

Art as Technique

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- **1893-1984**
- A prominent Russian writer and literary critic, best known for his influential role in the **Russian Formalist movement**.
- Born in St. Petersburg to a mixed Jewish and Latvian family, Shklovsky exhibited a passion for literary debate from a young age. He gained recognition for his innovative ideas on literary analysis, particularly in his seminal essay "Resurrection of the Word," which engaged with the avant-garde Russian Futurist writers. Throughout his life, Shklovsky experienced the tumult of historical events, including World War I and the Russian Revolution, which influenced his political and creative pursuits.

'낮설게 하기'

- (p.15) If we start to examine the general laws of perception, we see that as perception becomes habitual, it becomes **automatic**.





Example

- (p.16) I was cleaning and, meandering about, approached the divan and couldn't remember whether or not I had dusted it. Since these movements are habitual and unconscious I could not remember and felt that it was impossible to remember - so that if I had dusted it and forgot — that is, **had acted unconsciously, then it was the same as if I had not.**

Art의 역할

- 예술은 우리가 익숙해져 더 이상 제대로 느끼지 못하는 대상을 낯설게 만들어 지각을 오래 지속시키며, 이를 통해 우리가 사물과 삶을 다시 느끼게 한다.
- (p.16) And art exists that one may recover the sensation of life; it exists to make one feel things, **to make the stone *stony***. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects "unfamiliar," to make forms difficult, **to increase the difficulty and length of perception** because the process of perception is an aesthetic end in itself and must be prolonged.
- (p.16) After we see an object several times, we begin to **recognize** it. The object is in front of us and we know about it, but we do not **see** it - hence we cannot say anything significant about it. **Art removes objects from the automatism of perception in several ways.**

"Defamiliarization"



- (p.16) Tolstoy makes the **familiar seem strange** by not naming the familiar object. He describes an object as if he were seeing it for the first time, an event as if it were happening for the first time. In describing something he avoids the accepted names of its parts and instead names corresponding parts of other objects.

Tolstoy

- (p.18) His method of **seeing things out of their normal context** is also apparent in his last works. Tolstoy described the dogmas and rituals he attacked as if they were unfamiliar, substituting everyday meanings for the customarily religious meanings of the words common in church ritual. Many persons were painfully wounded; **they considered it blasphemy to present as strange and monstrous what they accepted as sacred.**

산문과 시의 차이(p.20)

- In the light of these developments we can define **poetry as *attenuated, tortuous speech***. Poetic speech *is formed speech*. **Prose is ordinary speech -economical, easy, proper, ...**
- Thus the rhythm of prose is an important automatizing element; the rhythm of poetry is not.
- There is "order" in art, yet not a single column of a Greek temple stands exactly in its proper order; poetic rhythm is similarly disordered rhythm.
- It is obvious that the systematization will not work, for in reality the problem is **not one of complicating the rhythm but of disordering the rhythm** —a disordering which cannot be predicted. Should the disordering of rhythm become a convention, it would be ineffective as a procedure for the roughening of language.

단순히 복잡하게 만드는 것(complicating)이 아니라 질서를 깨뜨리는 것(disordering)

Questions

1. 우리는 매일 당연하게 접하는 사람이나 사물을 어느 순간부터 자세히 바라보지 않게 됩니다. 그렇다면 각자의 일상에서 너무 익숙해져 더 이상 제대로 바라보지 않게 된 것은 무엇이며, 그것을 다시 새롭게 바라보게 만들기 위해서는 어떤 방법이 필요할까요?
2. '낯설게하기'라는 개념은 문학에서만 사용될 수 있을까요? 너무 익숙해서 사람들이 아무렇지 않게 받아들이는 사회 문제를 '낯설게' 보여주면, 사람들이 그 문제를 새롭게 바라볼 수 있을까요? 사회적으로 생각해볼 수 있는 예시(사례)는 무엇이 있을까요?

익숙하고 당연하게 여기던 사물이나
일상을 낯선 시선으로 새롭게 보게
되는 기회가 되기를 바라며, 발표를
마칩니다. 감사합니다.

