Acknowledgements ix

Introduction 1

- 1 Dialogism: the Potential for Change and for Resistance to Change 8
 - 1 The Sources of "Becoming" in Philosophical Idealism 10
 - 2 "Becoming" as Socio-linguistic Event 13
 - 3 Towards a Historical Account of the Unconscious? 16
 - 4 From Literary Dialogism to Dialectical "Becoming" 21
 - 5 "Speech Genres" and Creativity 24
 - 6 Anticipation and Prevention: the Problem of Temporality 27
 - 7 Conclusion 33
- 2 The Fissured Modern Subject: Paradox versus "Becoming" in Dostoevsky's *Notes from Underground* 36
 - 1 Dialogical "Becoming" or Frozen Dialectic? 38
 - 2 The Ethics of Capitalism 45
 - 3 The Internal Catastrophe 48
 - 4 The Prison House of Paradox 52
 - 5 A Modern Liar's Paradox 54
 - 6 An Unconscious within Hyperconsciousness? 61
 - 7 Revolutionary Dreams or Literary Nostalgia? 66
 - 8 Dialogism Violated 69
 - 9 Literature and the Social Unconscious 79
- 3 Rethinking Ideology as a Field of Dialogical Conflict 82
 - 1 Bakhtin's Developmental Model 82
 - 2 The Authority Concealed in the Utterance 85
 - 3 The Idea of a Single Ideology Is Itself Ideological 90
 - 4 Ideological Conflict and the Production of the Unconscious 92
 - 5 The Dialectics of Repression 95
 - 6 Interpellation Revisited 98
 - 7 The Relationship of Dialogism and Dialectics 101
- 4 A Contradictory Symbiosis Is Born: the Rival Ideologies of the Market and the State under Capitalism 105
 - 1 The Rival Myths of Nature in Bourgeois Ideology 107
 - 2 The Capitalist Double-bind and the Displacement of Guilt 114
 - 3 Social Contradiction Internalised 116
 - 4 Loyalty versus Law: a Buried History 117
 - 5 Market Addressivity: Capitalism without Guilt? 119
 - 6 The Market's Need for Permanent Non-satisfaction 123
 - 7 Conclusion 126
- 5 Captivating the Unruly Subject: Ideology in Early Modern Europe 127

1 Monetarisation and the Crisis of Identity 130

- 2 The Symbolic Divinisation of the State 138
- 3 Royal Charisma: a Concealed Contradiction in the Baroque Spectacle 141
- 4 The "Theatricality" of Power? 144
- 5 Capturing the Will to Believe 148
- 6 The Solar Theatricality of Absolutism in Shakespeare's Henriad 151
- 7 From Solar Absolutism to "Charismatic" Seduction 155
- 8 Carnival and Charisma: the Concealed Connection 158
- 9 Carnival and Dialectics 161

- 10 Anticipation, Prevention, and Unconscious Guilt 164
- 6 Repairing the Universe: Mysticism as Loss and Longing 167
 - 1 The Reactionary Activist: a Serious Quijote? 172
 - 2 Textual Authority: from Desire to Method 179
 - 3 Transverberation: the Divine Word Reincarnated 185
 - 4 Conclusion: from Mysticism to "Modernity" 197
- 7 Baroque Incompletion, the Captivated Subject, and the Humour of Don Quijote 199
 - 1 Theatrical Addressivity 203
 - 2 The Comic Counter-discourse 204
 - 3 Capturing the Spectator's Desire 207
 - 4 Baroque Incompletion 210
 - 5 The Aesthetics of "Becoming" versus Timeless Form 212
 - 6 A Comic Great Theatre of the World 215
 - 7 The Captivated Reader 219
 - 8 Competitive Desire 225
 - 9 Charisma and Competitive Envy 229
 - 10 The Captivated Quixotic Critic 235
- 8 The Dialectics of Laughter and Anxiety 239
 - 1 Carnival Enters into History 243
 - 2 Laughter and Religious Conflict 248
 - 3 The "Risibility" of the Lower Other in Classical Aesthetics 250
 - 4 Laughter and Unconscious Anxiety: the Emergent Modernity of Hobbes' Theory of Laughter 253
 - 5 Modernising Hobbes' Dialectic 259
 - 6 Playing with Breakdown: a Structural or a Dialogical Model of Laughter? 261

Conclusion 271

Bibliography 275

Name Index 282

Subject Index 285