

# Historical Facts

## Russian Formalism

- ❑ Influential school of literary criticism in Russia from the 1910s to the 1930s.
- ❑ Includes works of Viktor Shklovsky, Yuri Tynianov.
- ❑ Two distinct movements: the Moscow Linguistic Circle and OPOYAZ (the Society for the Study of Poetic Language) in St. Petersburg.

## New Criticism

- ❑ Flourished in USA by the late 1930s, and it extended to England.
- ❑ The movement derived its name from John Gougeon Ransom's 1941 book *The New Criticism*.
- ❑ The work of English scholar A. Richards, especially his *Practical Criticism* and *The Meaning of Meaning*.
- ❑ The critical essays of T. S. Eliot, such as "Tradition and the Individual Talent" and "Hamlet and His Problems".

# Russian Formalism

**Didier Musso**



## **Russian Formalism:**

*Russian Formalism* Victor Erlich, 1980 No detailed description available for Russian Formalism *Russian Formalist Criticism* Lee T. Lemon, Marion J. Reis, 1965-01-01 Some of the most important literary theory of this century College English Russian formalists emerged from the Russian Revolution with ideas about the independence of literature They enjoyed that independence until Stalin shut them down By then they had produced essays that remain among the best defenses ever written for both literature and its theory Included here are four essays representing key points in the formalists short history Victor Scklovsky s pathbreaking *Art as Technique* 1917 vindicates disorder in literary style His 1921 essay on *Tristram Shandy* makes that eccentric novel the centerpiece for a theory of narrative A section from Tomashevsky s *Thematics* 1925 inventories the elements of stories In *The Theory of the Formal Method* 1927 Boris Eichenbaum defends Russian formalism from many attacks An able champion he describes formalism s evolution notes its major workers and works clears away decayed axioms and rescues literature from primitive historicism and other dangers These essays set a course for literary studies that led to Prague structuralism French semiotics and postmodern poetics **Russian Formalist Criticism** has been honored as a Choice Outstanding Academic Book of the Year by the American Library Association **Russian Formalism** Stephen Bann, John E. Bowlt, 1973 [The Polish Formalist School and Russian Formalism](#) Andrzej Karcz, 2002 Revising his 1999 doctoral dissertation for the University of Chicago Karcz explores the Polish Formalist School of literary theory and analysis which had already sprouted when Russian Formalism was silenced as heresy by Stalinist pressures in 1930 and the relationship between the two movements He begins by discussing the anticipations of Polish Formalism then focuses on the work of Kazimierz Woycicki 1876 1938 Mandred Kridl 1882 1957 and other primary theoreticians and practitioners Excerpts are in *English Annotation* 2004 Book News Inc Portland OR booknews.com **Russian Formalism** Robert Stolt, 2010-03 Seminar paper from the year 2009 in the subject English Language and Literature Studies Other grade 1 2 University of St Andrews language English abstract In the course of this essay the terminology that was applied by the Russian Formalist theoreticians shall be investigated many terms were even invented and introduced by the Formalists themselves More precisely a careful look will be taken at how the literary critics Medvedev and Bakhtin in *The Formal Method in Literary Scholarship* and Hansen L ve in *Der Russische Formalismus* examine the Formalist terms In order to evaluate Formalist terminology accurately and objectively the mentioned critics theories shall be underpinned by and contrasted with the opinion of other critics in this field Two of Shklovsky s articles *The Resurrection of the Word* and *Art as Device* are taken as a starting point for paving the way for a detailed analysis of the formal terminology The major focus lies on the term *ostranenie* that was firstly introduced by Shklovsky 1991 and is most commonly translated as estrangement defamiliarisation or making it strange The essay shall not only analyse the origins of this concept but furthermore compare the different interpretations the term entails Hansen L ve s evaluation of the concept of *ostranenie* as well as Medvedev and Bakhtin s assessment of

Shklovsky analysis of Tolstoy's Kholstomer in the view of estrangement reveals the critical approach on which this essay is based on. Moreover, the Russian term of *obnazenie* (the laying bare of the work) Hansen L ve 1978 and *oveshchestvlenie* (the process of materialisation) Medvedev Bakhtin 1978 shall be regarded throughout this essay since both concepts go hand in hand with the idea of *ostranenie*. In the last part of the essay, the formal theory of shutting out subjective consciousness from the work Medvedev Bakhtin 1978 and the effects of this concept are in the centre of the attention.

