

# Russian Formalism

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[Russian Formalism](#) - Victor Erlich 1985

**Form and formalism in linguistics** - James McElvenny 2019-06-06  
"Form" and "formalism" are a pair of highly productive and polysemous terms that occupy a central place in much linguistic scholarship. Diverse notions of "form" - embedded in biological, cognitive and aesthetic discourses - have been employed in accounts of language structure and relationship, while "formalism" harbours a family of senses referring to particular approaches to the study of language as well as representations of linguistic phenomena. This volume brings together a series of contributions from historians of science and philosophers of language that explore some of the key meanings and uses that these multifaceted terms and their derivatives have found in linguistics, and what these reveal about the mindset, temperament and daily practice of linguists, from the nineteenth century up to the present day.

[The Cambridge History of Literary Criticism: Volume 8, From Formalism to Poststructuralism](#) - ed SELDEN 1989

Volume 8 of The Cambridge History of Literary Criticism deals with the most influential and hotly debated areas of literary theory: those developing in Europe but having their main impact in the Anglo-American world of academic literary studies, whose course they have fundamentally redirected. The structuralism, poststructuralism, Russian formalism, semiotics, narratology, hermeneutics, phenomenology, reception theory, and speech act theory associated with European writers including Barthes, Todorov, Derrida, and Iser, are here described in the context of their original development, but with an eye also to their eventual influence; and the volume includes a reflective chapter by Richard Rorty on deconstruction. Incorporating full bibliographies, this volume engages systematically with the history of the twentieth century's most profound and extensive set of cross-cultural intellectual movements.

[Russian Formalism](#) - Peter Steiner 2016-11-01

Russian Formalism, one of the twentieth century's most important movements in literary criticism, has received far less attention than most of its rivals. Examining Formalism in light of more recent developments in literary theory, Peter Steiner here offers the most comprehensive critique of Formalism to date. Steiner studies the work of the Formalists in terms of the major tropes that characterized their thought. He first considers those theorists who viewed a literary work as a mechanism, an organism, or a system. He then turns to those who sought to reduce literature to its most basic element—language—and who consequently replaced poetics with linguistics. Throughout, Steiner elucidates the basic principles of the Formalists and explores their contributions to the study of poetics, literary history, the theory of literary genre, and prosody. Russian Formalism is an authoritative introduction to the movement that was a major precursor of contemporary critical thought.

**Coiled Verbal Spring** - Sezgin Boynik 2018

**Narratology** - Genevieve Liveley 2019-03-28

This volume explores the extraordinary contribution that classical poetics has made to twentieth and twenty-first century theories of narrative, aiming not to argue that modern narratologies simply present 'old wine in new wineskins', but rather to identify the diachronic affinities shared between ancient and modern stories about storytelling. By recognizing that modern narratologists bring a particular expertise to bear upon ancient literary theory, and by interrogating ancient and modern narratologies through the mutually imbricating dynamics of their reception, it seeks to arrive at a better understanding of both. Each chapter selects a key moment in the history of narratology on which to focus, providing an overview of significant phases before offering detailed analyses of core theories and texts, from the Russian formalists and Chicago school neo-Aristotelians, through the prestructuralists, structuralists, and poststructuralists, up to the latest unnatural and

antimimetic narratologists. The reception history that thus unfolds offers some remarkable plot twists and yields valuable insights into the interpretation of some notoriously difficult ancient works. Plato in the Republic is unmasked as an unreliable narrator and theorist, while Aristotle's On Poets reveals a rare glimpse of the philosopher putting narrative theory into practice in the role of storyteller. Horace's Ars Poetica and the works of ancient scholia by critics and commentators evince a rhetorically conceived poetics and sophisticated reader-response-based narratology which indicate a keen interest in audience affect and cognition - anticipating the cognitive turn in narratology's most recent postclassical phase.

**Russian Formalism** - Stephen Bann 1973

*Formalism, Decisionism and Conservatism in Russian Law* - Mikhail Antonov 2020-11-09

This volume examines the elements of formalism and decisionism in Russian legal thinking and, also, the impact of conservatism on the interplay of these elements. This combination leads to internal contradictions in theorizing about law and rights in Russian legal culture.

