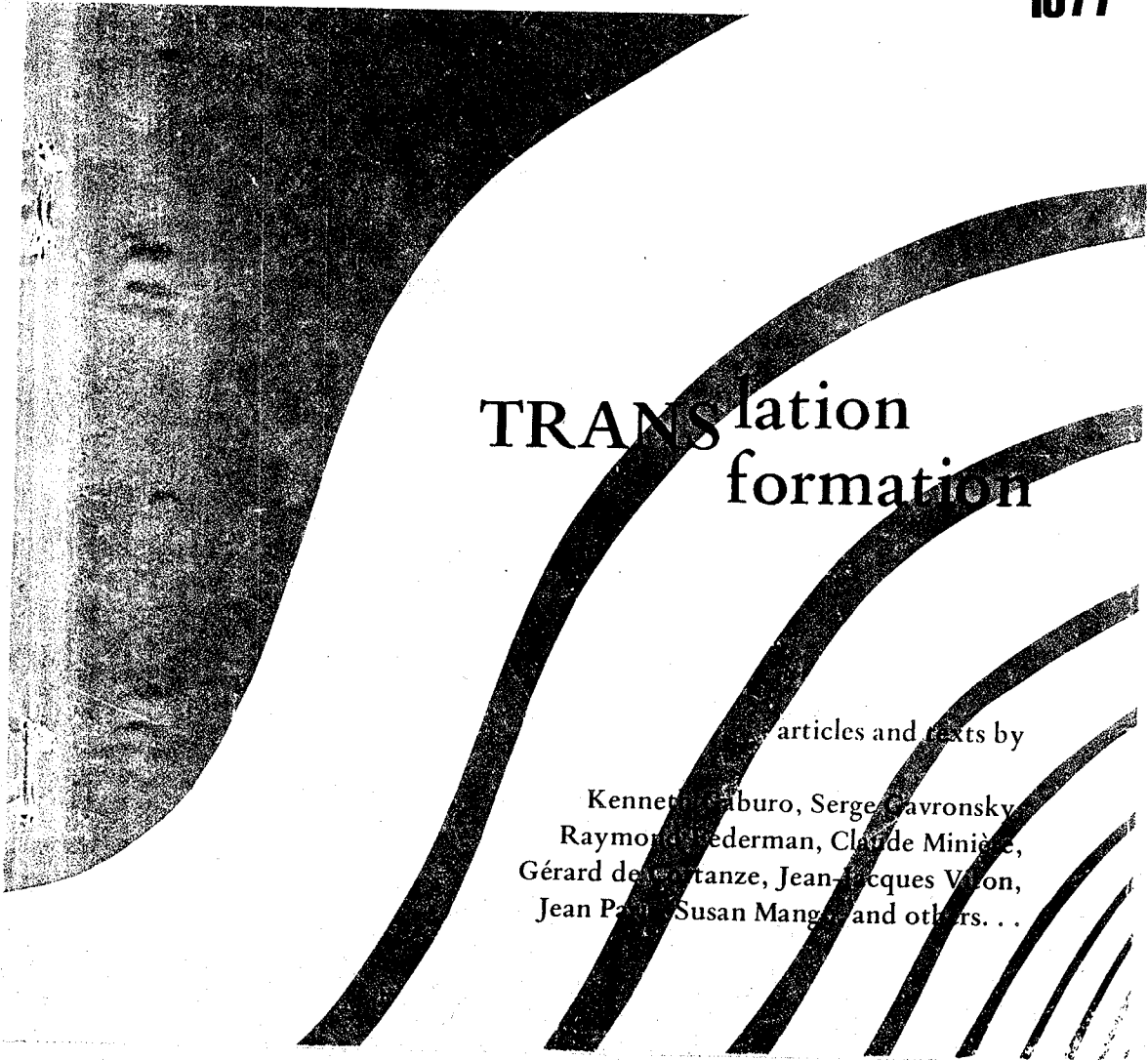


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THE BIOLOGICAL METAPHOR IN RUSSIAN FORMALISM
The Concept of Morphology

Peter Steiner and Sergej Davydov

To the memory of A. Sychra

In studies concerned with modern Russian literary criticism we often encounter such terms as the "Formalist school" or the "Formalist method" referring to a particular literary-theoretical trend of the teens and twenties in Russia. Though all of us know what these terms mean they are to a certain degree unfelicitous, for they imply that Russian Formalism was an integral trend unified either by a common conceptual frame or shared methodological tools. However, even a brief look at the various texts of the Formalists reveals that this assumption is untrue. Almost every Formalist proceeds from a theoretical basis different from those of his colleagues, and consequently delimits his subject of study and selects his methodology in a unique way. Therefore, it seems more appropriate to view Russian Formalism as a heterogeneous trend in Russian criticism, a cluster of ideas about literature rather than an organized school or method. Its apparent unity is not the product of centripetal forces within Formalism itself but of its clear-cut departure from the literary-theoretical tradition in Russia.

