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Nota di contenuto	Frontmatter -- CONTENTS -- Preface -- Great Art Should Slow Us Down: "Participative Th inking" in the World and as the World of Caryl Emerson / Bethea, David -- I N MIKHAIL BAKHTIN (Dialogue, Carnival, the Bakhtin Wars) -- 1. Polyphony and the Carnavalesque: Introducing the Terms -- 2. The Early Philosophical Essays -- 3. Coming to Terms with Carnival -- 4. Gasparov and Bakhtin -- II ON THE MASTER WORKERS -- 5. Four Pushkin Biographies -- 6. Pushkin's Tatiana -- 7. Pushkin's Boris Godunov -- 8. George Steiner on Tolstoy or Dostoevsky -- 9. Tolstoy and Dostoevsky on Evil-Doing -- 10. Kundera on Not Liking Dostoevsky -- 11. Parini on Tolstoy, with a Postscript on Tolstoy, Shakespeare, and the Performing Arts -- 12. Chekhov and the Annas -- III MUSICALIZING THE LITERARY CLASSIC (Musorgsky, Tchaikovsky, Shostakovich, Prokofiev) -- 13. Foreword to Richard Taruskin's Essays on Musorgsky -- 14. From "Boris Godunov" to "Khovanshchina" -- 15. Tumanov on Maria Olenina-d'Alheim -- 16. Tchaikovsky's Tatiana -- 17. Little Operas to Pushkin's Little Tragedies -- 18. Playbill to Prokofi ev's "War and Peace" at the Met -- 19. Shostakovich's "Lady Macbeth of Mtsensk" -- 20. Princeton University's Boris Godunov -- 21. "Eugene Onegin" on the Stalinist Stage -- In Conclusion -- Index

Sommario/riassunto

All the Same the Words Don't Go Away brings together twenty-five years of essays and reviews, linked loosely by three themes. The first explores the legacy of Mikhail Bakhtin: his ideas of dialogue and carnival, and the debates ignited by each. The second delves into three "master workers" of the Russian tradition: Pushkin, Tolstoy, and Dostoevsky. In this section, emphasis is comparative: the riddle of Pushkin's life, why "Tolstoy versus Dostoevsky," how Chekhov reads Tolstoy, why Kundera dislikes Dostoevsky and Tolstoy dislikes Shakespeare. The final section addresses the transposition of classic literary texts into other media through musical works by Musorgsky, Tchaikovsky, Shostakovich, and Prokofiev. Throughout, the fundamental heroes are Pushkin's Tatiana Larina and Boris Godunov. This volume will be of interest to comparativists and students in interdisciplinary humanities.

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