

Literature as Event: Understanding Bakhtin's Event Theory

Yuanyuan ZHOU
Nanchang University
(China)

Abstract:

Event Has been extensively pored over in literature in recent years. Some noted thinkers of our time, including Heidegger, Deleuze, Badiou, Žižek, Foucault, Eagleton, etc. have made great contributions to the framework of events. This article revisits Russian literary theorist M. M. Bakhtin's event thoughts in his philosophy and cultural poetics. In his Act Philosophy, Bakhtin proposes 'Event of Being' to interpret existence in terms of ontology, epistemology and value ethics. From this starting point, Bakhtin in his cultural poetics conceptualizes literature as an event. Firstly, literature as an event perceives itself as an act or event that is temporally and spatially constituted, rather than a solid object. And as irregular occurrences, events of literature are destined to undergo a process of changes and transformations and predict new emergence. Secondly, featuring in its inherent discourse characteristics, literature as an event is internally intertwined with other social and historical events while at the same time self – sufficiently develops. That is, instead of being perceived as reflective and a passive recorder to its historical society, literature is actually active with its own subjectivity to enter into dynamic dialogue with other events, and in some cases serves as a spiritual power in forging society and history. Therefore, literature as an event places itself between concrete entity and dynamic process, textual discourse and social history context, etc.. This reflects an 'interlogical thinking', that is, literature exists in the relationship with others as something 'between'. Clearly, Bakhtin's thoughts on literature as an event would shed light on our understanding towards world literature and literary history writing.

Keywords: Literary Event, Bakhtin, Process, Discourse

The theoretical proposition of "literature as event" is closely related to the event theory in philosophy, the speech act theory in linguistics, and the performativity theory in cultural studies since the mid twenty century. Many modern great thinkers contribute to this field, such as Friedrich Wilhelm Nietzsche, Martin Heidegger, Michael Bakhtin, Emmanuel Levinas, Gilles Deleuze, Michel Foucault, Alain Badiou, Slavoj Žižek, Paul Ricoeur, Jacques Derrida, Terry Eagleton, Derek Attridge, Donald Davidson, John Langshaw Austin, etc... The emergence of an event signifies the occupation of a new place, so that absolute transformations can be made in new space and place. That is the starting point where these great thinkers conceptualize events and from which they believe the event theory could probe into the future especially at the transitional times.

In this genealogy, Bakhtin's event theory is less noticed. His eventful thoughts are rich not only in his philosophical ideas of being as an event, but his world famous literary theory of polyphony, carnivalesque, heteroglossia, and dialogism. By analyzing the thoughts of Bakhtin, this paper intends to probe into his thoughts from the lens of event and reconsiders the notion of event both in philosophy and literature. In his early *Philosophy of Act*, Bakhtin sees being as an event which emphasizes: the subjectivity of human presence in eventful existence; being is temporally and spatially constituted as an event rather than a solid object; and the unity of subject-object in events. He then clarifies how literature exists as an event and its function. It correspondingly encompasses three aspects: actively responds as discursive practices in the dialogue with various voices and perform its function; dynamically generate meaning alongside the socio-historical contexts with deviancy and heterogeneity which interchangeably shifts its duality; intrinsically embeds the socio-historical pattern with the constructed form which unifies the object and the subject.

I. Bakhtin's Philosophical Event Theory

Taking the real-life problem of human existence as the starting point, Bakhtin criticizes the dichotomy of subject-object thinking of modern epistemological philosophy and puts forward the proposition "being/existence as event", which stresses on viewing objects from the perspective of events. That is, objects are no longer taken as static and objectified entities, but as

active events with subjective value, attitude, emotion, evaluation formed in a dynamic generative relationship. Specifically, Bakhtin's philosophical event theory contains the following three features.

Nature of Subjectivity

Subjectivity is inseparable in the eventful being and makes the being become an event for its active involvement. As Bakhtin (1998, volume 1) argues, "Things happen in the setting of my attitude toward them. It is impossible to experience something that purely exists for its own" (p. 34). Event of being is not ready-made, fixed, or negatively existed. It is no longer presented only as a natural self-sufficiency in a physical state, or as a depiction of an object, but can be actively constructed and realized through human responsible action, and this participatory nature cannot be found apart from the act (p. 19-21).

Generative Nature: Being the Only Way of Existence

Being is no longer conceived as a solid substance or entity, but as a collection of countless events in spatial-temporal. This constitutes the generative nature of the event and makes the event the only existential way of being.