The disunity of Russian Formalism is caused by its attitude toward epistemology. Dissatisfied with the results of contemporary academic scholarship in which speculative postulates about the nature of literature stifled any attempt at a serious analysis of literature itself, the young Formalists found their inspiration in Positivism, which radically banned all theoretical presuppositions from the realm of true science. The close kinship between Formalism and Positivism was acknowledged by the Formalists themselves. Boris Eichenbaum, for example, characterized Formalism as "the new pathos of scientific Positivism. . . the rejection of philosophical presuppositions and psychological and esthetic interpretations."¹

Though the Formalists' radical suspension of all epistemological concerns in literary studies, given the historical context, was a step forward, from a meta-theoretical standpoint such an act involves a serious contradiction. The Positivists and hence Formalists believed that there could be a presuppositionless knowledge derived from the object studied. But, as many critics of Positivism have pointed out, this notion is fallacious. The argument against Positivism was convincingly summed up by Karl Mannheim, who stated that "Anything 'given' . . . any 'fact of experience' must already belong within one of the existing systematizations, insofar as it is theoretically grasped at all."²

Russian Formalism is not an exception to this statement. In order to differentiate their material from other data and to deal with it consistently, the Formalists had to utilize several pre-existing conceptual frameworks. However, by suspending epistemology from their concerns, they gave up any conscious control over the selection of

these frameworks. This fact explains what appears at first as a complete contradiction in Formalism: that this 'pure science of literature' indiscriminately borrowed frames of reference from other realms of knowledge. Furthermore, the lack of an overall epistemological concern explains why there could not be a unified Formalist school or method, but rather a bundle of connected individual trends. It is the primary task of future inquiries into Russian Formalism to deconstruct this seemingly impenetrable jungle of opaque and contradictory systematizations to provide us with a typology of all the trends hidden behind the label of "Russian Formalism." This paper is a limited step in this direction.

One of the earliest and perhaps most famous theoretical frameworks of Formalism was advanced in Šklovskij's studies of prose. According to him, the distinctive feature of literature was its teleological function. He saw the literary work above all as a man-made construct whose primary goal was to compel the reader to conceive reality in an unusual way. What triggers such a shift in perception is the internal organization of the artifact, the special way in which it is made. Since "art" for Šklovskij is "the way to experience the making of things,"³ it is not surprising that he found his theoretical inspiration in the general sphere of human production—technology. He saw the literary work as a construction very similar to a machine. "I know how a car is made," he once wrote to Roman Jakobson, "and I know how Don Quixote is made too."⁴

The basic polar opposition of Šklovskij's system was "material/device." The dominant member of this pair is "device," the embodiment of literary know-how, since material itself is merely amorphous matter, just a pretext for the application of various devices. Devices have an a-temporal existence; they appear in all periods and migrate from text to text. A literary work then is apparently nothing more than the sum-total of its devices.⁵

Despite its interesting achievements, especially in the field of literary thematics, the "technological" framework did not satisfy all the Formalists. Two of its inadequacies in particular are relevant to our discussion. First, the literary work was not seen as an internally unified whole but rather as a mechanical aggregation of independent elements. "The unity of a literary work. . . [is] a myth,"⁶ declared Šklovskij, for whom the addition or subtraction of elements in a given work changed its scope but not its nature. Secondly, the literary work was generally considered a static unit without any internal dynamics.

Awareness of the holistic nature of the literary work and its intrinsic dynamism compelled other students of literature to seek a different conceptual framework from Šklovskij's. Whereas Šklovskij drew his inspiration from the realm of technology and probed into the clockwork of devices in the literary work, they turned to biology and its subject of study—the organism—as their model. A name for this trend, "morphological Formalism," can be drawn directly from the writings of the Formalists themselves. But precisely because of this it is necessary to subject the term to close scrutiny. For as we have already suggested, there is no conceptual unity in Russian Formalism.⁷

The Formalists who utilized the biological metaphor for their study of literature can be divided into roughly two groups, according to whether they emphasized the holism of the biological organism or its intrinsic dynamism. Žirmunskij and Ėjxenbaum

belong to the first category, Propp and Petrovskij to the second. This division to a certain degree reflects a conceptual split in nineteenth-century biology itself, the source of inspiration for the "morphological" Formalists. Therefore before we begin our discussion of the Formalists' ideas about literature we must briefly outline some biological notions which underline their arguments.