**Telling Rhythm** - Amittai F. Aviram 1994

Provides a postmodern theory of poetry that sees rhythm as its essential quality

[Russian Formalism and Anglo-American New Criticism](#) - Ewa M. Thompson 1971

**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 and Anglo-American New Criticism* - Ewa M. Thompson 1971-01-01

[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 1910's 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.

[Encyclopedia of Contemporary Literary Theory](#) - Irene Rima Makaryk

1993-01-01

The last half of the twentieth century has seen the emergence of literary theory as a new discipline. As with any body of scholarship, various schools of thought exist, and sometimes conflict, within it. I.R. Makaryk has compiled a welcome guide to the field. Accessible and jargon-free, the *Encyclopedia of Contemporary Literary Theory* provides lucid, concise explanations of myriad approaches to literature that have arisen over the past forty years. Some 170 scholars from around the world have contributed their expertise to this volume. Their work is organized into three parts. In Part I, forty evaluative essays examine the historical and cultural context out of which new schools of and approaches to literature arose. The essays also discuss the uses and limitations of the various schools, and the key issues they address. Part II focuses on individual theorists. It provides a more detailed picture of the network of scholars not always easily pigeonholed into the categories of Part I. This second section analyses the individual achievements, as well as the influence, of specific scholars, and places them in a larger critical context. Part III deals with the vocabulary of literary theory. It identifies significant, complex terms, places them in context, and explains their origins and use. Accessibility is a key feature of the work. By avoiding jargon, providing mini-bibliographies, and cross-referencing throughout, Makaryk has provided an indispensable tool for literary theorists and historians and for all scholars and students of contemporary criticism and culture.

**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.

*Juri Tynjanov and Cleanth Brooks: a Comparative Study in Russian Formalism and Anglo-American New Criticism* - Barbara Korpan Bundy 1970

**Russian Formalism** - Victor Erlich 1981

[The Origins of Russian Literary Theory](#) - Jessica Merrill 2022-07-15

[Critical Theory in Russia and the West](#) - Alastair Renfrew 2009-12-04

The traditional view that the rise of Western theoretical thought in the 1960s and 1970s could be traced back to the Soviet 1920s, once accepted in Russia and the West alike because it directly associated the academic prestige of contemporary Western theory with the intellectual climate of post-revolutionary Russia, is increasingly challenged today. With the gradual retreat in recent years of theory from the high ground of the Western humanities, new work has emerged to suggest unexpected parallels and to undermine others. This book, with contributions from some of the most visible specialists in the field, re-examines the significant transfers, cross-fertilisations and synergies of cultural and literary theory between Russia and the West, from the 1920s through to the present day. It focuses primarily on those tendencies which have made the most significant contribution to critical theory over the last century, and looks ahead at the theoretical paradigms that are most likely to shape the future dialogue between Russia and the West in the humanities.

**Russian Formalism** - Victor Erlich 1980-01-01

**The Prison-House of Language** - Fredric Jameson 2020-06-23

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 Criticism** - Lee T. Lemon 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.

**The Origins of Russian Literary Theory** - Jessica Merrill 2022

Russian Formalism is considered the foundational movement of modern literary theory. This book reevaluates the school given the current commitment within literary studies to rethink the concept of literary form in cultural-historical terms.

**Formalism and Marxism** - Tony Bennett 2003

First published in 1979. Routledge is an imprint of Taylor & Francis, an informa company.

*Twentieth-Century Russian Poetry* - Katharine Hodgson 2017-04-21

The canon of Russian poetry has been reshaped since the fall of the Soviet Union. A multi-authored study of changing cultural memory and identity, this revisionary work charts Russia's shifting relationship to its own literature in the face of social upheaval. Literary canon and national identity are inextricably tied together, the composition of a canon being the attempt to single out those literary works that best express a nation's culture. This process is, of course, fluid and subject to significant shifts, particularly at times of epochal change. This volume explores changes in the canon of twentieth-century Russian poetry from the 1991 collapse of the Soviet Union to the end of Putin's second term as Russian President in 2008. In the wake of major institutional changes, such as the abolition of state censorship and the introduction of a market economy, the way was open for wholesale reinterpretation of twentieth-century poets such as Iosif Brodskii, Anna Akhmatova and Osip Mandel'shtam, their works and their lives. In the last twenty years many critics have discussed the possibility of various coexisting canons rooted in official and non-official literature and suggested replacing the term "Soviet literature" with a new definition - "Russian literature of the Soviet period". Contributions to this volume explore the multiple factors involved in reshaping the canon, understood as a body of literary texts given exemplary or representative status as "classics". Among factors which may influence the composition of the canon are educational institutions, competing views of scholars and critics, including figures outside Russia, and the self-canonising activity of poets themselves. Canon revision further reflects contemporary concerns with the destabilising effects of emigration and the internet, and the desire to reconnect with pre-revolutionary cultural traditions through a narrative of the past which foregrounds continuity. Despite persistent nostalgic yearnings in some quarters for a single canon, the current situation is defiantly diverse, balancing both the Soviet literary tradition and the parallel contemporaneous literary worlds of the emigration and the underground. Required reading for students, teachers and lovers of Russian literature, *Twentieth-Century Russian Poetry* brings our understanding of post-Soviet Russia up to date.