As Bakhtin (1998) claims, "Anyone situates in unique and independent positions in the spatial-temporal, and that makes any existence of being unique" (volume 1, p. 41). Life becomes a sequence of behavioural events. Hence, being becomes "to be" "to live" "to act" "to participate" "to live", which foregrounds each individual's effort of constructing the existence and meaning in never-ending actions and events. The traditional way of seeing being as abstract, eternal and static has been challenged.

In contrast to the eternal and abstract being, Bakhtin asserts that the event of being is the only way of being, not preceded by a supposedly prior essential, transcendental and eternal existence (p. 32). Truth is no longer something that exists essentially in the essence of phenomena, but a state of being that exists dynamically in the course of events; Being or theory could in no way achieve eternal by abstracting itself from concrete events. This argumentation of how the theory and truth exist would much be seen in his *Philosophy of Act*.

Unification of the Subject and Object in Spatial-temporal

Event is something in 'between' that unifies the subject and object. Traditionally, epistemological philosophy usually regards things as objective beings that are external to the subject itself. However, Bakhtin (1998) regards object and subject two-extreme scales of spectrum, not two absolute entities (volume4,p.385). "Objects become a changing factor in the process of my experience and thought about the event" (volume 1, p. 34). That is, the object maintains its own physical form, but it is gradually connected with the subject through experience and thinking. Accordingly, this enables the unification of the object and the subject in the event. Further, it is clear that Bakhtin's argumentation of the subject-object unification relies on its unique spatial-temporal, which highlights the participation and act of the subject.

II. Literature as Event: Subjectivity

The literary text, as communicative discourse, is an eventful existence which changes in response to the context and subject participation. It is not an objective substance, but rather manifests in a relationship. The literary text can only realize itself in the event of the subject's communicative dialogue.

Literature as Discourse Event

Event is in essence of discourse. It is not only concerned with an act of occupying a place in spatio-temporal, but has greater significance in discourse. Literature as an event lies in its distinctively discursive dimension, as it ultimately obtains value when the event is being spoken of or referred to. On the contrary, it would no longer exist without subjective construction. This is similar to what Sextus Empiricus (2005) refers to the concept of 'the sayable'. That is, when we speak of an event that we give it a place in sayability, making it a sayable thing (p. 92). Gilles Deleuze (1969) also suggests in his *The Logic of Meaning* that the event is fundamentally correlated with discourse and is the significance it produces (p. 34).

The discourse feature of literary events is in great depth explored in Bakhtin's discourse theory. As he claims, the aesthetic object is nevertheless the linguistic form of phonemes, morphemes, or syntax, but the emotion, opinion, attitude and ideology attached that makes itself meaningful and valuable (1998, volume 2, p. 94). This is the discourse which is set in socio-historical contexts and full of subjective evaluations. The artistic work therefore embodies a powerful capacity of unspoken social evaluations which

are in turn constituting its forms.

Then, due to its capacity of conveying the evaluations through the tone of emotion and will, discourse is thus incorporating the subject into an eventful situation where the interactive relation between the subject and object is generated. Bakhtin (1998, volume1) considers that the tone of emotional and will is an indispensable element of behaviour and even the most abstract thoughts, and “it is because I think about it that makes an eventful relationship with it” (p. 34).

Emotion and Will

Thinking as an act fulfills with emotion and will, and this emotional and will tone is pervasive throughout the thought (Bakhtin, volume1, p. 35).

We have clearly seen from Bakhtin that the tone of emotion conveys the evaluation, thereupon correlates the subject with socio-historical events. Perceptions and behaviors present certain ideology, emotional attitudes and evaluations of the world, this is likewise applied to the narratives. Aesthetic events differ from cognitive events in that they are distancing from existential events and have great creative potential, while cognitive events are largely passive. The aesthetic object is the creation that embraces the creativity of the creator himself (Bakhtin, volume 3, p. 372).

Literature exists as an eventful existence that reconstructs the world, but meanwhile represents its own textual world. By analyzing Dostoyevsky’s work, Bakhtin (1998, volume 5) claims that “the events or plots in texts are means of expressing various ‘voices’” (p. 391). Characters and plots exist for the purpose of expressing the (characters’) thoughts and spirituality, not the other way around. Dostoyevsky’s works, according to Bakhtin, are observing and depicting different thoughts, consciousnesses and voices as vivid events (Bakhtin, volume 5, p. 115). The protagonists or characters in his works are not objectives or abstract settings portrayed by the author or narrator, rather they have independent thinking and are positive participants in the events.