As Emanuel Rádl has pointed out, in biology "from the eighteenth century onwards it has been believed that the quintessence of an organism is revealed by its form and structure."⁸ However, there were two opposing theoretical views explaining the actual forms of organic bodies. Most generally they may be termed the inductive and deductive approaches to this problem."⁹ On the one hand Georges Cuvier, the father of comparative anatomy and paleontology proceeded from the parts to the organism as a whole, the latter conceived as the "correlation of parts." An organism was for him above all a functional system in which each element acquires a specific position according to its function. In contrast, Johann Wolfgang Goethe, the pioneer of morphology, began with the general whole—the a priori "ultimate phenomenon" and proceeded toward the individual organism, the actual transformation of the whole. He envisioned morphology as a science concerned "with organic shapes. . . their formation and transformation."¹⁰

Because of their different points of departure Cuvier and Goethe emphasized two different aspects of the concept, species. For Cuvier the organic wholes constituted by the correlation of their parts was basically unchangeable. He believed, as William Coleman observed, that "the functionally integrated animal, a specific *type*, could not significantly vary in any of its parts or operations without abruptly perishing."¹¹ Goethe's notion of nature as a constant transformation was the contrary to this static view of species. Biological wholes were for him creative forms, processes rather than static correlations. Ernst Cassirer, who dealt with this topic in his last speech at The Linguistic Circle of New York succinctly stated the difference between these two great biologists, whom he called "morphological idealists." "Cuvier advocated a static view of organic nature; Goethe a genetic or dynamic view. The former laid its stress upon the constancy, the latter on the modifiability of organic types."¹² With these two notions of morphology in mind we can now return to the Formalists.

Of all the morphological Formalists, Žirmunskij voiced the sharpest criticism of Sklovskij's mechanistic concept of literature. In his introduction to the Russian translation of Walzel's book, *The Problem of Form in Poetry*, Žirmunskij subjected Šklovskij's programmatic slogan, "art as device" to close scrutiny. He reinterpreted the slogan, suggesting that it was an indication of a methodological outlook that "regards the literary work as an esthetic system determined by the unity of the artistic task."¹³ However, since Šklovskij's opposition "material/device" does not posit any source of unity for all the disparate elements of the literary work, Žirmunskij added to it a third term "style."¹⁴ This term would grasp the interconnectedness of all of the elements of a text as well as the wholeness which is the basis of every work of art.

Through Žirmunskij did not explicitly refer to Cuvier in his article, the methodological affinity of the two is obvious. The notion of style proposed by Žirmunskij for the study of artistic wholes resembles Cuvier's notion of the "correlation of parts" in a biological whole. And when Žirmunskij compares the task of the student of art to

that of the paleontologist—a discipline intimately connected with the name of Cuvier, their similarity is even more evident. “In the same way,” wrote Žirmunskij, “as a scientist-paleontologist can reconstruct from a few little bones of an unearthed animal—provided he knows their function—the entire structure of this animal, the student of artistic style. . . can in general reconstruct an organically unified structure, predict its actual forms.”¹⁵

An implicit reference to Cuvier can also be found in the introduction to Eĵxenbaum’s study, *Young Tolstoj*, where he compares the work of a literary scholar to that of an anatomist dissecting a dead body. For as we mentioned above, it was Cuvier’s discoveries that established comparative anatomy as a science. It is also important to notice that when Eĵxenbaum uses the term “morphology” he means by it a statistic description of organic forms and their relations without any internal dynamism. Žirmunskij’s usage of the term is equally static and hence non-Goethian. He relegates morphology to a mere “systematization and description of devices which is the basis for showing their stylistic functions.”¹⁷ In this respect morphology in the study of art would be an analogue to the biological taxonomy outlined by Cuvier. However, such an understanding of morphology was totally alien to the spirit of Goethe’s biological inquiries, in which taxonomy was never treated as the ultimate goal of biology. For, as Cassirer points out, “what we grasp in this way are only products, not the process of life. And Goethe wanted, not only as a poet, but also as a scientist, to gain insight into this life process.”¹⁸

