

Contents

	Introduction	1
I.	The Formalist Theory of Prose and Literary Evolution	11
II.	From Russian Formalism to Czech Structuralism	83
III.	Felix Vodička's Theory of Reception and Structuralist Literary History	121
IV.	Czech Structuralism and the Present Debate about Aesthetic Value	155
	Notes	263
	Selected Bibliography	301
	Acknowledgments	305
	Index	307

Index

- Additive principle, 90
- Adorno, Theodor, 222
- Aesthetic function, 93-94, 106-107, 122, 159-160; and signs, 4, 93-94, 239-240, 242; historical variability of, 86, 105, 138, 161, 172-173, 191-192, 197, 207, 211, 212; and social function, 86, 197, 257-258; and communication function, 94, 224-225; and aesthetic value, 159-160, 172-173, 197, 253-255; as organization principle, 162, 189, 190, 197; hermeneutic conception of, 221-229; and aesthetic pleasure, 222-223, 226-229, 230, 256; immutability of, 253-256; and general values, 257-258. *See also* Aesthetic norms; Aesthetic value
- Aesthetic norms, 70, 86, 101-102; historical variability of, 207-208, 211-213; and general values, 159, 191-192. *See also* Aesthetic function; Aesthetic value; Norms, general
- Aesthetic object, 124, 158-159, 210, 249; and concretization, 102-103, 108-109, 125-130, 160-161, 206-207, 243. *See also* Artifact; Concretization
- Aesthetic perception, 2, 129, 137, 145-146, 181, 209, 218, 220-221, 243-244, 283n29; historical variability of, 4-5, 45-50, 86-87, 127, 145-146, 170, 212-213; and defamiliarization, 23-24, 34; hermeneutic conception of, 145-147; anthropological norms of, 217; and artistic creativity, 218. *See also* Reception
- Aesthetic pleasure, 197, 256; and aesthetic function, 222, 226-229, 230; and aesthetic value, 223
- Aesthetic value: objective, 102, 163, 164, 185-186, 195, 208, 210, 241-244, 248, 254-255; historical variability of, 102-106, 146, 159-160, 207-208, 253-258; evolutionary, 159-160, 161, 162, 167, 168, 191, 198, 241; social character of, 159-160, 163-169, 172-173, 185-187; and the aesthetic function, 159-160, 172-173, 197, 253-255; general, 160, 161, 162,

- 198, 240–241; actual, 160–161, 167, 181, 198, 199, 239; and ideological value, 173–176, 177, 185; relational, 186; as orientational value, 188, 256–257; Marxist conception of, 188–190; creation of, 191, 192–193, 197, 206, 220–221; and economic value, 193–195, 196; reproduction of, 198, 199; and literary production, 220–221, 243–244; and aesthetic pleasure, 221–223, 226–227, 249; hermeneutic conception of, 222–229; and general value theory, 244–258. *See also* Aesthetic function; Value, general
- Aesthetics. *See* Aesthetics of production; Aesthetics of reception; Aesthetics of representation; Aesthetics of response; Formal aesthetics; Formalism, Russian; Structuralism, Czech; Structuralism, French
- Aesthetics of production, 138, 139–140, 146–147, 170–176, 206, 209, 218–221. *See also* Literary production
- Aesthetics of reception, 5, 71–72, 81, 94–95, 138–144, 148, 164, 195, 200, 221, 225, 281n5. *See also* Reception; Response
- Aesthetics of representation, 231
- Aesthetics of response, 184–185. *See also* Response
- Aisthesis, 221–222, 233
- Akhmatova, Anna, 43
- Althusser, Louis, 174
- Anthropological constants: immutability of, 207–208, 212, 214–215, 218; and gestalt theory, 209–210; historical variability of, 211–212, 213–214, 218; aesthetic function as, 253
