

Russian Formalist Criticism Four Essays 2nd Edition

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.

Since Aristotle, genre has been one of the fundamental concepts of literary theory, and much of the world's literature and criticism has been shaped by ideas about the nature, function and value of literary genres. Modern developments in critical theory, however, prompted in part by the iconoclastic practices of modern writers and the emergence of new media such as film and television, have put in question traditional categories, and challenged the assumptions on which earlier genre theory was based. This has led not just to a reinterpretation of individual genres and the development of new classifications, but also to a radically new understanding of such key topics as the mixing and evolution of genres, generic hierarchies and genre-systems, the politics and sociology of genres, and the relations between genre and gender. This anthology, the first of its kind in English, charts these fascinating developments. Through judicious selections from major twentieth-century genre theorists including Yury Tynyanov, Vladimir Propp, Mikhail Bakhtin, Hans Robert Jauss, Rosalie Colie, Fredric Jameson, Tzvetan Todorov, Gérard Genette and Jacques Derrida, it demonstrates the central role that notions of genre have played in Russian Formalism, structuralism and post-structuralism, reception theory, and various modes of historical criticism. Each essay is accompanied by a detailed headnote, and the volume opens with a lucid introduction emphasising the international and interdisciplinary character of modern debates about genre. Also included are an annotated bibliography and a glossary of key terms, making this an indispensable resource for students and anyone

interested in genre studies or literary theory.

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.

This *Encyclopedia* is the most comprehensive guide yet both to the nature and content of literature, and to literary criticism. In ninety essays by leading international critics and scholars, the volume covers both traditional topics such as literature and history, poetry, drama and the novel, and also newer topics such as the production and reception of literature. Current critical ideas are clearly and provocatively discussed, while the volume's arrangement reflects in a dynamic way the rich diversity of contemporary thinking about literature. Each essay seeks to provide the reader with a clear sense of the full significance of its subject as well as guidance on further reading. An essential work of reference, *The Encyclopedia of Literature and Criticism* is a stimulating guide to the central preoccupations of contemporary critical thinking about literature.

Special Features * Clearly written by scholars and critics of international standing for readers at all levels in many disciplines * In-depth essays covering all aspects, traditional and new, of literary studies past and present * Useful cross-references within the text, with full bibliographical references and suggestions for further reading * Single index of authors, terms, topics

A Metapoetics

Encyclopedia of Contemporary Literary Theory

The Polish Formalist School and Russian Formalism

Boris Eikhenbaum

Vygotsky's Psychology

Literary Theory

The Cambridge History of Literary Criticism: Volume 8, From Formalism to Poststructuralism

By redefining narrative temporality in light of modern physics, this book advances a unique and innovative approach to the deep-seated temporalities within the Gospel of John—and challenges the implicit assumptions of textual brokenness that run throughout Johannine scholarship.

*Unsurpassed as a text for upper-division and beginning graduate students, Raman Selden's classic text is the liveliest, most readable and most reliable guide to contemporary literary theory. Includes applications of theory, cross-referenced to Selden's companion volume, *Practicing Theory and Reading Literature*.*

*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.*

*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.

A Comparative Study

A Biography of Ideas

Modern Genre Theory

The Dialogics of Critique

Russian Formalism and Anglo-American New Criticism

The Long 18th Century

Parody

This unique book examines the heritage and enduring relevance of Viktor Shklovsky's work from a wide range of international perspectives. The essays articulate Shklovsky's impact through various lenses including literature, literary theory, film, art theory, and philosophy from the early-1920s to the mid-1970s.

Beginning theory has been helping students navigate through the thickets of literary and cultural theory for over two decades. This new and expanded fourth edition continues to offer readers the best single-volume introduction to the field. The bewildering variety of approaches, theorists and technical language is lucidly and expertly unravelled. Unlike many books which assume certain positions about the critics and the theories they represent, Beginning theory allows readers to develop their own ideas once first principles and concepts have been grasped. The book has been updated for this edition and includes a new introduction, expanded chapters, and an overview of the subject ('Theory after "Theory"') which maps the arrival of new 'isms' since the second edition appeared in 2002 and the third edition in 2009.

How do readers make sense of Hemingway's short stories? How is it possible that the camera-like quality of his narrative can appeal to our senses and arouse our emotions? How does it capture us? With reserved narrators and protagonists engaged in laconic dialogs, his texts do not seem to say much. This book consciously revisits our responses to the Hemingway story, a belated response to his invitation to discover what lies beneath the surface of his iceberg. What this pioneering critical endeavor seeks to understand is the thinking required in reading Hemingway's short fiction. It proposes a cognitively informed model of reading which questions the resources of the reader's imaginative powers. The cognitive demonstrations here are designed to have potentially larger implications for the short story's general mode of knowing. Drawing from both cognitively oriented poetics and narratology in equal measure, this book explains what structures our interaction with literary texts.