Vladimir Propp and Mixail Petrovskij were the two most prominent Formalists who followed Goethe’s concept of morphology in their literary studies. While the relation between the “static morphologists” and Cuvier’s thought was only implicit, the “transformational morphologists” proclaimed their spiritual indebtedness to Goethe openly, in the form of epigraphs in both Propp’s *Morfologija skazki* and Petrovskij’s “*Morfologija novelly*.” The importance of these epigraphs for a proper understanding of Propp’s and Petrovskij’s conceptual framework cannot be overstated. Propp himself made this clear in his answer to Lévi-Strauss’ review of the English edition of the *Morphology of the Folktale*. According to Propp, the omission of Goethe’s epigraphs in the English version was responsible for Lévi-Strauss’ misunderstanding of his method.¹⁹ The historical context surrounding the publication of the two “morphologies” is also noteworthy, for they followed very closely on the publication of *Goethes morphologische Schriften* by Wilhelm Troll. According to Horst Ooppel—the historian of the morphological method in German literary studies—this publication “paved the way for the acceptance of morphology as method.”²⁰ Troll’s edition of Goethe appeared in 1926, Petrovskij’s “*Morphology of the Novella*” was published in 1927, and Propp’s book came in 1928.²¹

Besides the external signs of kinship between Goethe’s method and those of Propp and Petrovskij, there is an essential similarity in their epistemological presuppositions. Goethe constructed morphology as a science on the assumption that despite all the heterogeneity of organic phenomena there is a single underlying principle that unites them. This idea occurred to him during his trip to Italy in 1786, where he encountered new and exciting examples of plants. “In this new manifold which I have encountered here the following idea became more and more vivid to me: namely that all the forms

of plants developed from a single form. This in itself would enable us to define species and genera correctly. . ."²² His search for the archetypal plant or animal (*Urpflanze* or *Urtier*) of which all the actual forms of a given species were metamorphoses is paralleled by Propp's and Petrovskij's search for the archetypes underlying all the actual forms of the two genres that they dealt with—the fairytale and novella, respectively. And just like Goethe, who conceived organic forms as processes rather than products, the two Formalists defined their genres in terms of transformations, not as sets of fixed features. Significantly, they quoted Goethe's statement, "Gestaltenlehre ist Verwandlungslehre" ("The theory of forms is the theory of transformations"),²³ Propp choosing it as the epigraph to his eighth chapter and Petrovskij making it the motto of his entire study. This Goethian principle was the basis for the inquiries of the two literary theorists.

Since Propp's book is well known we shall deal with it only briefly. The motive for the study was Propp's dissatisfaction with the previous definitions of the fairytale genre. The main hindrance of this definition had been disagreement over the smallest constitutive element of the form. According to Propp such an element had to have two properties: 1) recurrence in different fairytales, and 2) indivisibility into smaller units. In the first chapter of his book Propp demonstrated how the previous attempts to discover this unit (e.g., Veselovskij, Bédier, etc.) had failed. His solution, that the minimal element of the fairytale is "the function of an acting character,"²⁴ departed quite radically from the previous tradition of folkloric studies. However, from the point of view of biology, the functional definition of the parts of the organism is a well established procedure. To the student of organic forms the structure of any biological entity is inseparable from its function. "Function correctly grasped is the being conceived in activity." Thus, Goethe continues, when "we are concerned with the human arm, [we are in fact dealing] with the front legs of an animal."²⁵ The variety of forms which these limbs can attain is almost infinite. However, by seeing their functional similarity a morphologist can study and compare them despite their physical dissimilarity. Through just such a functional reduction Propp succeeded in establishing thirty-one minimal elements as the basic units of every fairytale. These elements, of course, do not exist in isolation but are interlocked in a configuration. From a morphological viewpoint every fairytale is a sequence of these elements. The final test of Propp's method is not only to prove that all fairytales are composed of the same elements but also that their basic sequence is the same. By comparing schemes of various tales Propp arrives at the invariant—the ultimate *Ur-Typ*—of which all the fairytales are transformations.