Clearly, the literary event becomes vivid and vibrant through the rich expression of the spirit and ideas of the characters. Only when the event has acquired emotion and thoughts does it have a vivid sense of life. Once a thought is incorporated into the event it is writing about, it becomes an event in itself (Bakhtin, volume 5, p. 9). That is what Aristotle said, poetics is more philosophical than history.

Dialogue: Interactive Voices

Dialogue theory accounts for great significance in Bakhtin's philosophy and poetics. The dialogue among different thoughts and voices is the fundamental to make literary events distinguished from other ethical or cognitive events. The aesthetic event, according to him, is impossible to occur when there is only one unified voice. Just as he explains, without anything external to itself, an absolute consciousness or mind fails to be aestheticized (1998, volume 1, p. 118).

Any expressions, statements or discourses are always in some form of conversational response to previous discourses. As Bakhtin (1998, volume 4) argues, "The life events of the text... always un-fold on the boundary between two minds or subjects... Text are not objects, so the second voice or minds of the recipient could never be ignored or eliminated" (p. 305). Therefore, artistic texts become a treasure box with multiple voices from different characters, the authors and the characters or potential readers, and different voices within the characters themselves, etc...

Bakhtin further emphasizes one's subjective presence and the exterior place to one's own position in the guarantee of the realization of dialogues. He believed that "when 'I' adopts a perspective that is outside of 'I' can make dialogue come true" (p. 12). This idea of 'other' is a transcending perspective of one's own unique ethical position and attitude.

Moreover, an equal and independent footing for various voices is a necessity in Bakhtin's literature event. Bakhtin finds that literary events exist independently in Dostoevsky's polyphonic structure, which are not swallowed by the mainstream plot or the monologue. Therefore, he asserts that the efficacy of the event does not lie in its capacity of integrating all into one, but in the reinforcement of its own exterior position and disintegration (1998, volume3, p.158). This is similar to what Levinas (1987) refers to 'other', which suggests the independent position of the subject and object in the event.

Performativity: Transcending the Boundary

Literature, as a text of discourse, is not only declarative but also performative. It is through discursive narratives that enable literary events present. As Bakhtin (1998, volume 2) suggests, "discourse is a social event" (p. 92). Literary discourses not only produce meanings, but have power over social life.

Taking literature as a performative language draws much attention by philosophers and linguists. In Austin *Speech Acts* (2013), performative language refers to the action of doing or to do when one delivers the sentence (p. 9). Paul Ricoeur (1987) meanwhile explains, “something happens when someone speaks, thus making discourse become an event“ (p. 135). Michel Foucault (2017) in his theory of power focuses on discourse power and history construction, as he argues that discourse is constantly shaped and constructed into power in the course of history.

The ideas of monologue, polyphonic structure, polyphony, and dialogue proposed by Bakhtin are clearly not restricted to literary forms of discourse or structure, but represent modes of thinking and behavior. In this sense, through its discourse narrative and genre construction, literature shapes the human’s thinking mode and the ways of living in the course of history.

III Literature as Event: Generative Meaning

Literary subject, behavior, discourse, and thoughts could only obtain the meanings in the concrete socio-historical contexts, without which they would become meaningless (Bakhtin, 1998, volume 6, p. 586). The spatial-temporal position (or known as chronology) is one of the elementary concepts in Bakhtin’s theory against the internal existence of theory and aesthetic intuition. It is through specific spatial-temporal position that makes literature no longer a concept of abstract and eternal entity, but an event that constantly generates and constructs its own meaning and form. In this section, we would see how literature as an event exists in the on-going socio-historical contexts – its features of being dynamic and generative, deviant and heterogenous, dual and intersectional.

Dynamism and Generation

Deleuze (1990) in his book *The Logic of Sense* states that events are not like solid substance or matter of facts which exist objectively, but rather in a state of continuity “to become” or “to happen” (p. 4). That is, its fundamental property is generation, not essence. Others like Derrida and Donald Davidson adopt similar perspectives. Based on analysis of ancient Greek no-

vels, medieval sagas, Goethe's educational novels, and Dostoevsky's polyphonic novels, Bakhtin discovers the "infinity" of the novel, by which he displays the dynamics and generative features of literature as events.