*Russian Formalism and Anglo-American New Criticism* Ewa Majewska Thompson, 1971. No detailed description available for Russian Formalism and Anglo-American New Criticism.

Russian Formalism Peter Steiner, 2014-10-20. Thirty years after its first publication, Peter Steiner's erudite, thoughtful book remains a classic study of Russian Formalism. His metapoetic analysis offers a simple, clear schema for apprehending the unity of action and dynamic configuration of the Russian formalists' program while fully respecting the diversity of the cluster of theories they put forward. As such, it also serves as one of the best introductions to a movement that still exerts considerable influence on literary study.

**Boris Eikhenbaum** Carol Joyce Any, 1994. This is the first book-length study of Boris Eikhenbaum (1886-1959), a leading Russian Formalist and a pathbreaking Tolstoy scholar. The author carefully traces Eikhenbaum's intellectual trajectory from his pre-Formalist philosophical criticism through Formalism to his later biographical criticism of Tolstoy and Lermontov. Eikhenbaum's contribution to Formalism has not heretofore received clear definition, and the author shows that his ideas and influence were even greater than previously supposed. His shift away from Formalism with its emphasis on purely literary analysis toward a criticism that emphasized the writer as a cultural figure is seen as a response to both political exigency and personal need. Although by the late 1910s Formalism had become *poetics non grata* in the Soviet Union, the author demonstrates that Eikhenbaum also had compelling intellectual reasons to move away from Formalism, which had reached a dead end. The author asserts that Eikhenbaum prolonged his scholarly life by concentrating on nineteenth-century Russian authors whose moral opposition to mainstream Russian intellectual thought served as a model for his own ethical stance in Stalin's Russia. This is particularly true of his monumental three-volume work on Tolstoy, which in its own way has been as influential as his Formalist writings. Throughout, the author relates Eikhenbaum's critical thinking to such current literary issues as intention, perception, meaning, reader reception, deconstruction, and the New Historicism.

*Russian Formalism* Robert Stolt, 2010-03-10. Seminar paper from the year 2009 in the subject English Language and Literature Studies. Other grade: 1-2. University of St. Andrews, language: English, abstract.

In the course of this essay, the terminology that was applied by the Russian Formalist theoreticians shall be investigated. Many terms were even invented and introduced by the Formalists themselves. More precisely, a careful look will be taken at how the literary critics Medvedev and Bakhtin in *The Formal Method in Literary Scholarship* and Hansen L ve in *Der Russische Formalismus* examine the Formalist terms. In order to evaluate Formalist terminology accurately and objectively, the mentioned critics' theories shall be underpinned by and contrasted with the opinion of other critics in this field. Two of

Shklovsky's articles 'The Resurrection of the Word' and 'Art as Device' are taken as a starting point for paving the way for a detailed analysis of the formal terminology. The major focus lies on the term *ostranenie* that was firstly introduced by Shklovsky (1911) and is most commonly translated as estrangement, defamiliarisation or making it strange. The essay shall not only analyse the origins of this concept but furthermore compare the different interpretations the term entails. Hansen-Liave's evaluation of the concept of *ostranenie* as well as Medvedev and Bakhtin's assessment of Shklovsky's analysis of Tolstoy's *Kholostomer* in the view of estrangement reveals the critical approach on which this essay is based on. Moreover, the Russian term of *obnazhenie* (the laying bare of the work) Hansen-Liave (1978) and *oveshchestvlenie* (the process of materialisation) Medvedev and Bakhtin (1978) shall be regarded throughout this essay since both concepts go hand in hand with the idea of *ostranenie*. In the last part of the essay, the formal theory of shutting out subjective consciousness from the work (Medvedev and Bakhtin, 1978) and the effects of this concept are in the centre of the attention. This shall lead to the final evaluation of the quality in the formalist concept of perception.