Petrovskij's attempt at the definition of the novella differs from Propp's work, despite their common frame of reference, because of the material under study. First of all, Propp had analyzed a genre which was no longer a vital art form. Petrovskij's object of study on the other hand, was very much alive at the moment he attempted to describe it. Consequently, his definitions are much less formalized than those of Propp. The two genres also differ in their structures. In the novella there are two temporal sequences—that of the narrated event itself and that of its presentation. In the fairytale both the number of elements and their sequence are fixed. The only thing that can vary is the appearance of the performers of the functions. Therefore, while

Propp could present a single sequential formula for all the fairytales, Petrovskij had to account for two levels—the 'disposition' or temporal sequence of events, and the 'composition' or narrative sequence of these events. It should be noted that the pair, disposition-composition, does not correspond precisely to Sklovskij's pair, fable [fabula] vs. plot [sjužet]. For Petrovskij, unlike Šklovskij, did not believe that the material of a prose work (*fabula* in Šklovskij's parlance) was life itself. Instead he emphasized that life as a material of literature "is always re-structured life. . . it is always a selection."²⁶ Literary material is therefore a semantically unified configuration, a life endowed with specific meaning. For this reason Petrovskij often used the term "plot" [sjužet] to designate what Šklovskij meant by *fabula*. In general, the terms "plot" and "disposition" are interchangeable in Petrovskij's system.

The place of the novella as a genre, according to Petrovskij, is in between the anecdote and the novel. What distinguishes it from the novel is that it contains only a single event. It differs from the anecdote in treating this single event not in isolation but as a part of a larger context. Conceived in this way the minimal scheme of a novella's disposition contains three parts: the "kernel of the plot" (i.e., the event itself), and the two connectors which link it to its larger context—the *Vorgeschichte* or as Petrovskij hesitantly translates in a footnote, "the plot prologue," and the *Nachgeschichte*, "the plot epilogue." The composition of the novella, or the presentation of its plot, has a corresponding three-part scheme. First is an introductory "exposition" which leads toward the "climax" of the story [naprjaženije] and culmination in what Petrovskij calls the *pointe*, the moral of the story. The middle term of both the disposition and the composition of the novella, i.e., the "kernel of the plot" and the "climax" can be further subdivided into the "complication" [zavjazka], the "climax proper" or "knot of the plot" (the moment of highest tension) and the "resolution" [razvjazka].

In the second half of his study Petrovskij demonstrates transformations of the basic schema of the novella in four different stories. The fourth tale of the first day of the *Decameron* represents what Petrovskij, using Goethe's terminology, calls the *Ur-phenomenon* of the novella.²⁷ All the parts of the scheme obtain in the story and there is no discrepancy between its disposition and composition because the presentation of the events follows their temporal succession. Thus the *Vorgeschichte* coincides with the exposition and the *Nachgeschichte* with the *pointe*. The ninth story of the fifth day of the *Decameron* offers a somewhat more complicated picture. The disposition and composition coincide, but the *Vorgeschichte* and *Nachgeschichte* (and consequently the "exposition" and *pointe*) are more complexly related. The connectors linking the disposition to the larger context are then divided into: those which are more general in nature—what Petrovskij calls the general *Vorgeschichte* and *Nachgeschichte*—and those linked more closely to the plot itself—the special *Vorgeschichte* and *Nachgeschichte*.

The third story analyzed, Maupassant's "Le Retour," appears to be a rather radical transformation of the basic scheme of the novella. For its disposition does not coincide with its composition. As a result, the first part of the *Vorgeschichte* comes in the middle of the complication and its second half only after the climax proper. However, the main surprise is that the story concludes shortly after the climax proper and

therefore lacks an explicit resolution, a *pointe*, and a *Nachgeschichte*. Petrovskij argues that this truncation of the basic scheme is only apparent since the missing parts are potentially present.

The final analysis, that of Čexov's "Šampanskoe," is too long and detailed to be summarized briefly. But in it Petrovskij again demonstrates his thesis that every novella is a transformation of a basic scheme.

This brief outline is intended as an illustration of the intellectual debt of some of the Russian Formalists to biological theory. However, in explaining why this conceptual framework appeared so advantageous to the Formalists we do not mean to imply that the transference of the biological metaphor to literary studies was a completely felicitous development. On the contrary, because of the fundamental differences between literary works and genuine living organism the biological metaphor obfuscated many important issues for literary theory. And we might ask whether "morphological Formalism" succeeded even in its own goal—the enunciation of a theory of transformations for individual genres.