First published in 1983.

Four Essays

Encyclopedia of Literature and Criticism

Literary Theory and Criticism: An Introduction – Second Edition

Permanent Evolution

Formalist and Structuralist Views

An introduction to literary and cultural theory: Fourth edition

Literary Theory and Criticism: An Introduction

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. The definitive work on parody (both literary and artistic), of key interest to theorists.

The history of the most hotly debated areas of literary theory, including structuralism and deconstruction.

This comprehensive guide to the history of literary criticism from antiquity to the present day provides an authoritative overview of the major movements, figures, and texts of literary criticism, as well as surveying their cultural, historical, and philosophical contexts. Supplies the cultural, historical and philosophical background to the literary criticism of each era Enables students to see the development of literary criticism in context Organised chronologically, from classical literary criticism through to deconstruction Considers a wide range of thinkers and events from the French Revolution to Freud's views on civilization Can be used alongside any anthology of literary criticism or as a coherent stand-alone introduction

The Art of Writing Fiction

Imitations of Life

Approaches, Scholars, Terms

A History of Literary Criticism

From Plato to the Present

Formalism and Marxism

Viktor Shklovsky's Heritage in Literature, Arts, and Philosophy

There is a marked awareness about the language of literature and its meaning both in Indian and Western aesthetic thinking. The aestheticians of both schools hold that the language of literature embodies a significant aspect of human experience, and represents a creative pattern of verbal structure to impart meaning effectively. Modern Western aesthetic thinking, which includes theories like formalism, new criticism, stylistics, structuralism, post-structuralism, deconstruction, discourse analysis,

semiotics and dialogic criticism, in one way or another emphasizes the study of the language of literature in order to understand its meaning. Similarly, there is a distinct focus on the language of literature and its meaning in Indian literary theories which include the theory of *rasa* (aesthetic experience), *alamkāra* (the poetic figure), *rīti* (diction), *dhvani* (suggestion), *vakrokti* (oblique expression) and *aucitya* (propriety). This book explores how the language of literature and its meaning have been dealt with in both Indian and Western aesthetic thinking. In doing so, the study concentrates on Kuntaka's theory of *vakrokti* and Ānandavardhana's theory of *dhvani* in Indian aesthetic thinking and Russian formalism and deconstruction in Western thinking. The book categorically focuses on the intersection between the theory of *vakrokti* and Russian formalism and the meeting-point between the theory of *dhvani* and deconstruction. *Russian Literary Criticism* is a survey of the various ways in which representative Russian critics from the eighteenth century to the twentieth century, have viewed not only the literary works of other Russian and non-Russian writers but also the problems of literature in general. Primarily intended for readers who do not know Russian, this book discusses the major Russian critics and critical movements. The author provides sufficient historical and political background to enable the reader to understand both the literary situation and the problems facing Russian critics at any given time - whether the influx of various ideologies, official Soviet views, or dissident opinion from the Decembrists to Solzhenitsyn.

Introduces readers to the modes of literary and cultural study of the previous half century *A Companion to Literary Theory* is a collection of 36 original essays, all by noted scholars in their field, designed to introduce the modes and ideas of contemporary literary and cultural theory. Arranged by topic rather than chronology, in order to highlight the relationships between earlier and most recent theoretical developments, the book groups its chapters into seven convenient sections: I. Literary Form: Narrative and Poetry; II. The Task of Reading; III. Literary Locations and Cultural Studies; IV. The Politics of Literature; V. Identities; VI. Bodies and Their Minds; and VII. Scientific Inflections. Allotting proper space to all areas of theory most relevant today, this comprehensive volume features three dozen masterfully written chapters covering such subjects as: Anglo-American New Criticism; Chicago Formalism; Russian Formalism; Derrida and Deconstruction; Empathy/Affect Studies; Foucault and Poststructuralism; Marx and Marxist Literary Theory; Postcolonial Studies; Ethnic Studies; Gender Theory; Freudian Psychoanalytic Criticism; Cognitive Literary Theory; Evolutionary Literary Theory; Cybernetics and Posthumanism; and much more. Features 36 essays by noted scholars in the field Fills a growing need for companion books that can guide readers through the thicket of ideas, systems, and terminologies Presents important contemporary literary theory while examining those of the past *The Wiley-Blackwell Companion to Literary Theory* will be welcomed by college and university students seeking an accessible and authoritative guide to the complex and often intimidating modes of literary and cultural study of the previous half century.

