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| **Bakhtin, Mikhail (1895–1975)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Mikhail Bakhtin was a Russian philosopher and thinker whose long career concerned aesthetics, ethics, literary and cultural theory, linguistics, and sociology. His earliest works, in the late 1910s, were primarily concerned with aesthetics and the legacy of Neo-Kantianism. His intellectual community at the time — philosophers, critics, and theorists — have been retroactively dubbed ‘the Bakhtin Circle.’ |
| Mikhail Bakhtin was a Russian philosopher and thinker whose long career concerned aesthetics, ethics, literary and cultural theory, linguistics, and sociology. His earliest works, in the late 1910s, were primarily concerned with aesthetics and the legacy of Neo-Kantianism. His intellectual community at the time — philosophers, critics, and theorists — have been retroactively dubbed ‘the Bakhtin Circle.’ In 1929, Bakhtin was sent into exile and spent six years in Kazakhstan, where he would write important essays, including ‘Discourse in the Novel.’ Scholars note that the political repressions of the 1920s left their mark on Bakhtin, who would self-censor his future work and use literary criticism as a veiled means of addressing philosophical, political and social questions. Almost none of Bakhtin’s work was published until the 1950s. It is distinguished by terminological innovations, most notably ‘dialogism,’ ‘chronotope’ and ‘heteroglossia.’ For Rabelais, Bakhtin invented the genre ‘grotesque realism,’ proposing that the carnival and the related ‘carnivalesque’ were vital cultural institutions. About Dostoevsky, Bakhtin stressed the ‘multivoicedness’ of the novels and their distinctive ‘unfinalizability.’ Further explorations of genre, speech, and poetics followed. By the 1980s, after being translated into English and French, Bakhtin was acknowledged as one of the great twentieth-century literary theorists. |
| Further reading:  (Clark and Holquist) |