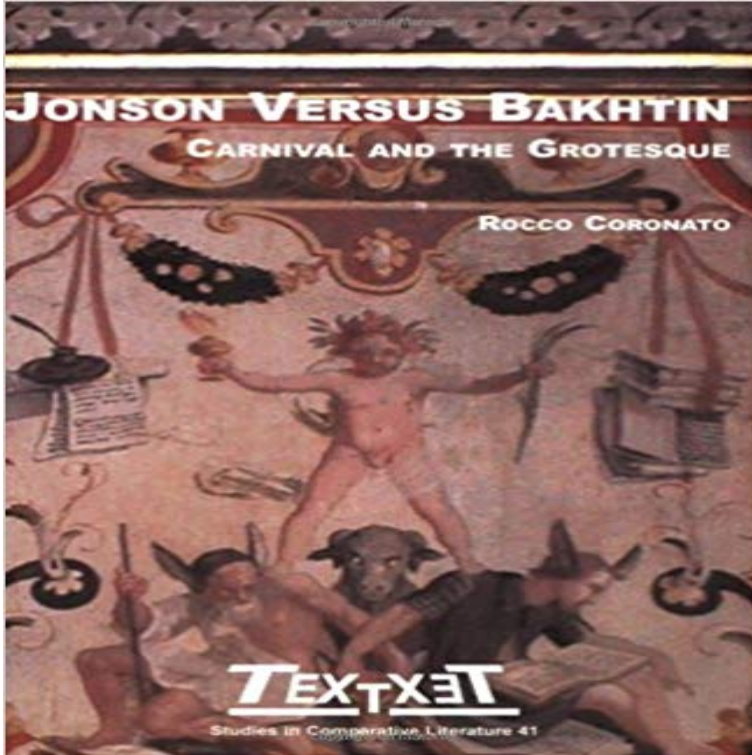


Jonson Versus Bakhtin: Carnival and the Grotesque (Textxet 41) (Textxet Studies in Comparative Literature)



Ben Jonson has often been accused of needless erudition and of a morose refusal to join in the festive spirit. Further aggravation has come from the application of Bakhtin's theory of carnival, especially in its posthumous form as a political allegory portraying the clash of high and low cultures. In an attempt to turn the tables on this tradition, *Jonson Versus Bakhtin* goes back to the sources, arguing that Jonson's theatre allows for an original interpretation of the grotesque as a formal culture of antithesis and opposition that includes carnival. A robust observer of popular myths of festive liberation by way of a uniquely compendious adaptation of his sources, Jonson's grotesque uncannily delves deep into the Renaissance theory of the coincidence of opposites as a way of envisaging virtue and other concepts of the mind, rather than serving up a pompous application of moral precepts or offering a political arena for ritual transgression. While richly based on an appropriate repertory of underlying sources, *Jonson Versus Bakhtin* steers away from any tiresome reference hunting mania, appealing to a broader audience interested in re-appraising Ben Jonson's genius for richly contrastive imagery, as well as re-considering the relevance of Bakhtin's theory to Elizabethan and Jacobean drama and to the Renaissance culture of the grotesque.

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