Alex Kozulin, translator of Vygotsky's work and distinguished Russian-American psychologist, has written the first major intellectual biography about Vygotsky's theories and their relationship to twentieth-century Russian and Western intellectual culture. He traces Vygotsky's ideas to their origins in his early essays on literary criticism, Jewish culture, and the psychology of art, and he explicates brilliantly his psychological theory of language, thought, and development. Kozulin's biography of Vygotsky also reflects many of the conflicts of twentieth-century psychology--from the early battles between introspectionists and reflexologists to the current argument concerning the cultural and social, rather than natural, construction of the human mind. Vygotsky was a contemporary of Freud and Piaget, and his tragically early death and the Stalinist suppression of his work ensured that his ideas did not have an immediate effect on Western psychology. But the last two decades have seen his psychology become highly influential while that of other theoretical giants has faded.

A Cognitive Approach to Ernest Hemingway's Short Fiction
Russian Formalism

The Origins of the English Novel, 1600-1740

Narratology

Selected Essays on Literature, Theory and Film

Interdisciplinary Studies

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.

No description available.

This comprehensive guide to literary theory and criticism includes 39 specially commissioned chapters by an international team of academics. It includes key philosophical and aesthetic origins of literary theory, the foundational movements and thinkers in the first half of the 20th century and more.

Literary Theory and Criticism: An Introduction provides an accessible overview of major figures and movements in literary theory and criticism from antiquity to the twenty-first century. It is designed for students at the undergraduate level or for others needing a broad synthesis of the long history of literary theory. An introductory chapter provides an overview of some of the major issues within literary theory and criticism; further chapters survey theory and criticism in antiquity, the Middle Ages and Renaissance, the Enlightenment, and the

nineteenth century. For twentieth- and twenty-first-century theory, the discussion is subdivided into separate chapters on formalist, historicist, political, and psychoanalytic approaches. The final chapter applies a variety of theoretical concepts and approaches to two famous works of literature: William Shakespeare's *Hamlet* and Mary Shelley's *Frankenstein*.

Local Transcendence

Appropriations of Literary Modernism in Media Art

York Notes Companions

A Companion to Literary Theory

Voices of a Russian Formalist

Readings in Russian Poetics

The Language of Literature and its Meaning

A Dictionary of the Avant-Gardes recognizes that change is a driving force in all the arts. It covers major trends in music, dance, theater, film, visual art, sculpture, and performance art--as well as architecture, science, and culture.

Themes play a central role in our everyday communication: we have to know what a text is about in order to understand it. Intended meaning cannot be understood without some knowledge of the underlying theme. This book helps to define the concept of 'themes' in texts and how they are structured in language use. Much of the literature on Thematics is scattered over different disciplines (literature, psychology, linguistics, cognitive science), which this detailed collection pulls together in one coherent overview. The result is a new landmark for the study and understanding of themes in their everyday manifestation.

By analyzing appropriations of literary modernism in video, experimental film, and installation art, this study investigates works of media art as agents of cultural memory. While research recognizes film and literature as media of memory, it often overlooks media art. Adaptation studies, art history, and hermeneutics help understand 'appropriation' in art in terms of a dialog between an artwork, a text, and their contexts. The Russian Formalist notion of estrangement, together with new concepts from literary, film, and media studies, offers a new perspective on 'appropriation' that illuminates the sensuous dimension of cultural memory. Media artworks make memory palpable: they address the collective body memory of their viewers, prompting them to reflect on the past and embody new ways of remembering. Five contextual close-readings analyze artworks by Janis Crystal Lipzin, William Kentridge, Mark Aerial Waller, Paweł Wojtasik, and Tom Kalin. They appropriate modernist texts by Gertrude Stein, Italo Svevo, Louis-Ferdinand Céline, Guillaume Apollinaire, Virginia Woolf, and Robert Musil. This book will be of value to readers interested in cultural memory, sensory studies, literary modernism, adaptation studies, and art history.

*"This may well be the most important study of the development of prose fiction in England since Ian Watt's classic *Rise of the Novel*, on which it builds." —Library Journal *The Origins of the English Novel, 1600-1740*, combines historical analysis and readings of extraordinarily diverse texts to reconceive the foundations of the*

dominant genre of the modern era. Now, on the fifteenth anniversary of its initial publication, The Origins of the English Novel stands as essential reading. The anniversary edition features a new introduction in which the author reflects on the considerable response and commentary the book has attracted since its publication by describing dialectical method and by applying it to early modern notions of gender. Challenging prevailing theories that tie the origins of the novel to the ascendancy of "realism" and the "middle class," McKeon argues that this new genre arose in response to the profound instability of literary and social categories. Between 1600 and 1740, momentous changes took place in European attitudes toward truth in narrative and toward virtue in the individual and the social order. The novel emerged, McKeon contends, as a cultural instrument designed to engage the epistemological and social crises of the age. "This book is a formidable attempt to articulate issues of almost imponderable centrality for modern life and literature. McKeon proposes with quite breathtaking ambition and considerable intellectual flourish to redefine the novel's key role in those immense cultural transformations that produce the modern world." —Studies in the Novel "A magisterial work of history and analysis." —Arts and Letters "A powerful and solid work that will dominate discussion of its subject for a long time to come." —The New York Review of Books

The Temporal Mechanics of the Fourth Gospel

Russian Literary Criticism

Ancient, Modern and Post-modern

Literary Theory and Criticism

Formalist Criticism and Reader-Response Theory

An Introduction

A Reader's Guide to Contemporary Literary Theory

On melodrama.