To return to Goethe, we can see that his discussion of the physiology of plants outlined a basic "double law" governing the formation and transformation of all organic wholes: "1) The law of internal nature according to which plants are constituted. 2) The law of external circumstances according to which plants are modified."²⁸ Petrovskij, as we have seen, completely ignores the relation of the literary work to external circumstances. He is even more radical than Šklovskij in purging extra-literary phenomena (*byt* in the parlance of the Formalists) from the literary studies. Though the relation of literature to *byt* in Šklovskij's system was secondary, it was at least implicitly present, since life was considered the material of literature. Petrovskij on the other hand cut even this external link to extra-literary phenomena by declaring literary material pre-poetic, i.e., structured according to the requirements of literature. The *spiritus movens* of transformations must therefore lie in the internal nature of the genre itself. What it is, however, we may only guess. It is not the tension between what Šklovskij termed canonized and new forms,²⁹ a notion that would explain a particular transformation in a particular time, nor can it be an inner necessity stemming from the basic scheme of the novella which Petrovskij had outlined. Instead of the theory of transformations we are presented with a blind force which is virtually unlimited in its power.

Propp, however, takes into account both aspects of Goethe's law. A fairytale is constituted as a genre by a particular succession of its minimal elements and is modified through external circumstances. As he wrote in his article, "The Transformations of the Fairytale," it is precisely from *byt* that the transformational impulses come. "The causes of transformations often lie outside the tale, and without taking into account the comparative material from the environment of the tale, we shall not grasp its evolution."³⁰ But as Propp asserts, the external causes do not modify the whole fairytale but only some of its parts. "There is a great difference between organic formations and the fairytale. While in the first, the change in one part or feature causes a change in another feature, in the fairytale every part can change independently of the other parts."³¹

The biological metaphor thus breaks down at the most crucial moment, just when a

theory of transformations is expected. For the fairytale undergoes transformation in a different way from a biological organism. The biological metaphor is inadequate simply because of the difference between literary and genuinely organic wholes; literary works are intentional objects endowed with an immaterial meaning, whereas organisms are empirical objects whose proper existence is in the realm of material reality. For this reason we must not consider a fairytale merely as the sequence of its constitutive elements but as a semantic structure. And only by taking into account its semantic aspect can we establish the unity of the fairytale in its process of transformation.

As Lévi-Strauss convincingly showed, the semantics of the fairytale is crucial. The specific acting characters which fulfill a function are not permuted arbitrarily. For example, three birds can fulfill a function in a certain tale: the eagle, the owl, and the crow. Though on the formal level it makes no difference which bird fulfills the function, from the semantic point of view these birds are opposed to each other in significant ways. The eagle is opposed to the owl through the contrast between a diurnal and nocturnal bird, and both of them are opposed to the crow as predators to a scavenger.³² From this example it follows that the acting characters are not merely accidental embodiments of minimal functions but partial meanings whose dynamic interplay comprises the overall structure of the meaning of a given fairytale. They are interconnected, and a change in one leads to a change in all the others. However, this consideration clearly leads us beyond the realm not only of "morphological" Formalism but indeed of Formalism as a whole. We are here at the very threshold of Structuralist concerns.

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NOTES

1. "Teorija 'formal' nogo metoda," *Literature: Teorija Kritika Polemika* (Leningrad, 1927), p. 120.
2. "A Structural Analysis of Epistemology," *Essays on Sociology and Social Psychology*, 4th ed. (London, 1963), p. 24.
3. "Iskusstvo kak priem," *O teorii prozy* (Moscow, 1929), p. 13.
4. Quoted according to B. A. Larin, "O raznovidnostjax xudožestvennoj reči," *Russkaja reč*, vol. 1, ed. L. Ščerba (Petersburg, 1923), p. 89.
5. *Rozanov: Iz knigi "Sjužet kak javlenie stilja"* (Petersburg, 1921), p. 8.
6. "Ornamental' naja proza," *O teorii prozy*, p. 215.