- Architecture, 230–231
- Aristotle: *Poetics*, 219–222, 228
- Art: as defamiliarization, 30, 59, 89–90; ‘motivated,’ 66, 67; production of, 188, 218, 219–221, 225; nonthematic, 230–231. *See also* Aesthetic object; Literary production; Literary work; Literature
- Artifact, literary work as, 93, 129, 130–131, 158, 184, 210, 249, 283n29
- Augustine, Saint, 222
- Author, 2, 5, 147, 186, 197, 250; cult of, 2, 117; context of, 4, 32–34, 143–144, 246–247, 249–250; and literary tradition, 4, 97–98; mediating function of, 60, 141, 142–143, 192; and concretization, 141–144, 209; hermeneutic conception of, 146–147; Marxist conception of, 189; semantic gesture of, 250, 285n48
- Automatization, 95–96, 141, 199. *See also* Defamiliarization; Device
- Bakhtin, Mikhail, 3, 108, 156, 242; ideological language in, 176–179, 181–182; the Carnavalesque in, 177; polyphonic dialogue in, 177, 179, 184, 291n34; chronotope in, 180–181; evaluation in, 180–181, 183–185; responsiveness in, 182–184; aesthetic value in, 183–187; author in, 184, 186; “Art and Responsibility,” 183; “The Author and the Hero in Aesthetic Activity,” 186; “The Discourse in the Novel,” 177, 178–179; “Forms of Time and the Chronotope in the Novel,” 180–181
- Bally, C., 83
- Balukhaty, S. D., 26
- Banville, Th. de, 122
- Barthes, Roland, 80, 110, 180, 222; *La plaisir du texte*, 222
- Baudelaire, Charles, 123, 236
- Beardsley, Monroe, 251, 254
- Bely, Andrey, 32–33, 34; *Kotik Letaeu*, 28, 32–33

- Benjamin, Walter, 55-58; "The Storyteller," 7, 56
- Béranger, P. J. de, 123
- Bernstein, Sergey, 108-110
- Brecht, Bertolt, 7, 23, 24, 25
- Březina, Otakar, 123
- Brik, Osip, 18
- Brooker, Peter, 174-175
- Canonization: historical variability of, 73-74, 99, 198-207; and re-canonization, 204-205
- Čapek, Karel: *R.U.R.*, 238
- Cassirer, Ernst: *Philosophy of Symbolic Forms*, 85
- Catharsis, 221-222, 223, 228-229, 233
- Cervantes, Miguel, 150; *Don Quixote*, 25, 31-32, 41
- Červenka, Miroslav, 153-154; *The Construction of Meaning by the Work of Literature*, 235
- Chateaubriand, François, 132, 133, 137; *Atala*, 132, 134, 136, 137, 151
- Chekhov, Anton, 37, 166-167
- Chevalley, Abel, 63
- Christiansen, Broder, 85
- Chronotope, 180-181
- Clark, Katerina: *The Soviet Novel*, 217
- Classicism, 73-74
- Classics, 198-207. *See also* Canonization
- Closed form, 189
- Collective consciousness, 126-127, 129-130, 165
- Communicative function, 223-225, 228-229, 257
- Communicative theory, 188, 245
- Concretization, 118, 122, 123, 139, 165, 181, 209; and creation of aesthetic object, 102-103, 108-109, 125-130, 160-161, 206-207, 243; conditions of, 103, 125-126, 127, 128-130; evaluative, 103, 191, 196-197; of signs, 105, 108-109, 125-130; historical variability of, 125-130, 167-169, 210, 212-213; of author, 141-144
- Context, literary, 128, 136, 143-144
- Creativity, 159-160
- Critic, literary, 5, 127-128, 165-166
- Czizhevsky, Dmitri, 68
- Dante Alighieri, 173, 204
- Deconstruction, 10, 188. *See also* Structuralism, French
- Defamiliarization, 30, 55, 59, 67, 89-91, 106, 111; and perception, 23-24; and literary evolution, 24, 95-97, 112; in drama, 25-26; in detective novels, 36-39; in parodic novels, 39-40, 277n33; and point of view, 48. *See also* Device