Closely connected with real-life events, the novel as a genre reflects an ongoing event which is in a state of "happening" and full of suspense, thus making itself infinite with open structure (Bakhtin, volume 3, p. 534). It can be reinterpreted, evaluated, and changed. Likewise, by participating in the eventful dialogue, literature objects are integrated into the infinite structure and become infinite afterwards. Therefore, literary events are no longer a static entity, but a dynamic process with its meanings unfolding and developing with the contexts. The epic, on the contrary, is described by Bakhtin (1998, volume 3) the "absolute past" (p. 520). The world of the epic, from words to images, is endowed with sublimity, splendor and immortality, and hence it is hardly reinterpreted, reevaluated, or changed. By this means, it is doomed to become the past and something in memories, which fails to be related to real events.

In addition, the two-way interaction between author and reader, and reading and interpretation, also reflects the constant generation of meaning. As Bakhtin (1998, volume 2) observes, literature is a special form of interaction between author and reader that is fixed in the work (p. 82).

Deviancy and Heterogeneity

The meaning generated by literature is not predetermined, waiting to be known and discovered, but is produced and constructed in the course of contingent occurrences, which makes it an eventful existence. This generation is not repeatedly cyclical, but breeds something new, especially something deviant and heterogeneous different from the past.

It is evident in Bakhtin's theory of novel which is pioneering for its rebellion against the literary normalities with theoretical deviancy and heterogeneity. Specifically, the 'infinity' empowers the novel openness to the socio-cultural history which counterpoints Georg Lukács (2012) authoritative novel theory with the philosophical and nostalgic reflection of the past. The concept of polyphony deviates from the forms and mindset of monologue. His exploration of the folk culture of laughter and the spirit of carnival in Laboure's novels seeks to undermine the official discourse power. By breaking the normality of contemporary Western poetics, Bakhtin further promotes literature integration to the wider context of folklore and the social events.

Many other philosophers also contribute to the heterogeneity nature of the event, but more contingency focused. According to Derrida (2003), events are unpredictable, un-predetermined and without direction (p. 69). Deleuze (1990) proposes events as 'singularities' (turning points, critical points), while Jean-Luc Nancy (2000) refers to events as 'becoming-surprises' (pp. 164-169). Further, Badiou and Slavoj Žižek focus on the 'rupture' of the event. As Badiou (2006) claims, truth can only be established through a rupture with the order that underpins it, and is never the result of that order (p.xii-xiii,). This "rupture" is what Badiou referred to as an event. Slavoj Žižek (2016) illuminates, an event is always something new that happens in an unexpected way, that "disrupts any existing stable structure... and it is something that goes beyond the cause" (p. 6, p. 15). In other words, the boundary between cause and effect is the space where the event emerges. For Foucault (1991), the event is anti-structuralist, and a challenge to traditional philosophical ideas of historical necessity and self-evidency – history as the result of its own rational laws of evolution (pp. 77-78).

Duality and Intersectionality

While based on deviancy and heterogeneity, Bakhtin's event theory, slightly different from other philosophers' concentration on contingency and rupture, heightens the intersectionality and duality in the dynamic development. This is intensely reflected in his discussion of the subject's identity in carnivalesque and Rabelais' grotesque novel. As Bakhtin (1998, volume 6) explains, the duality is manifest in the unity of positive and negative side of the event, in the duality of image and plot, in the new and the old, the past and the future, and in the death and birth, affirmation and negation (p. 368). Therefore, it is clearly seen that the duality of literary events highlight the intersection and symbiosis of rebirth and extinction, and centrality and decentrality, which never ends.

Specifically, in carnival culture, inhabitants break away from their normal identities and participate as free individuals. The carnival rituals of rebirth and demise, centre and periphery, crowning and decrowning, laughter and insults, blessing and cursing, past and future, official order and civil life all exhibit the duality. Meanwhile, this duality implies symbiosis and intersectionality, where the centre is transformed into the periphery, extinction breeds renewal, and vice versa. The carnival itself as a social event is from the conventional life, but also a departure from it, which indicates another form of existential life.

In Laboure's novels, the bodies of the grotesque characters show the identity duality, as the dramatic events of life, such as eating, excretion, coitus, childbirth, growth, ageing, dismemberment and devouring, are all performed at the junction of the old and the new human body or the world. In all these dramatic events, the beginning and the end of life are inextricably intertwined. In this sense, the grotesque body is therefore a body in formation. It is never ready or finished, rather, it is in the way of construction, and is always constructing and forming other bodies. What Bakhtin (1998, volume 6) intends to stress is the intervene of one body into another, and one's life out of the death. He admires Rabelais's deny of those lifeless surfaces which are "individual, finished/finite, enclosed and limited" by emphasizing the bumpy parts of the grotesque body. The body under modern norms is seen by Bakhtin as independently individual and speaks only for itself, which is closed and finite. Death only means extinction and does not bring new life. All acts and events are known only on the level of individual life, and the boundaries of which are absolute beginnings and endings, without any connection (p. 368-369).