**The Origins of Russian Literary Theory** Jessica Merrill, 2022-07-15  
Russian Formalism is widely considered the foundation of modern literary theory. This book reevaluates the movement in light of the current commitment to rethink the concept of literary form in cultural-historical terms. Jessica Merrill provides a novel reconstruction of the intellectual-historical context that enabled the emergence of Formalism in the 1910s. Formalists adopted a mode of thought Merrill calls the philological paradigm, a framework for thinking about language, literature, and folklore that lumped them together as verbal tradition. For those who thought in these terms, verbal tradition was understood to be inseparable from cultural history. Merrill situates early literary theories within this paradigm to reveal abandoned paths in the history of the discipline, ideas that were discounted by the structuralist and post-structuralist accounts that would emerge after World War II. *The Origins of Russian Literary Theory* reconstructs lost Formalist theories of authorship, the psychology of narrative structure, and of the social spread of poetic innovations. According to these theories, literary form is always a product of human psychology and cultural history. By recontextualizing Russian Formalism within this philological paradigm, the book highlights the aspects of Formalism's legacy that speak to the priorities of twenty-first-century literary studies.

Russian Formalism Stephen Bann, John E. Bowlt, 1973  
**Readings in Russian Poetics** Ladislav Matejka, Krystyna Pomorska, 1978  
Investigating the conceptualisation of structure and form within literature, the Russian Formalists affected both the creation of art during the 1920s and 1930s and the development of literary theory as a scientific discipline. Crucial to the understanding of this theoretical movement, this collection of essays by and about the Russian Formalists features work by Boris M. Eichenbaum, 'The Theory of the Formal Method', Viktor Shklovsky, 'The Mystery Novel', Dickens's *Little Dorrit*, Roman Jakobson, 'On Realism in Art', Mikhail Bakhtin, 'Discourse Typology in Prose', Osip M. Brik, 'Contributions to the Study of Verse Language'. A new introduction by Gerald L. Bruns provides a context for understanding why these works remain as important and influential now as when they were first written.

**The Prison-house of**

**Language** Fredric Jameson, 1974 Fredric Jameson's survey of Structuralism and Russian Formalism is at the same time a critique of their basic methodology He lays bare the presuppositions of the two movements clarifying the relationship between the synchronic methods of Saussurean linguistics and the realities of time and history *Russian Formalist Theory and Its Poetic Ambiance* Krystyna Pomorska, 1968 [The Futurists, the Formalists, and the Marxist Critique](#) Christopher Pike, 1979 **The Empire of the Tsars and the Russians: The religion** Anatole Leroy-Beaulieu, 1896 **The religion** Anatole Leroy-Beaulieu, 1896 *Modern Literary Theory, a Comparative Introduction* Ann Jefferson, David Robey, 1982 The aim of this book is to provide within the compass of a single volume an introduction to the major developments in this field that have taken place during the twentieth century in Europe and North America The authors explain the assumptions of these theories concerning the nature of literature and criticism showing how they relate to one another and linking them to the general issues raised by all critical practice In succeeding chapters the book considers individual theorists and schools focusing in turn on Russian Formalism modern linguistics post structuralism modern psychoanalytic criticism and Marxist theories For readers who wish to pursue further their study of particular theories selected bibliographies are provided at the end of each chapter From publisher's description *Russian Formalist Film Theory* Herbert Eagle, 1981 [Tekstai ir kontekstai](#), 2005

## Unveiling the Energy of Verbal Beauty: An Emotional Sojourn through **Russian Formalism**

In some sort of inundated with screens and the cacophony of instant interaction, the profound power and mental resonance of verbal artistry usually diminish into obscurity, eclipsed by the regular assault of noise and distractions. However, located within the musical pages of **Russian Formalism**, a captivating function of fictional splendor that pulses with raw emotions, lies an unforgettable trip waiting to be embarked upon. Penned by a virtuoso wordsmith, this mesmerizing opus courses viewers on a psychological odyssey, softly revealing the latent potential and profound influence stuck within the delicate internet of language. Within the heart-wrenching expanse with this evocative examination, we shall embark upon an introspective exploration of the book is central themes, dissect their captivating publishing style, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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