- Detective novel, 36-39. *See also* Mystery novel
- Device (*priem*), 2, 22-23, 54, 55, 106, 111; defamiliarization of, 24-26, 36-40, 54, 95-97; function of, 25-26, 89-92; and literary evolution, 30-35; defined, 89; automatization of, 199. *See also* Defamiliarization; Narrative style; Plot
- Dewey, John, 157, 251
- Diachrony, 3, 63-64, 81, 88, 91-92, 110, 112, 131-132, 135, 166. *See also* Synchrony
- Distopian literature, 238
- Dominant, the, 98, 224-226
- Dostoevsky, Fyodor, 50, 177, 185, 230; *Crime and Punishment*, 230, 240; *The Village of Stepanchikovo*, 42
- Doyle, Arthur Conan, 36, 150
- Drama, 25-26, 53
- Durdik, Josef, 85
- Eagleton, Terry, 172-174; *Criticism and Ideology*, 172
- Eikhenbaum, Boris, 2, 7, 13, 18, 21,

- 50-52, 63, 108, 121, 205, 219;
and theory of *skaz*, 43-48; on his-
toricism, 55-56; on the dominant,
224-225; "How Gogol's 'Over-
coat' Is Made," 2, 219; "The Illu-
sion of the *Skaz*," 44, 47; "Leskov
and Modern Prose," 44; "Review
and Prospect," 80; *Russian Prose*,
52; *Theory of the Formal Method*,
50, 65
- Einstellung* (intention), 59
- Eliot, George, 175
- Eliot, T. S., 70, 198
- Emotions: and the aesthetic func-
tion, 223, 226-229, 230; and gen-
eral value, 248-249; and aesthetic
value, 249. *See also* Aesthetic plea-
sure
- Engelhardt, Boris: *The Formal School
in the History of Literature*, 108
- Engels, Friedrich, 173, 179
- Epic, 26, 53, 177, 178, 179
- Epoch, literary, 64-65, 92, 99
- Erlich, Victor, 6, 13-14, 15, 17, 23,
40, 69, 75, 76, 84; *Russian Formal-
ism*, 11
- Escarpit, Robert, 170
- Ethnographic school, 28, 29, 30
- Evaluation, general, 157-158, 159,
247-258. *See also* Literary evalua-
tion; Value, general
- Evaluation, personal, 248-249
- Evaluative placement, 166-168, 196
- Exchange value, 188, 193-196
- Fekete, John, 190-193, 206, 220
- Feminism, 188
- Fictio* (fictional construct), 232
- Fictionality and truth, 229; and re-
lation to extraliterary reality,
230-234, 238-241, 242-247; and
self-disclosure, 231-232; and the
imaginary, 233-234, 237, 240;
double nature of, 233-234, 238,
239-240; and determinacy, 234;
boundary transgression in, 234,
238, 240-242; and objective aes-
thetic value, 241-244
- Fischer, O., 85
- Fish, Stanley, 165, 168
- Flaker, Aleksandar: *Styles and Peri-
ods*, 68
- Fokkema, D. W., 157, 158, 251-
252, 254
- Folktales, 2, 27, 28, 29, 150
- Foregrounding, 196, 197
- Formal aesthetics, 84-85
- Formalism, Russian, 130, 145, 147,
156-157, 171-172, 260-261; ex-
traliterary reality in, 1-3, 24, 72-
75; literary evolution in, 2, 41,
52, 58-69, 87-89, 112, 159-160;
history in, 2, 69-70, 73-82; and
Marxism, 2-3, 19, 71, 75-81; and
Structuralism, 11-13, 80, 83-84,
85, 86, 87, 106-115, 118-119;
history of, 13-14, 18-19; as theo-
retical science, 14-21, 264n7; lan-
guage in, 19-20, 21, 54-55, 72;
poetry in, 21-22, 51; narrative
style in, 22, 43-52; device in, 22-
26, 30-35, 89-92; point of view
in, 48-49; and morphological
school, 52-55; genre in, 60-61,
63-65; relativism of, 69, 70; her-
meneutic critique of, 70-75; mul-
tilevel model of literature in, 90-
95, 130; semiotics in, 107-111;
the dominant in, 224-225
- Forster, E. M., 62-63
- Frye, Northrop, 198
- Function: "synfunction," 59, 60, 91,
97; "autofunction," 91, 97-98;
emotional, 223; immediate, 226-