Driven by global economic forces to innovate, today's society paradoxically looks forward to the future while staring only at the nearest, most local present—the most recent financial quarter, the latest artistic movement, the instant message or blog post at the top of the screen. Postmodernity is lived, it seems, at the end of history. In the essays collected in *Local Transcendence*, Alan Liu takes the pulse of such postmodern historicism by tracking two leading indicators of its acceleration in the late twentieth and early twenty-first centuries: postmodern cultural criticism—including the new historicism, the new cultural history, cultural anthropology, the new pragmatism, and postmodern and postindustrial theory—and digital information technology. What is the relation between the new historicist anecdote and the database field, Liu asks, and can either have a critical function in the age of postmodern historicism? *Local Transcendence* includes two previously unpublished essays and a synthetic introduction in which Liu traverses from his earlier work on the theory of historicism to his recent studies of information culture to propose a theory of contingent method incorporating a special inflection of history: media history.

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.

Literary Theory and Criticism: An Introduction provides an accessible overview of major figures and movements in literary theory and criticism from antiquity to the twenty-first century. It is designed for students at the undergraduate level or for others needing a broad synthesis of the long history of literary theory. An introductory chapter provides an overview of some of the major issues within literary theory and criticism; further chapters survey theory and criticism in antiquity, the Middle Ages and Renaissance, the Enlightenment, and the nineteenth century. For twentieth- and twenty-first-century theory, the discussion is subdivided into separate chapters on formalist, historicist, political, and psychoanalytic approaches. The final chapter applies a variety of theoretical concepts and approaches to two famous works of literature: William Shakespeare's Hamlet and Mary Shelley's Frankenstein. The new edition has been updated throughout, including new or expanded coverage of Marxist theory, disability studies, affect theory, and Critical Race Theory.

Essays on Postmodern Historicism and the Database

A Dictionary of the Avant-Gardes

Beginning theory

A Comparative Study of Indian and Western Aesthetics

A Reader on Film & Television Melodrama

Cultural Memory and the Dynamics of Estrangement
Thematics

This invaluable guide by Todd F. Davis and Kenneth Womack offers an accessible introduction to two important movements in the history of twentieth-century literary theory. A complementary text to the Palgrave volume Postmodern Narrative Theory by Mark Currie, this new title addresses a host of theoretical concerns, as well as each field's principal figures and interpretive modes. As with other books in the Transitions series, Formalist Criticism and Reader-response Theory

includes readings of a range of widely-studied texts, including Joseph Conrad's *Heart of Darkness*, Charlotte Bronte's *Jane Eyre*, and F. Scott Fitzgerald's *The Great Gatsby*, among others. *Transitions* critically explores movements in literary theory. Guiding the reader through the poetics and politics of interpretative paradigms and schools of thought, *Transitions* helps direct the student's own acts of critical analysis. As well as transforming the critical developments of the past by interpreting them from the perspective of the present day, each study enacts transitional readings of a number of well-known literary texts.

Russian Formalist Criticism Four Essays U of Nebraska Press
As interest in the work of Bakhtin grows there is an increasing demand for a well organized, readable text which explains his main ideas and relates them to current social and cultural theory. This book is designed to supply this demand. Elegantly written with the needs of the student coming to Bakhtin for the first time in mind, it provides the essential guide to this important and neglected thinker.

"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.

A Theory of Hermeneutical Relativity in the Gospel of John
Four Essays. Translated and with an Introduction by Lee T. Lemon and Marion J. Reis

M.M. Bakhtin and the Theory of Ideology
An Oxford Guide
Russian Formalist Criticism
A Short History

The Art of Writing Fiction guides the reader through the processes of creative writing from journal-keeping to editing, offering techniques for stimulating creativity and making language vivid. Readers will master key aspects of fiction such as structure, character, voice and setting. Andrew Cowan provides an insightful introduction that brings his own well-crafted prose style to bear on the processes and pleasures of writing fiction, offering practical and personal advice culled from his own experience and that of other published writers. He lays open to the reader his own notes, his writing, and the experiences from his own life that he has drawn on in his fiction allowing the reader to develop their own writing project alongside the author as they go through the book.

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.