IV Literature as Event: Unification of the Subject and Object

The long-standing dichotomy of subject-object detaches the relationship of the form and content, the text and social history, and the aesthetics and the ethics. Through the socio-historical dimension, Bakhtin's tends to integrate the world and individual, practice and knowledge, subject and object into a whole unity of event.

Intrinsic Social Nature

The relationship between literature and socio-cultural history has long been discussed. Eagleton (2017) claims in that "novel is an event inseparable from its very act of speech... it makes the object itself to which it refers... and also it has some perceptible effect on reality"(p. 150). Kahler (2013) argues that we shall see all the intricacies and diversity of literature as an long-established mechanism and social practice (p. 42).

The object in the artistic work is no longer a 'pure' object, but is the matter of fact which has been learned and evaluated. The art form would become meaningless if it leaves behind its cognitive or ethical content. "Art is intrinsically social... Like the cognitive, the aesthetics is likewise a variant

of the society. The theory of art is therefore in essence the sociology of art" (Bakhtin, 1998, volume 2, p. 80) Each work has its own perception and interpretation of the act of reality, which provides the work of art an inherent historicity.

In the world of human culture, as Bakhtin (1998, volume 1) suggests, any phenomenon and substance can be considered in the relationship between subject and object. In his proposal, the object (substantial world) and subject represent a two-extreme spectrum of cognition, rather than a static position of existence. Specifically, the substance would either be personified or objectified if it clings to either side. The aesthetic event is ultimately not a cognitive or behavioural action (not aimed at creating nature and human society), but the integration of man into aesthetic nature which enables the personification of nature and the naturalisation of man (p. 329).

Constructed Form: Novel as Genre

It is only through the form that the cognitive and ethical actions could convert into the aesthetic event, as they manifest the subjective construction (p. 331). For Bakhtin (1998, volume 1), the cognitive or ethical act itself could hardly be taken as an aesthetic object and it is through an evaluative position outside the content that becomes the aesthetic event. Therefore, the form could be perceived as the manifestation of the positive attitude of the author, creator or recipient towards the cognitive and ethical actions (p. 359). Literature, like other social forms, develops from a common economic basis, while it maintains its own uniqueness (Bakhtin, 1998, volume 2, p. 82).

The concept of 'constructed form' raised by Bakhtin fully displays his highlight of the aesthetic form. The socio-historical context not only acts physically outside on art form, but finds its echo inside the art and shapes its own internal structure. That is, the social and historical patterns embed in art and are reflected as certain aesthetic forms. This is what Bakhtin calls the "constructed form" (volume 2, p. 80) not the 'form' by Formalists or Structuralists. Tragedy, comedy, polyphony and carnival are constructed forms, while the drama, novel are layouts, focusing on technical forms. It is believed that layout constructs aesthetic objects, whereas the constructed form would realize the aestheticization of historical or social events (Bakhtin, 1998, volume1, p. 319). The constructed form hereby reflects the power of unifying the subject and object and enables aesthetic events.

The Active Action

Besides the intrinsic social nature and the unifying of subject and object through its form, the event theory of Bakhtin further magnifies the active participation of literary events and acts in the socio-historical construction and as a spiritual force for world and society transforming. For example, carnivalisation, polyphony and dialogism as forms of literary theory and criticism have transcended far beyond the realm of literary theory and become a power force that has a profound impact on social life and structures.

The way in which the literary event influences social history is not direct, not like science, which usually acts directly on substance matter. Literature inevitably carries certain ethical implications, but it does not contribute directly to moral life, or even becomes a readily moral event. As Bakhtin (1998, volume 1) states, the artistic form is not equal or belonged to the cognitive or moral content it contained (p. 338). The artist does not act as a direct participant to intervene in the event, in which case it is as if he becomes a person who performs a moral act. Instead, the artist sits outside the event and takes an essential position as a disinterested observer, where he produces empathy and participates in the common evaluations, thus forming the aesthetic event (Bakhtin, 1998, volume 1, p. 332). That is why Bakhtin claims some of Tolstoy's or Dostoevsky's works are epistemological and philosophical, like theoretical writing, rather than literature, since it obscures the connection to aesthetic events.