227; sign-mediated, 226-227. *See
also* Aesthetic function; Commu-
nicative function; Literature, so-
cial function of
- Gadamer, Hans-Georg, 71, 162;
Truth and Method, 200
- Genius, 2, 173, 189

- Genre: evolution of, 2, 60-67, 135-136; as functional system, 41, 61, 63-64, 92; and stylistic intention, 61-62; nondominant, 63-65; placement of work in, 166-167. *See also* Detective novel; Distopian literature; Drama; Epic; Folktales; Lyric; Mystery novel; Parodic novel; Utopian literature
- Gestalt theory, 209-210
- Goethe, Johann Wolfgang von, 53, 54
- Gogol, Nikolay, 43, 50, 57; *Dead Souls*, 41, 46; *The Inspector General*, 46; *The Overcoat*, 44-46, 49
- Goldmann, Lucien, 79
- Goodman, Nelson: *Ways of World-making*, 237
- Gorgias, 222
- Grebeničkova, Ružena, 142
- Grossklaus, Götz, 245-247, 250
- Grotesque, the, 46
- Grübel, Rainer, 179
- Grygar, Mojmír, 210-212, 213, 218
- Habermas, Jürgen, 14, 71
- Harmonia* (melody), 219
- Harmony, 251
- Harter, K. E., 40
- Havránek, Bohuslav, 83
- Hegel, G. W. F., 84, 85-86, 178-179
- Heine, Heinrich, 31
- Heller, Agnes, 188-190
- Henrich, Dieter: *Functions of Fiction*, 231, 237, 238
- Herbart, Johann Friedrich, 84-85
- Hermeneutics: critique of Formalism, 70-75; critique of Structuralism, 144-148
- Hirsch, E. D.: *Validity in Interpretation*, 210
- Holland, Norman, 165
- Holquist, Michael: *The Dialogical Imagination*, 180
- Hostinský, Otakar, 85
- Hugo, Victor, 27
- Hume, David: *On the Standard of Taste*, 207
- Husserl, Edmund, 85, 108
- Ibsen, Henrik, 37
- Ideology, 3, 33-37, 185; and aesthetic value, 173-177, 185
- Imagination, 233-234, 237, 240
- Indeterminacy, 231
- Ingarden, Roman, 85, 129, 131, 164, 210, 235, 283n31; Vodička's relation to, 123-126; aesthetic object in, 124; concretization in, 124, 125-126; *The Literary Work of Art*, 123, 231; *On the Perception of the Literary Work of Art*, 124
- Innovation, 2, 161-162. *See also* Creativity
- Iser, Wolfgang, 148; theory of fictionality, 231-234, 257; *The Act of Reading*, 231; *Functions of Fiction*, 231; *The Implied Reader*, 231
- Ivanov, V. V., 247
- Jakobson, Roman, 1, 2, 3, 7, 11, 17, 22, 23, 72, 83, 89-90, 114, 121, 156, 236; on literary evolution, 59, 66, 100; on Realism, 68-69; on linguistics, 84; on aesthetic function, 107; semiotics in, 107-108; on synchrony and diachrony, 110-111; on the dominant, 225; "The Dominant," 225; "Problems in the Study of Literature and Language," 83, 110
- Jakubinsky, Lev, 18, 22, 89-90, 107
- James, Henry, 205
- Jameson, Fredric: *The Prison-House of Language*, 172
- Jauss, Hans Robert, 70-72, 78, 162, 164, 165, 170, 231, 233; critique of structuralism, 144-147; critique of antihistoricism, 163-164;

- critique of aesthetic function, 221-229; critique of aesthetic value, 222-229; *Aesthetic Experience and Literary Hermeneutics*, 163, 221; *Literary History as a Provocation for Literary Scholarship* ("Literary History as a Challenge to Literary Theory") 144-146, 163, 200-201, 221
- Jolles, André, 29, 54
- Jungmann, Josef, 132, 133, 137, 139
- Kalandra, Závěš, 116
- Kalivoda, Robert, 86, 211
- Karamzin school, 63
- Khairein* (enjoyment), 219
- Konrad, Kurt, 86, 115-116, 169
- Konstanz school, 164
- Kosík, Karel, 77-78, 86, 142, 169
- Lacis, Asja, 56
- Lämmert, E.: *Forms of Construction*, 55
- Landscape, 219
