Selected readings on Czech Structuralism in other languages (ultra-light)
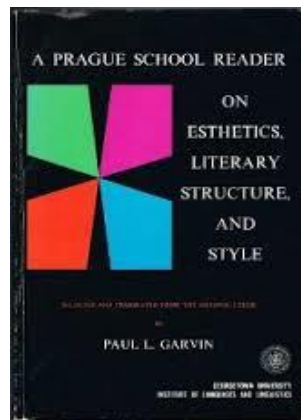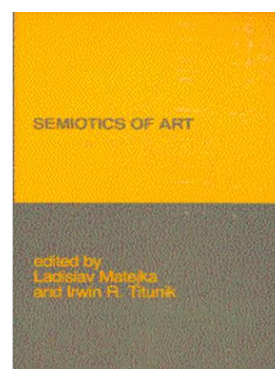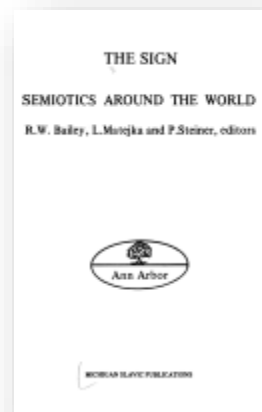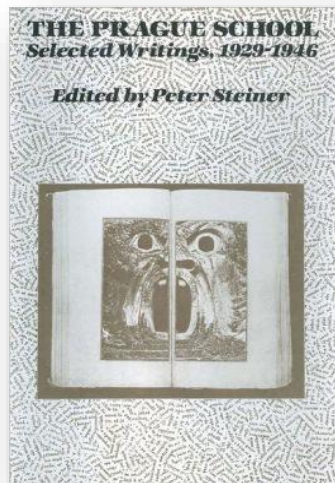

Paul L. Garvin (trans.) A Prague School Reader. Washington DC: Georgetown Academic Press, 1973.

René Wellek. The Literary Theory and Aesthetics of the Prague School. 1969.

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Jurij Striedter,.*Literary Structure, Evolution, and Value: Russian Formalism and Czech Structuralism Reconsidered*. Harvard UP 1989.

Yoshua Tobin. *The Prague School and its Legacy*. J.Benjamins, 1988

Many of the fundamental ideas of the classical Prague School have guided or inspired much of the interdisciplinary post World War II research in linguistics, literary theory, semiotics, folklore and the arts. The Prague School promoted a humanistic and functional leitmotiv of language as an open, flexible, adaptable, and abstract system of systems used by human beings to communicate. This tribute to the Prague School presents papers in five areas of research:- Prague School phonology and its theoretical and methodological implications, — The Prague School and functional discourse analysis, — The Prague School and aspects of literary criticism, — The sociological and ethnographical concerns of the Prague School, — The Prague School's semiotic approach to the arts.
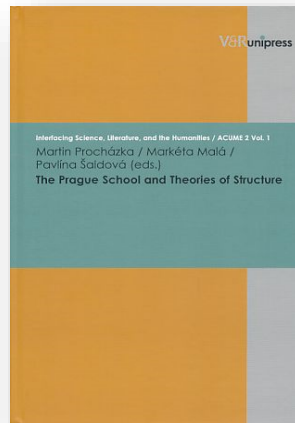
Martin Procházka, Markéta Malá, Pavlína Šaldová (eds.) *The Prague School and Theories of Structure*, V&R unipress GmbH, 2010.

The first part of this volume discusses the importance of Prague Structuralism for contemporary linguistics […] It also traces contemporary developments of structuralist methodologies in pragmatics, morphology, and lexicology. The second part focuses on the legacy of the Prague School in theories of poetic function, rhetoric, and translation. It assesses the relevance of structuralism for present-day thought on difference, social systems and history, system theories and fiction in science and literature. The book is the first volume in a series on the interface between Science, Literature, and the Humanities.

By Jan Mukařovský

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Translated and edited by John Burbank and Peter Steiner; foreword by René Wellek

On Poetic Language (1976), translated by John Burbank and Peter Steiner

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"Between Literature and Visual Arts." In Mukarovsky, *The Word and Verbal Art.* New Haven: Yale UP, 1977. 205-34.

"Detail as the Basic Semantic Unit in Folk Art." In Mukarovsky, *The Word and Verbal Art.* New Haven: Yale UP, 1977. 180-204.

"Intonation as the Basic Factor of Poetic Rhythm." In Mukarovsky, *The Word and Verbal Art.* New Haven: Yale UP, 1977. 116-33.

"The Individual and Literary Development." In Mukarovsky, *The Word and Verbal Art.* New Haven: Yale UP, 1977. 161-79.

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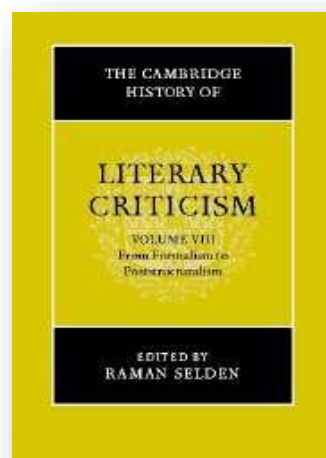
The Cambridge History of Literary Criticism Volume 8: **From Formalism to Poststructuralism**. 2008

Chapter by Lubomír Doležel: http://dx.doi.org/10.1017/CHOL9780521300131.004

Chapter Description

The groundwork of structural poetics laid by the Russian Formalists was developed into the first system of twentieth-century literary structuralism by scholars of the *Cercle linguistique de Prague* (Prague Linguistic Circle – PLC). The personal and theoretical links between the Russian and the Prague schools are well known. Jan Mukařovský, the most prominent literary theorist of Prague, acknowledged that the conceptual system of his first major work – the *May* monograph of 1928 – originated with the Russian Formalists (*Kapitoly*, II, p. 12). Later on, in his review of the Czech translation of Shklovsky's *Theory of Prose* (published in 1934) Mukařovský summed up not only the Czech indebtedness to, but also the Czech criticism of, early Russian Formalism ('K českému překladu', *Kapitoly*, I, pp. 344–50; Steiner, *The Word*, pp. 134–42). The first president of the PLC, Vilém Mathesius, surveying the first ten years of the Circle's activities in 1936, highly commended the contribution of Russian scholars, but emphasized the domestic sources of Prague School thought. He strongly protested the claim that the work done in Prague was nothing more than an application of Russian linguistic and literary-theoretical trends; the 'working symbiosis' achieved in the Circle is a 'mutual give and take' ('Deset let', pp. 149ff.; cf. Renský, 'Roman Jakobson', p. 380). In the same year, Roman Jakobson, who was a member of both Schools, spoke as well of a 'symbiosis of Czech and Russian thought', but pointed also to influences from Western European and American science.

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Peter Burg. **Jan Mukařovský. Genese und System der tschechischen strukturalen Ästhetik**, Hieronymus Verlag, 1985.

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