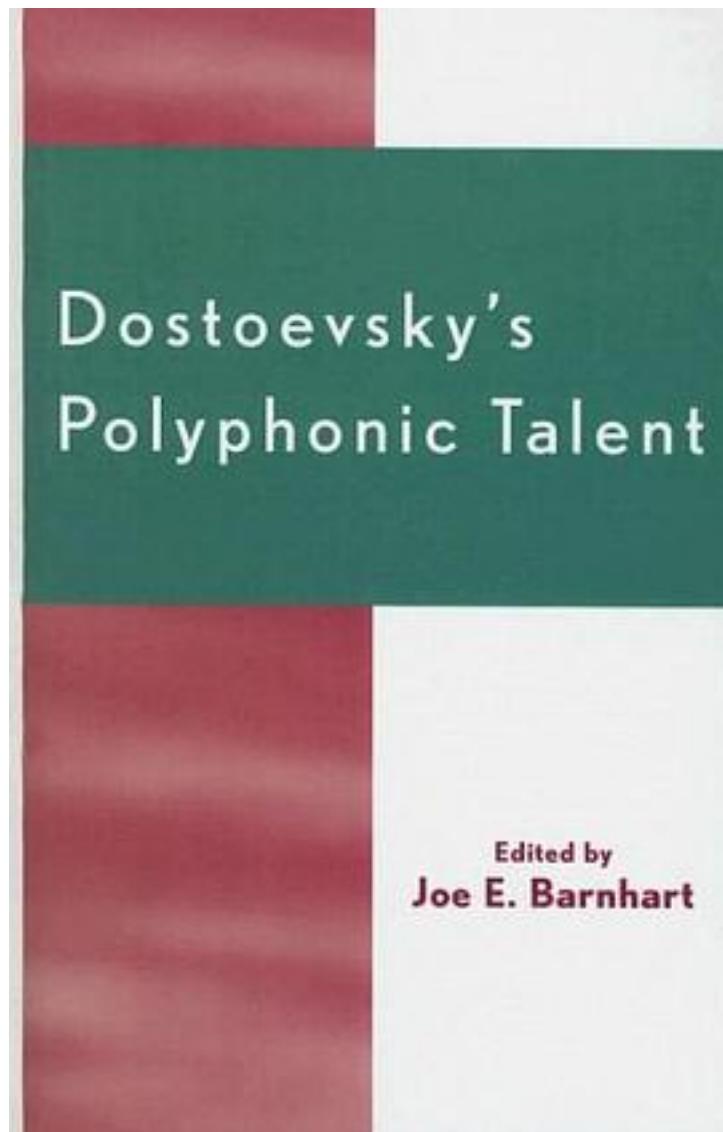


# Dostoevsky's Polyphonic Talent



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著者:Barnhart, Joe E. 编

出版者:Rowman & Littlefield Pub Inc

出版时间:2005-2

装帧:HRD

isbn:9780761830979

This book illuminates the connectedness of Dostoevsky's literary art with his philosophical and psychological brilliance. Two Fyodor Dostoevsky conferences originating at the University of North Texas set the stage for this volume. Scholars contributed original papers focusing on how Dostoevsky's literary art and philosophical insights enrich one another. Fyodor Dostoevsky wrote and thought polyphonically. His polyphonic method is both his special literary technique and his distinctive way of probing theological, social, and philosophical depths. As Bakhtin and Terras suggest, all Dostoevsky's major literary inventions—from the underground man to the vitriolic Grushenka—are products of his ability to listen profoundly to his own characters. Like the genius author-redactor of 1 and 2 Samuel, he reports the heights and depths of human emotion and behavior, whether exploring the anatomy of dysfunctional families, making the heart soar with Zosima's vision of forgiveness, or giving Ivan Karamazov full rein to challenge theism. Dostoevsky's characters transform themselves into irregular verbs whose fierce independence emerges only because of their desperate and inescapable interdependence. His major characters are text, subtext, and context for each other. They play inside each other's head and answer in one way or another.

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