- Language: literary and extraliterary, 19-20, 21, 60, 65-66, 99; poetic and nonpoetic, 21-22, 81-90, 276n27; as functional system, 54-55; communication function of, 93-94, 224; ideological, 176-177
- Langue*, 110
- Lermontov, Mikhail, 143
- Lenin, V. I., 173, 204
- Leskov, Nikolay, 7, 43, 56, 73-74; *skaz* in, 50-51, 57-58
- Lévi-Strauss, Claude, 29, 79, 236
- Linda, J.: *Dawn Rises on Heathendom*, 132
- Linguistics, 48, 78-79, 181-182
- Literariness, 3, 19-21, 72-75, 90, 198
- Literary criticism, 2, 5, 14-17
- Literary evaluation, 157, 158, 164-169; Marxist, 169-176; historical variability of, 220-221, 242. *See also* Aesthetic value; Evaluation, general; Value, general
- Literary evolution, 2-3, 52-53, 57, 112, 122, 134-135, 199, 212-213; and devices, 2, 30-35; 70; intraliterary, 3, 30, 58-69, 71-72, 81, 95-99, 100; and defamiliarization, 24-25, 70, 95-97, 112; and extraliterary evolution, 59, 60, 69, 125-126, 127-128, 212-213; semiotics in, 72, 100-101, 159-160; and automatization, 73-74; and aesthetic value, 102, 104, 159-160
- Literary history, 2, 28, 30, 86, 122, 128, 129, 138, 139, 161. *See also* Reception
- Literary production, 2, 138, 169, 196, 206, 209, 218-221; and ideology, 4, 173-176; social conditions of, 86, 140-141, 146-149; and aesthetic value, 243-244. *See also* Aesthetics of production
- Literary theory, 14-21, 34, 84, 122. *See also* Formalism, Russian; Structuralism, Czech; Structuralism, French
- Literary work: social function of, 1-2, 4-5, 76-77, 86, 116-117, 131-132, 155-156, 165, 216-217, 236-237, 257-258; and extraliterary reality, 1-3, 24, 59-60, 72-75, 99, 102-106, 116, 171, 184, 230-234, 238-241, 242-244; as system, 3-4, 12, 28, 29, 35, 37, 59, 87-89, 90-95, 97-99, 106, 124, 158, 171, 239-240; as sign, 4-5, 88-89, 100-101, 103, 116, 122, 125, 145-146, 158, 239-240; as sum of devices, 27, 33, 35, 59, 88, 89-90; analysis of, 90-95, 130-138; as artifact, 93, 129, 130-131, 158, 184, 196-197, 210, 249, 283n29; communicative

- function of, 94, 104, 116; aesthetic value of, 102-106, 172-173; as aesthetic object, 103, 124, 125-130, 158-161, 210, 243, 249; aesthetic function of, 103-106, 159-160, 165; structure of, 129-130; diachronics of, 134-138; ideological value of, 173-176; general values in, 184-185; ontological status of, 203
- Literature: social function of, 1-2, 4-5, 76-77, 86, 116-117, 131-132, 155-156, 165, 216-217, 236-237, 257-258; and extraliterary reality, 1-3, 24, 59-60, 72-75, 93-94, 99, 102-106, 180-181, 209, 210, 216; social character of, 2-3, 4, 60, 105, 155-157, 159, 163-169, 193-194, 209, 210, 216; ideology in, 3, 33-37, 185; as system, 59-60, 104-105; aesthetic function of, 102-106, 159-160, 165; economic values in, 193-195; trivial, 195-196; ritualized, 216-217; anthropological function of, 236-237. *See also* Classics; Literary work
- Littérature engagée*, 45
- Lomonosov, Mikhail, 61, 62
- Lotman, Yury, 247
- Lukács, Georg, 56, 177-178, 179, 189; *Theory of the Novel*, 178, 188
- Lyric, 25, 26, 53
- Mácha, K. H., 111, 123, 138, 139, 140, 142-143, 144; Romanticism of, 167-168; *May*, 111, 140, 141, 185
- Markiewicz, Henryk, 235
- Marx, Karl, 173, 179, 190, 204; value theory, 188, 189, 190; "The Eighteenth Brumaire of Louis Bonaparte," 204