*The connection of form and content in the literary work of art in Russian Formalism* - Anneke Richter 2006-03-08

Essay from the year 2003 in the subject English Language and Literature Studies - Other, grade: 1,6, University College Cork, 7 entries in the bibliography, language: English, abstract: Redirecting attention from the author to the foregrounding of language itself, the supporters of Russian Formalism, which began to blossom at the beginning of the 20th century, stressed their concern with the literariness of literature and found a different approach to the ontogeny of literary texts. One of the central tenets of their theory was the assumption that form and content can not be separated in the literary work of art. Regarding previous movements in literary theory, this stance was rather provoking and the growing significance of the theory in the course of time led, inter alia, to a ban on the movement by the Soviet Regime in the 1930's.

**A History of Russian Literary Theory and Criticism** - Evgenii Aleksandrovich Dobrenko 2011

This volume assembles the work of leading international scholars in a comprehensive history of Russian literary theory and criticism from 1917 to the post-Soviet age. By examining the dynamics of literary criticism and theory in three arenas—political, intellectual, and institutional—the authors capture the progression and structure of Russian literary criticism and its changing function and discourse. For the first time anywhere, this collection analyzes all of the important theorists and major critical movements during a tumultuous ideological period in



Russian history, including developments in émigré literary theory and criticism. Winner of the 2012 Efim Etkind Prize for the best book on Russian culture, awarded by the European University at St. Petersburg, Russia.

Permanent Evolution - Yuri Tynianov 2019-10-01

Yuri Tynianov was a key figure of Russian Formalism, an intellectual movement in early 20th century Russia that also included Viktor Shklovsky and Roman Jakobson. Tynianov developed a groundbreaking conceptualization of literature as a system within—and in constant interaction with—other cultural and social systems. His essays on Russian literary classics, like Pushkin's Eugene Onegin and works by Dostoevsky and Gogol, as well as on the emerging art form of filmmaking, provide insight into the ways art and literature evolve and adapt new forms of expression. Although Tynianov was first a scholar of Russian literature, his ideas transcend the boundaries of any one genre or national tradition. *Permanent Evolution* gathers together for the first time Tynianov's seminal articles on literary theory and film, including several articles never before translated into English.

Formalism and Marxism - Tony Bennett 2004-03-01

Russian Formalism and Marxist criticism had a seismic impact on twentieth-century literary theory and the shockwaves are still felt today. First published in 1979, Tony Bennett's *Formalism and Marxism* created its own reverberations by offering a ground-breaking new interpretation of the Formalists' achievements and demanding a new way forward in Marxist criticism. The author first introduces and reviews the work of the Russian Formalists, a group of theorists who made an extraordinarily vital contribution to literary criticism in the decade following the October Revolution of 1917. Placing the work of key figures in context and addressing such issues as aesthetics, linguistics and the category of literature, literary form and function and literary evolution, Bennett argues that the Formalists' concerns provided the basis for a radically historical approach to the study of literature. Bennett then turns to the situation of Marxist criticism and sketches the risks it has run in becoming overly entangled with the concerns of traditional aesthetics. He forcefully argues that through a serious and sympathetic reassessment of the Formalists and their historical approach, Marxist critics might find their way back on to the terrain of politics, where they and their work belong. Addressing such crucial questions as 'What is literature?' or 'How should it be studied and to what end?', *Formalism and Marxism* explores ideas which should be considered by any student or reader of literature and provides a particular challenge to those interested in Marxist criticism. Now with a new afterword, this classic text still offers the best available starting point for those new to the field, as well as representing a crucial intervention in twentieth-century literary theory.

