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For a new literary canon based on ostranenie: some preliminary remarks

This paper attempts to apply Shklovsky's theory of ostranenie to the concept of literary canon, in the field of Russian literature. Ostranenie, a making strange of the world, a renewal of perception, is a way of distinguishing the "literaturnost", and thus can be applied to what Shklovsky wrote about literary inheritance, "passed down, not from father to son, but from uncle to nephew". New literary forms are created by peripheral ones, which have entered the literary canon: Blok, for example, canonized the gypsy ballad, Mayakovsky the humorous poetry. Is it possible to reflect on the concept of perception, since ostranenie is its renewal, to disclose those peculiar historical moments in which perception changes? Is it possible to write a new history of Russian literature that is linked to the history of sensory perception? Is the change of perception determined by the literary texts, or by external factors? And finally, is the peripheral quality of a given text determined by its different approach to the common perceptions, an approach that however will be canonized later by "nephews"?