- Marxism: mirroring thesis in, 3, 77, 78, 79-80; and Formalism, 19, 71, 75-79, 80; aesthetics of, 75-78, 146-149, 170-176; and Structuralism, 85-86, 115-118, 145-150, 169-175, 188-197; and Romanticism, 142-143; ideological value in, 173-174
- Mathesius, Vilém, 83
- Maupassant, Guy de, 27
- Mayakovsky, Vladimir, 2, 16
- Medvedev, P. N.: *The Formal Method in Literary Scholarship*, 3, 176-177
- Menges, Karl, 164-165
- Metaphor, 67
- Meter, 133
- Metonymy, 67
- Mimesis, 219, 220
- Modernism, 68, 202, 219, 220
- Money, 223-224
- Morphological school, 53, 54-55
- Moscow Art Theater, 166-167
- Moscow Linguistic Circle, 83
- Moscow school, 247
- Mukařovský, Jan, 4, 7, 8, 78, 84, 85, 107, 130, 149, 201, 202; and Marxism, 86; poetry in, 102; aesthetic value in, 103-104, 146, 156, 158, 188-192, 198, 211, 212-213, 222, 241-244, 253-254; literary evolution in, 112, 161-162; on Russian Formalism, 113-114; semiotics in, 113-115, 122, 125, 127, 145, 169, 244, 246-247; on social character of literature, 116-117; aesthetic function in, 122, 172-173, 196, 222-228, 253-255; aesthetic object in, 126, 249; antihistoricism of, 163-164; on ideology, 175-176, 185; concretization in, 191; humanism of, 194-195; natural beauty in, 196-197; anthropological constants in, 207-208, 211-212, 213-214, 218; aesthetic pleasure in, 222-223, 226-229, 230, 256; communication function in, 223-225; theory of fictionality, 229-234, 236, 237-238, 241-244, 256; theory of

- general value, 244-250; author in, 246-247, 249-250; *Aesthetic Function, Norm, and Value as Social Facts*, 116, 159, 163, 196, 201-202, 222, 229, 246, 259; "Art as a Semiotic Fact," 165; "L'art comme fait sémiologique," 116; "The Formation of Meaning in Mácha's Poetry," 117-118; "The Individual and the Development of Art," 117; "The Place of the Aesthetic Function among Other Functions," 226-227; "The Poetic Work as a Totality of Values," 158, 160; *Studies in Aesthetics*, 226
- Music, 230-231
- Mystery novel, 36, 37, 67. *See also* Detective novel
- Mythocentrism, literary, 236
- Narrative style, 43-52, 55, 134-135; *skaz*, 44-48; oral and literary, 56-58
- Nemirovich-Danchenko, Vladimir, 166
- Neruda, Jan, 139-141; *Graveyard of Blossoms*, 139-140
- Neruda, Pablo, 142
- New Criticism, 69-70
- Nisin, Arthur, 170
- Norms, general: social character of, 191-192, 197; hierarchy of, 212-213; and aesthetic function, 257-258. *See also* Aesthetic norms; Aesthetic value; Value, general
- Novák, Arne, 85
- Novel, 56, 62-64; and epic, 177, 178-179
- Ocherk* (sketch), 64
- Ode, 61-62, 199
- Oldemeyer, Ernst, 252
- Oliphant, Mrs., 175
- Otvetstvennost'* (responsibility), 183
- Parodic novel, 36, 38, 39-40, 41, 42-43
- Parole*, 110
- Pavel, Thomas: *Fictional Worlds*, 235-237, 259-260
- Pelc, Jerzy, 235
- Perry, Ralph Barton, 157
- Phenomenology, 85. *See also* Husserl, Edmund
- Phonetics, 132
- Plot, 27, 28, 29, 39, 44, 50-51, 63, 90, 133; dissolution of, 36, 40-41
- Poetry, 21-22, 37, 43, 131, 160, 217-218, 220
- Poesis, 221-222, 233
- Point of view, 48-50
- Polyphonic dialogue, 177, 179, 184, 291n34
- Popper, Karl, 14-15
- Postmodernism, 202
- Poststructuralism, 1, 5, 10, 156, 157
- Prague Linguistic Circle, 83, 84, 85, 106, 116, 156
- Production. *See* Aesthetics of production; Literary production
- Propp, Vladimir, 37, 156; *Morphology of the Folktale*, 28-29