How does it work? The content of events is always open, future-oriented and infinite, and there is no state of completion of the event of being. It is only through aesthetic forms that the event of being completes and becomes a self-contained reality. In other words, the content of the artistic work is like a fragment of the event of being, and it is the form that isolates the aesthetic event (from the event of being) and makes it self-contained; hence, it becomes a completed and individual work. Indeed, the literary event fulfills its ethical function by compensating the moral events (or other events) through forms. As Bakhtin (1998, volume 1) argues, the artistic form can fill in the gaps of any events (including moral events) until they become self-sufficient and self-contained (p.360-362). For example, the ethical events represented in the poem, such as distress, confessions and aspirations, differ from existential events in that they do not expect to achieve accomplishments or find solutions, but merely appeal to make satisfac-

tion or relief. It is reminiscent of Eagleton (2012) argumentation, which goes as follows: literature fulfills its ethical function by exposing the authoritarian nature of the laws, norms, traditions, ideologies and cultural forms in which we live (p. 103).

References:

- Austin, J.L. (2013). *How To Do Things With Words*. Trans. Yang Yucheng and Zhao Jingchao. Beijing: The Commercial Press.
[约翰·奥斯汀:《如何以言行事》.杨玉成、赵京超译.北京:商务印书馆.2013年.]
- Badiou, A. (2006). *Being and Event*. Trans. Oliver Feltham. London: Continuum.
- Bakhtin, M. M. (1998). *The Collected Works of Bakhtin* (volumes 1-6). Ed. Qian Zhongwen. Trans. Zhang Jie et al. Shijiazhuang: Hebei Education Press.
[米哈伊尔·巴赫金:《巴赫金全集》.钱中文主编.张杰等译.石家庄:河北教育出版社.1998年.]
- Culler, J. (2013) *Literature Theory: A Very Short Introduction*. Trans. Li Ping. Nanjing: Yilin Publishing.
[乔纳森·卡勒:《文学理论入门》.李平译.南京:译林出版社.2013年.]
- Deleuze, G.(1969). *Logique du sens*. Paris: Minuit.
- Deleuze, G. (1990). *The Logic of Sense*. Trans. Mark Lester and Charles Stivale. London: The Athlone Press.
- Derrida, J. (2003). *Derrida's Lectures and Speech in China*. Trans. Du Xiaozhen. Beijing: China Compilation&Translation Publishing.
[雅克·德里达:《德里达中国讲演录》.杜小真译.北京:中央编译出版社.2003年.]
- Eagleton, T. (2012). *The Event of Literature*. New Haven and London: Yale University Press.
- Eagleton, T. (2017). *The Event of Literature*. Trans. Yin Zhike. Jinan: Henan University Press.
[伊格尔顿:《文学事件》.阴志科译.河南大学出版社.2017年.]
- Empiricus, S. (2005). *Against Logicians*. Ed. Richard Bett. Cambridge: Cambridge University Press.
- Foucault, M. (2017). *Foucault on Power and Discourse*. Trans. Chen Yihan. Wuhan: Huazhong Science and Technology University Press.
[米歇尔·福柯:《福柯说权力与话语》.陈怡含编译.武汉:华中科技大学出版社.2017年.]
- Foucault, M.(1991) "Questions of Method". Eds. Graham Burchell, Colin Gordon, and Peter Miller. *The Foucault Effect: Studies in Governmentality*. Chicago: The University of Chicago Press, 1991.
- Jean-Luc, N. (2000). *Being Singular Plural*. Stanford: Stanford University Press.
- Levinas, E.(1987). *Time and the Other*. Pittsburgh: Duquesne University Press.

- Lukács, D. (2012). *The Theory of The Novel*. Trans. Yan Hongyuan and Li Huaitao. Shanghai: The Commercial Press.
[卢卡奇:《小说理论》.燕宏远、李怀涛译.上海:商务印书馆.2012年.]
- Ricoeur, P. (1987). *Hermeutics and the Human Science*. Trans. Tao Yuanhua et al. Shijiazhuang: Hebei People's Publishing House.
[保罗·利科.《解释学与人文科学》.陶远华等译.石家庄:河北人民出版社.1987年.]
- Ricoeur, P. (2021). *Hermeutics and the Human Science*. Trans. John Thompson and Hong Handing. Beijing: China Renmin University Press.
[保罗·利科.《诠释学与人文科学》.约翰汤普森、洪汉鼎译.北京:中国人民大学出版社.2021年.]
- Žižek S. (2016). *Event*. Trans. Wang Shi. Shanghai Translation Publishing House.