7. We must mention that even Šklovskij himself referred to the Formalist trend as a "morphological school" (cf., eg., *Literatura i kinematograf* Berlin, 1923, p. 50). But his reason seems to have been a dislike of the connotation of the word "formalism" rather than any concern for a biological frame of references.
8. *The History of Biological Theories*, tr. E. J. Hatfield (London, 1930), p. 129.
9. This division can be made on the basis of Goethe's own comment about the controversy between Cuvier and Geoffroy Saint-Hilaire which took place before the French Academy of Science in 1830. Goethe, who sided with the latter, wrote: Cuvier "proceeds from the particular to the whole, which although assumed, is never considered graspable; the latter Geoffroy worships the whole in its inner meaning and is convinced that the particular can be further developed from it." "Principes de philosophie zoologique: 1. Abschnitt," *Goethes Werke* (Weimar 1887-1912), Section 2, vol. 7, p. 168 (hereafter *Goethes Werke* will be referred to as WA).
10. "Vorarbeiten zu einer Physiologie der Pflanzen," *ibid.*, vol. 6, p. 293.
11. *George Cuvier: Zoologist* (Cambridge, Mass., 1964), p. 3.
12. "Structuralism in Modern Linguistics," *Word*, 1 (1945), p. 106.
13. "K voprosu o 'formal' nom metode," *Voprosy teorii literatury* (Leningrad, 1928), p. 158.
14. "Zadači poetiki," *ibid.*, p. 23.
15. *Ibid.*, p. 51.
16. *Molodoj Tolstoj* (Petersburg, 1922), p. 8.
17. "Zadači poetiki," p. 52.
18. *Rousseau Kant Goethe* (Princeton, 1945), p. 69.
19. "Professor Lévi-Strauss knows my book only in the English translation. But its translator allowed himself an unpermissible liberty. Not having understood completely the function of the epigraphs which at first glance do not seem to be connected with the text, he considered them useless ornaments and barbarously omitted them. . . all these epigraphs. . . had the purpose of expressing what was left unsaid in the text of my book. . ." "Struttura e storia nello studio della favola," *Morfologia della fiaba* (Torino, 1966), p. 205.
20. *Morphologische Literaturwissenschaft* (Mainz, 1947), p. 13.
21. "Morfologija novelly," *Ars Poetica*, vol. 1, ed. M Petrovskij (Moscow, 1927), pp. 69-100; *Morfologija shazki* (Leningrad, 1928). We must mention yet another of Petrovskij's "morphologies" written somewhat earlier, "Morfologija puškinskogo 'Vystrela'," *Problemy poetiki*, ed. V. Brjusov (Moscow, 1925), pp. 173-204. However, in this essay Petrovskij does not proceed from Goethe's conceptual framework but, as Lubomír Doležel has pointed out, from that furnished by the so-called German school of "compositional analysis" (B. Seuffert, O. Schissel). The difference between the two "morphologies" is patent. In the analysis of Puskin's short story Petrovskij studies the narrative structure of the work whereas in the "Morphology of the Novella" he attempts to provide a transformational definition of the genre. For this reason Doležel, who in his paper discusses primarily the Formalists' theory of narrative composition, calls the latter study an "unsystematic description of several novellas and short

- stories" ("Narrative Composition: A link between German and Russian Poetics," *Russian Formalism*, ed. S. Bann, et. al. Edinburgh, 1973, p. 84.)
22. *Italienische Reise: I*, WA, Sec. 1, vol. 30, p. 89.
 23. "Paralipomena II," WA, Sec. 2, vol. 6, p. 446. The epigraphs to other chapters of Propp's book are from the following writings of Goethe: "Introduction" – "Vorarbeiten zu einer Physiologie der Pflanzen," *ibid.*, pp. 298-9; "1st chapter" – "Versuch einer allgemeinen Knochenlehre," *ibid.*, vol. 8, pp. 221-2; "2nd chapter" – *Tag- und Jahreshefte 1780*, *ibid.*, Sec. 1, vol. 35, p. 16; "9th chapter" – "Brief an Frau Stein, 9. Juni 1787," *ibid.*, Sec. 4, vol. 8, pp. 232-3.
 24. *Morfologija sbazki*, p. 29.
 25. "Principes de philosophie zoologique: II Abschnitt," WA, Sec. 2, vol. 7, p. 200.
 26. "Morfologija novelly," p. 72.
 27. *Ibid.*, p. 76.
 28. "Vorarbeiten zu einer Physiologie der Pflanzen," WA, Sec. 2, vol. 6, p. 286.
 29. Cf., eg., *Rozanov*, pp. 4-6.
 30. "Transformacii volsëbnyx skazok." *Poëtika: IV* (Leningrad, 1928), pp. 72-73.
 31. *Ibid.*, p. 72.
 32. "La Structure et la Forme: Réflexions sur un ouvrage de Vladimir Propp," *Cahiers de l'Institut de science économique appliquée*, No. 99, March 1960 (Series M, No. 7), pp. 25-6.