

**Title:** Memoirs of Russian Formalism

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Starting in the 1960s Russian Formalism experienced a resurgence, first in the West, but also within the Soviet Union. “Opoiaz” was re-constituted in memoirs of contemporaries, especially in texts by those writer-scholars who had once been groomed to be the new Formalist generation. Two contrasting voices are those of Soviet author Veniamin Kaverin, who was also Tynianov’s brother-in-law, and the literary scholar Lidiia Ginzburg, whose *Notebooks* began being published in the 1980s. The paper asks what the function of memoirs was in commemorating the theoretical branch of what Roman Jakobson characterized as a “wasted generation” of Russian poets? In particular, what should we make of Shklovsky being placed at the very center of the movement only to then be displaced onto its margins and accused of betrayal, excessive fear, and lack of intellectual heft?