

Russian Formalism: Studies in Theory and Criticism

Russian Formalism is a literary theory and analytic school that first appeared in Russia during 1915. • The work of highly Soviet and Russian scholars is included. • The Society for the Study of Poetic Language, or *Opayaz*, was established by them. They next had to travel to Prague, where they established the Moscow Linguistic Circle. What was the aim? • It aimed to devise a general 'science of literature' by looking at structures and systematics of literary forms.

Russian Formalists tried a scientific explanation of literature as a unique use of language in opposition to earlier literary theories, rejecting impressionistic, subjective, and unsystematic approaches to literature that were carried over from the 19th century. • The critical process does not take into account biographical, social, political, or cultural factors. Additionally, they stressed the distinction between literary language and non-literary practical language that seeks to convey information, and they concentrated on the form of literature rather than its content.

To put it another way, Russian critics in the nineteenth century believed that art was enigmatic, full of symbolism and lyrical parables that needed to be understood. The Russian Formalists challenged this belief.

critics were detrimental to the political message because they stripped art of its halo.

The Principal Figures Viktor Shklovsky, Yury Tynyanov, Boris Eichenbaum, Roman Jakobson, Jan Mukorovsky, Peter Bogatryrev, Osip Brik, Boris Tomashevski, and Vladimir Propp

Mechanistic Formalism by Victor Shklovsky Shklovsky was born in St. Petersburg, Russia, on January 12, 1893. He was a literary

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thinker, critic, writer, and pamphleteer from Russia and the Soviet Union. He received his education at the Department of Philology at St. Petersburg University. He started OPOYAZ in 1916, which sparked the formalist movement. He passed away in Moscow, Russia, on December 8, 1984.

Organic Formalism by Vladimir Propp Vladimir Propp was born into a German family in St. Petersburg on April 17, 1895. He was a scholar and folklorist from the Soviet Union. From 1913 to 1918, he studied Russian and German philology at St. Petersburg University. In order to determine the most basic irreducible narrative elements, he examined the fundamental plot points of Russian folktales. He joined the University of Leningrad and remained a faculty member until his death in 1970.

Systemic Formalism by Yury Tynyanov On October 18, 1894, Yury was born. " He was a well-known writer, academic, screenwriter, translator, and literary critic from the Soviet Union. He was an expert on Pushkin. After receiving a job offer, he joined the Slavic languages and literature department at Saint Petersburg University. In 1921, his first pieces appeared in print. Together with linguist Roman Jakobson, he published the well-known book *Theses on Language*. On December 20, 1943, he passed away.

Linguistic Formalism Roman Jakobson

Jakobson was born on October 11, 1896, and was one of the greatest linguists of the 20th century. He was a Russian American linguist and literary theorist. He was a well-known participant in the Prague Linguistic Circle. He contributed to bridging the linguistic divide between Europe and America. His well-known model of language's functions is a part of semiotics' intellectual legacy. On July 18, 1982, he passed away.

Linguistic Approach: This model's fundamental feature put poetic language at the centre of their investigation. According to Warner, "Jakobson makes it clear that he rejects completely any notion of emotion as the touchstone of literature."

Linguistic Approach: Lev Jakubinsky states that "the practical goal retreats into background and linguistic combinations acquire a value in themselves." · When this occurs, statements become poetic and language becomes unfamiliar. (Steiner, "Russian Formalism" 22).

Concepts & Methods

*Defamiliarization: Rather than seeing literature as a "reflection" of reality, Victor Shklovsky and his Formalist followers saw it as a linguistic dislocation. The verb *ostranenie*, which means "making strange," was employed to form the term "defamiliarization." Shklovsky discusses how art can make objects seem weird.*

*Literariness: Formalism holds that literary studies does not include the background of literature. Literature itself is not the discipline's appropriate subject matter; rather, it is a phenomena known as *literaturnost* (literariness), according to Jakobson. · He stated that what distinguishes a work as literary is its literariness. Put differently, literariness is a characteristic that sets literature apart from other human works and is composed of certain artistic devices or techniques.*

These devices became the primary object of the formalists' analyses.

*Plot-Story Differentiation · Shklovsky makes a distinction between plot (*syuzhet*) and story (*fabula*). · According to him, "Great literature tries to move away from storyline to plot." · A story is a sequence of events linked by place, time, character, and cause and effect. However, plot refers to how the story is told, organized, and structured by the author.*

Thinkers like Mikhail Bakhtin and Yuri Lotman were greatly influenced by Russian formalism. Russian Formalism's impact on other intellectuals

- The Formalists had the most influence on the nascent field of NARRATOLOGY, fabula against syuzhet.*

- The Russian Formalists are widely recognized for their innovative, difficult, and even revolutionary contribution to twentieth-century literary theory; their work is frequently seen as the first contemporary attempt at methodical, thorough, and*

scientifically focused literary theorizing.

- In the paper "Russian Formalism and The Objective Analysis of Sound in Poetry," Mandelker assesses Russian Formalist Studies. • A method for the quantitative analysis of the linguistic structure of literary texts was developed by the Russian Formalists. • Their method is a fusion of powerful traditions in poetics and philosophy of language.

- The Formalists' contribution to narrative theory *fabula* and *syuzhet* can be regarded as one of the key tenets of modern narrative analysis. • Classical formalist theories had an impact on modern filmmaking. • Paul Watson's documentation of *A Wedding in the Family* (2000) (It uses interviews with the bride and groom's extended families to examine the institution of marriage in modern society.) • We observe that Watson purposefully breaks the *fabula*'s flow by using a sophisticated *syuzhet* pattern.

- In literature, we can analyze a text by using the concept of defamiliarization. • For instance, it is easy to see in a text such as *Finnegan's Wake* by James Joyce whose second sentence reads: • *Sir Tristram, violer d'amores, fr' over the short sea, had passencore rearrived from North Armorica on this side the scraggy isthmus of Europe Minor to wielder fight his penisolate war: nor had top sawyer's rocks by the stream Oconee exaggerated themselfe to Laurens County's gorgios while they went doublin their mumper all the time: nor avoice from afire bellowsed mishe mishe to tauftauf thuartpeatrick: not yet, though venissoon after, had a kidscad buttended a bland old isaac: not yet, though all's fair in vanessy, were sosie sesthers wroth with twone nathandjoe."* for Literary Analysis.

- Joyce invented new devices and combines devices in new ways. • From this perspective, defamiliarization has its effect on the computational linguist who is developing the algorithms.

- Sterne applied the concept of defamiliarization to *Tristram Shandy*. • The story of the novel, which is the day-by-day progression of Tristram's life, is pretty simple. But the plot is crazy

complicated. That's mainly because Tristram, the narrator of the novel, loves not sticking to the point. · It demonstrates so clearly the distinction between "story" and "plot." For Literary Analysis

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