- Prose. *See* Literary work; Novel
- Rabelais, François, 177
- Radishchev, Aleksandr, 74-75
- Reader. *See* Aesthetic perception; Reception; Response
- Realism, 66, 67-69, 139, 142, 143, 168, 178
- Reception, 165, 192; aesthetics of, 5, 71-72, 81, 94-95, 138-144, 148, 164, 165, 195, 221, 225, 281n5; history of, 123, 125, 133-139, 141-147, 148-151, 281n2; hermeneutic conception of, 146-147
- Rescher, Nicholas: *Introduction to Value Theory*, 157
- Response: and responsibility, 182-185; 242; aesthetics of, 184-185

- Rezeptionsästhetik*, 186, 221, 233. *See also* Aesthetics of reception
- Rhyme, 43, 133
- Rhythm, 43, 217-218, 219, 225
- Ritual, 215-217, 218-219
- Romanticism, 2, 64, 68, 128, 140, 142-143, 167, 168
- Rozanov, Vasily, 40-41
- Šalda, F. X., 85, 141
- Sartre, Jean-Paul, 149
- Satire, 46, 64
- Saussure, Ferdinand de, 107
- Schlegel, Friedrich, 10, 155
- Schmid, H., 126, 208-210, 211, 218
- Schober, Rita, 170-171
- Schulte-Sasse, Jochen, 164, 195, 246; *Literary Evaluation*, 164
- Science, nomological and historico-social, 14-17, 71
- Sdělení* (information), 223
- Sebag, L.: *Marxism and Structuralism*, 80
- Séchehaye, H., 83
- Semantic gesture, 117-118, 250, 285n48
- Semiotics, 105, 145, 158, 159-160; in Structuralism, 92-94, 100-101, 111, 116-117, 125-130; in Formalism, 107-111; and social history, 116-117, 124-125; reference in, 179-182; and aesthetic value, 239-240
- Sentimentalism, 73-75, 99
- Shklovsky, Viktor, 7, 17, 18, 22, 29, 50, 54, 63, 80, 87, 107, 108, 112, 121, 172, 219; author in, 32-34; parodic novel in, 39-40; genre evolution in, 43; defamiliarization in, 59, 89; device in, 89; economic value in, 194-195, 198; "Art as Device," 2, 22-27, 30, 48, 89; "The Connections between the Devices of Plot Construction and Stylistic Devices in General," 27, 90; "How *Don Quixote* Is Made," 219; "Literature beyond Plot," 40-41; *On the Theory of Prose*, 19, 25, 30-35, 43, 113, 115, 195
- Shpet, Gustav: *Aesthetic Fragments*, 108
- Sign: literary work as, 88-89, 100-101, 103, 122, 125, 145-146, 158, 239-240; dual reference of, 92-94, 103, 104-105, 181, 239-240, 242; aesthetic function of, 100-101, 123, 224-225, 227-228; concretization of, 101, 103, 105, 110, 125-130; and communication, 223, 224, 227
- Skaz*, 44-48, 50-51, 57-58, 62
- Skipina, K., 63
- Škreb, Zdenko, 68
- Slovo a slovesnost*, 123
- Smith, Barbara Herrnstein, 156, 157, 158, 193-198, 201, 206
- Social facts, 207-208, 212, 214-215, 218
- Social history, 86. *See also* Literary history
- Society for Research in Poetic Language, 84, 90
- Stalin, Joseph, 77
- Stanislavsky, Konstantin, 166
- Stempel, Wolf-Dieter, 6, 90
- Sterne, Laurence, 39, 150; *Sentimental Journey*, 40; *Tristram Shandy*, 39, 40
- Stigant, Paul, 174
- Structuralism, Czech, 3-4, 7-10, 11, 12, 78, 80; and antihistoricism, 1-2, 85-86, 115-118, 149, 163-164; and Formalism, 11-13, 80, 83-84, 85, 86, 87, 106-115, 118-119; and New Criticism, 69; native influences on, 84-86, 131-132, 143-144, 150-154, 167; and Marxism, 85-86, 115-118, 145-150, 169-175, 188-197; literary evolution in, 87-92; semiotics in, 92-94, 107, 111, 112-115, 116-

