

Title: Dry as a Rifle: Shklovsky's *Third Factory* as Autobiographical Textbook
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Shklovsky's 1926 work, *Third Factory*, diverges from his typical mode of lifewriting, the memoir. Though the complex political dimensions of *Third Factory* have been thoroughly commented on by scholars, less attention has been devoted to the shift in genre to fullfledged autobiography and its implications for the text. As an autobiography, the inclusion of numerous theoretical fragments seems somewhat cryptic. This paper examines the particular genre experiment, part-theory and part-autobiography that Shklovsky undertakes in *Third Factory*.

Upon close examination, it appears that Shklovsky deploys his theories of prose on the material of his own life. Autobiography becomes the vehicle for theoretical explication, illustration, and critique of convention. Classical autobiography causes the reader to anticipate a "cohesive sketch" of the writer's destiny. *Third Factory's* theoretical passages link this traditional sort of destiny to teleological plot structures. These literary devices are therefore marked as "worn out" and relegated to the "dustbin" in favor of new forms for a new, Soviet order. Because autobiography specifically addresses the destiny of the writer, the Formalist approach to literary legacy is held up as an example of one potential new form of destiny. While commenting on established categories of destiny and plot, *Third Factory* simultaneously demonstrates new means of literary organization, designed for the post-1917 era.

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