

Russian Formalism

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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.

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

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.

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.

Twentieth-Century Literary Theory - K.M. Newton 1997-09-30

A thoroughly revised edition of this successful undergraduate introduction to literary theory, this text includes core pieces by leading theorists from Russian Formalists to Postmodernist and Post-colonial critics. An ideal teaching resource, with helpful introductory notes to each chapter.

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.

A History of Russian Literary Theory and Criticism - Evgeniĭ 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.

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

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.

Vladimir Nabokov - M. Glynn 2016-04-30

Glynn provides a new reading of Vladimir Nabokov's work by seeking to challenge the notion that he was a Symbolist writer concerned with a transcendent reality. Glynn argues that Nabokov's epistemology was in fact anti-Symbolist and that this aligned him with both Bergsonism and Russian Formalism, which intellectual systems were themselves hostile to a Symbolist epistemology. Symbolism may be seen to devalue material reality by presenting it as a mere adumbration of a higher realm. Nabokov, however, valued the immediate material world and was creatively engaged by the tendency of the deluded mind to efface that reality.

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

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.

A Handbook of Modernism Studies - Jean-Michel Rabaté 2015-12-21

Featuring the latest research findings and exploring the fascinating interplay of modernist authors and intellectual luminaries, from Beckett and Kafka to Derrida and Adorno, this bold new collection of essays gives students a deeper grasp of key texts in modernist literature. Provides a wealth of fresh perspectives on canonical modernist texts, featuring the latest research data. Adopts an original and creative thematic approach to the subject, with concepts such as race, law, gender, class, time, and ideology forming the structure of the collection. Explores current and ongoing debates on the links between the aesthetics and praxis of authors and modernist theoreticians. Reveals the profound ways in which modernist authors have influenced key thinkers, and vice versa.

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.

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 - 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.

Literary Structure, Evolution, and Value - Jurij Striedter 1989

The Polish Formalist School and Russian Formalism - Andrzej Karcz 2002

A comparison of two schools of literary criticism, showing how the Polish Formalist School modified and transcended the original ideas of Russian Formalism.

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.

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.

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.

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.

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' 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 atten

Ostranenie - Annie van den Oever 2010

Summary: Defamiliarisation or ostranenie, the artistic technique of forcing the audience to see common things in an unfamiliar or strange way, in order to enhance perception of the familiar, has become one of the central concepts of modern artistic practice, ranging over movements including Dada, postmodernism, epic theatre, and science fiction, as well as our response to arts. Coined by the Soviet literary critic Victor Shklovskii in 1917, ostranenie has come to resonate deeply in film studies, where it entered into dialogue with the French philosopher Derrida's concept of differance, bordering on 'differing' and 'deferring'. Striking, provocative and incisive, the essays of the distinguished film scholars in this volume recall the range and depth of a concept that since 1917 changed the trajectory of theoretical inquiry.

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.

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' 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.

Telling Rhythm - Amittai F. Aviram 1994

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

Russian Formalism - Victor Erlich 1981

Theory of Literature - Rene Wellek 2018-09-10

Theory of Literature was born from the collaboration of René Wellek, a Vienna-born student of Prague School linguistics, and Austin Warren, an independently minded "old New Critic." Unlike many other textbooks of its era, however, this classic kowtows to no dogma and toes no party line. Wellek and Warren looked at literature as both a social product--influenced by politics, economics, etc.--as well as a self-contained system of formal structures. Incorporating examples from Aristotle to Coleridge, written in clear, uncondescending prose, *Theory of Literature* is a work which, especially in its suspicion of simplistic explanations and its distrust of received wisdom, remains extremely relevant to the study of literature today.

Words in Revolution - Anna M. Lawton 2005

In her extensive Introduction, Lawton has highlighted the historical development of the movement and has related futurism both to the Russian national scene and to avant-garde movements worldwide.

Russian Formalist Film Theory - Herbert Eagle 1981

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

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

Readings in Russian Poetics - Ladislav Matejka 2002

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.

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.

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.

The Cambridge History of Literary Criticism: Volume 7, Modernism and the New Criticism -

George Alexander Kennedy 1989

A comprehensive overview of the modern critical tradition in the early twentieth century, first published in 2000.

Russian Formalism - Stephen Bann 1973