- 117, 126, 145-146, 158, 172-173; epoch in, 104-105; author in, 104-105, 116, 117, 191, 192; contingent structure in, 124-125; analysis in, 130-138; poetry in, 131; theory of translation, 136-138, 151-154; and hermeneutics, 144-147; history of reception, 148-150; aesthetic value in, 156-169, 186, 197-199, 202, 206-207; historicized evaluation in, 171-172, 256-257; ideology in, 185; canonization in, 198-207; anthropological constants in, 207-219; practical applications of, 258-259; contemporary ignorance of, 258-261
- Structuralism, French, 10, 79, 149, 156-157, 191, 236, 260
- Structuralist anthropology, 214-217
- Structural linguistics, 11-12, 78-79
- Stylistic intention, 61-62
- Symbolism, Russian, 19, 22, 32
- Symbols, 214-217
- Synchrony, 3, 63-64, 80-81, 88, 91-92, 110, 112, 166. *See also* Diachrony
- Syntax, 132
- Tartu school, 247
- Teige, Karel, 86
- Text. *See* Literary work
- Thematics, 32, 35-36, 134
- Theory of tasks, 122, 151-152
- Todorov, Tzvetan, 14
- Tolstoy, Leo, 2, 24, 34, 43, 50, 150, 173, 204, 205-206; "The Strider," 48; *War and Peace*, 25, 34, 205
- Tomashevsky, Boris, 18, 62, 66-67, 108
- Toporov, V. N., 247
- Translation, 136-138
- Travel writing, 161-163
- Trotsky, Leon, 173, 204
- Trubetskoy, Nikolay, 83
- Turgenev, Ivan, 31
- Turner, Victor, 214-216, 217, 218; *The Forest of Symbols*, 214-216
- Tynyanov, Yury, 2, 3, 18, 52, 65, 68, 73, 74, 80, 83, 87, 91, 108, 114, 121, 130, 162, 199, 200, 217-218, 225; on *ustanovka*, 59-60; on literary evolution, 100; on synchrony and diachrony, 110-111; "Dostoevsky and Gogol: Toward a Theory of Parody," 42-43; "On Literary Evolution," 59; "The Literary Fact," 65-66, 73-74; "The Ode as Oratorical Genre," 61-62; *The Problem of Verse Language*, 51, 217-218, 225
- Typical content, 189
- Ustanovka*, 59-60, 61
- Utopian literature, 238
- Václavek, Bedřich, 86
- Valéry, Paul, 230
- Value, general, 103, 105, 239-240, 247; social character of, 184-185, 191-192, 197; orientational, 188, 250, 251, 252-257; notification of, 245-246, 247; objective, 247-248; relational, 247-248; historical variability of, 248, 258; and emotional preferences, 248-249; intrinsic, 250, 252, 254; operational, 251, 253; role of axioms in, 252
- Vinogradov, Viktor, 47-48, 108
- Vodička, Felix, 5, 8, 10, 104, 105, 118, 165, 170, 186-187, 234-235; theory of concretization, 122, 123, 125-130; theory of tasks, 122, 151-152; theory of literary history, 123, 125-128, 133-139, 141-144, 146-150; relation to Ingarden, 123-126, 131; aesthetic object in, 126-129, 145; 'context' in, 128, 136; theory of reception, 133-150; author in, 140-144;

- native influences on, 150–154; on Mácha, 167–169; on ideology, 176; *The Beginnings of Newer Czech Belletristic Prose*, 131–132, 151, 152; *The History of Czech Literature*, 151; “Literary History: Its Problems and Tasks,” 122, 123, 235; “The Literary-Historical Study of the Reception of Literary Works,” 123; “The Quarrel about Romanticism, Especially That of Mácha,” 142–143, 168; *The World of Literature*, 152–153
- Voloshinov, V. N.: *Marxism and the Theory of Language*, 176
- Vrchlický, Jaroslav, 123
- Walzel, Oskar: *Content and Form in the Poet's Work of Art*, 21, 53
- Weimann, Robert, 147, 169–170, 171
- Wellek, René, 1, 84, 156, 161, 162; *Theory of Literature*, 69
- Widdowson, Peter, 174–175
- Wilde, Oscar, 230
- Work structure, 129–130, 134, 136, 150
- Zamyatin, Evgeny: *We*, 238
- Zhirmunsky, Viktor, 33, 54, 108
- Zich, Otokar, 85