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-Löve 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-Löve's evaluation of the concept of ostranenie as well as Medvedev and Bakhtin's assessment of Shklovsky's 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-Löve, 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 - Victor Erlich 1980

Russian Formalist Criticism - Lee T. Lemon 2012-07-01

The 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, however, 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 Shklovsky's pioneering "Art as Technique" (1917) defines the literary as a way to make us see familiar things as if for the first time. His 1921 essay on *Tristram Shandy* makes that eccentric novel the centerpiece for a theory of narrative. A section from Boris Tomashevsky's "Thematics" (1925) inventories the elements of stories. In "The Theory of the 'Formal Method'" (1927), Boris Eichenbaum defends Russian Formalism against various attacks. An able champion, he describes Formalism's evolution, notes its major figures 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 - 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-Löve 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-Löve's evaluation of the concept of ostranenie as well as Medvedev and Bakhtin's assessment of Shklovsky's 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-Löve, 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. This shall lead to the final evaluation of the quality in the formalist concept of perception.

Slavic Structuralism - Endre Bojtar 1985-01-01

This work examines Czech Structuralism from the mid-nineteen twenties until 1948 (J. Mukařovský, R. Jakobson, F. Vodička, R. Wellek, etc.), the Polish so-called Integral School, lasting from about 1930 until 1945, (M. Kridl, K. Budzyk, F. Siedlicki, D. Hopensztand, S. Żółkiewski), as well as R. Ingarden's views on literary criticism, i.e. that system of literary theory which together with Russian Formalism was termed "Slavic Structuralism". The whole period is examined in developmental chronology. Despite this, the goal is not a history of science, but to throw light on the system of literary criticism which Slavic Structuralism has bequeathed to us and to show to what extent and how it can be of use to us.

Handbook of Russian Literature - Victor Terras 1985-01-01

Profiles the careers of Russian authors, scholars, and critics and discusses the history of the Russian treatment of literary genres such as drama, fiction, and essays

Russian Formalism - Peter Steiner 1984

Russian Formalism, one of the twentieth century's most important movements in literary criticism, has received far less attention than most of its rivals. Examining Formalism in light of more recent developments in literary theory, Peter Steiner here offers the most comprehensive critique of Formalism to date. Steiner studies the work of the Formalists in terms of the major tropes that characterized their thought. He first considers those theorists who viewed a literary work as a mechanism, an

organism, or a system. He then turns to those who sought to reduce literature to its most basic element--language--and who consequently replaced poetics with linguistics. Throughout, Steiner elucidates the basic principles of the Formalists and explores their contributions to the study of poetics, literary history, the theory of literary genre, and prosody. Russian Formalism is an authoritative introduction to the movement that was a major precursor of contemporary critical thought. Russian Formalist Theory and Its Poetic Ambiance - Krystyna Pomorska 1968

Formalism and Marxism - Tony Bennett 1979-05-17

First published in 1979. Routledge is an imprint of Taylor & Francis, an informa company.

A Companion to Medieval Art - Conrad Rudolph 2019-05-07

A fully updated and comprehensive companion to Romanesque and Gothic art history This definitive reference brings together cutting-edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe and provides a clear analytical survey of what is

happening in this major area of Western art history. The volume comprises original theoretical, historical, and historiographic essays written by renowned and emergent scholars who discuss the vibrancy of medieval art from both thematic and sub-disciplinary perspectives. Part of the Blackwell Companions to Art History, A Companion to Medieval Art, Second Edition features an international and ambitious range of contributions covering reception, formalism, Gregory the Great, pilgrimage art, gender, patronage, marginalized images, the concept of spolia, manuscript illumination, stained glass, Cistercian architecture, art of the crusader states, and more. Newly revised edition of a highly successful companion, including 11 new articles Comprehensive coverage ranging from vision, materiality, and the artist through to architecture, sculpture, and painting Contains full-color illustrations throughout, plus notes on the book's many distinguished contributors A Companion to Medieval Art: Romanesque and Gothic in Northern Europe, Second Edition is an exciting and varied study that provides essential reading for students and teachers of Medieval art.

**Literary Structure, Evolution, and Value** - Jurij Striedter 1989