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BAKHTIN’S THEORY OF SPEECH GENRES AND THE ADDRESSIVITY IN CULTURAL PRAGMATICS OF GENRES IN LITERATURE: “GENUS” VS. “GENRE”¹

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This paper suggests a new approach to literary genres and modes via the addressivity of texts and performances, which takes its starting point from Bakhtin’s concept of speech genres. First it deals with Bakhtin’s publications on literary genres, which are interpreted differently by literary theoreticians and critics, and the problematic status of his texts on speech genres, which were not prepared for publication by the author. It then takes Jan-Luc Nancy’s concept of addressing – with its components of “speed”, “accuracy”, “touch” and “retreat” – into account, and applies them to the modelling of literary genres and modes. The final part of the paper shows how the addressivity of genres and modes relates to the selected hybrid texts from Russian and Croatian literature, i.e. to Daniil Kharms’ “Failed Performance”, Dmitrii Prigov’s *Stichograms*, Gennadii Aigi’s “Without Title” and Ranko Marinković’s “Hands”.

215

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1. SOME INITIAL CONSIDERATIONS CONCERNING THE TEXT *THE PROBLEM OF SPEECH GENRES*

Pro captu lectoris habent sua fata libelli.

Terentius Maurus

The belief that concepts of truth and aspirations of power articulate themselves quasi-spontaneously in discourses of truth and/or power is an illusion

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shared by some postmodernists and deconstructionists, who believe intermediate forms to be unnecessary in enabling the articulation of utterances on truth and/or power.² It seems, however, more appropriate to assume that intermediate forms help to enable articulations of truth-concepts and power-aspirations. As such, we consider intermediate forms to be genres – speech genres in verbal communication in general, or literary genres in particular. We agree with Derrida's (1980) thesis that literary works are not part of literary genres, but that they participate in them.³ This paper considers whether Bakhtin's theory of speech genres can help us to conceive a productive concept of such genres and modes in literature.⁴

Bakhtin's theory of speech genres can be said to contain the most evidently pragmatic concept of his philosophy of culture. Although it was developed and presented in the narrower framework of linguistics, it implies relevant elements for all acts of communication, whether in everyday life, politics, court, fine art or literature. If we consider the writing of literature as a cultural practice, we must ask ourselves what implications Bakhtin's concepts of speech acts have for the foundation, development, tradition, reception, analysis and evaluation of literary genres. Incidentally, these concepts have already been used in Bible studies (Buss 2007) and as "tools for a transdisciplinary analysis of utterances in didactic practices" (Rodrigues Rojo 2009).

216

However, Bakhtin's works from the early 1950s "The Problem of Speech Genres" (1996a), "Dialogue" (1996b), "Dialogue I" (1996c), "Dialogue II" (1996d), and "Preliminary materials" (1996e) in which he discusses these genre concepts, belong to his most problematic writings.⁵ In this case, the question of the authentic expression of his own concepts, his point of view, was put forward in 1996 by Lyudmila Archilovna Gogotishvili, a commentator on the Russian edition of Bakhtin's *Collected Works*. She argues that the expressions *vyskazyvanie* (uttering), *monolog* (monologue) and *dialog*

² With respect to Blanchot's *La folie du jour*, Jacques Derrida (1980) wrote that in principle every text can produce its own genre.

³ As Frow argues: "Texts work upon genres as much as they are shaped by them, genres are open-ended sets, and participation in a genre takes many different forms" (2006: 28).

⁴ See the English translation of Bakhtin's fundamental text about speech genres in Emerson and Holquist 1986.

⁵ In his pioneer work on the concept of dialogue in Bakhtin's writing, Tzvetan Todorov (1981) could not take these texts into account, because they were not yet published when he wrote his book. Additionally, his essay is written from a structuralist point of view.

(dialogue) in these texts and in “The Language of Artistic Literature” (“Jazyk khudozhestvennoĭ literatury”) are *not* spoken by Bakhtin’s voice, but must be read as quotations from the partially different voice of someone else:

A big part of the text, even then, when Bakhtin outlines the logical decorations [sic] for the introduction of his own specific categories (the utterances and the speech genres) has been built from conditionally accepting someone else’s position, the cryptic calling in question of which is given as a proof of the necessity of its implicit self-delimitation, that is of the reduction of the sphere of one’s own competence in order to preserve the clarity of the conclusions and consequences [...]. (Gogotishvili 1996: 537, trans. mine)

[...] большая часть текста, даже тогда, когда М.М.Б. очерчивает логические декорации [sic] для введения своих специфических категорий (высказывания и речевых жанров), построена с условно принятой чужой позиции, скрытое оспаривание которой ведется как доказательство необходимости своих специфических категорий, то есть сужения сферы своей компетенции в целях соблюдения логической чистоты посылок и следствий [...]. (Gogotishvili 1996: 537)

Gogotishvili proclaims one more delicate point in this questionable case of heteroglossia; the *other* voice – if it there really is another voice interfering – may be that of Iosif Dzhugashvili, otherwise known as Joseph Stalin. Yet we cannot be sure that this is the voice of the “leader of the Soviet working class” himself because of linguist Arnold Chikobava’s article published in 1985, which was previously sent to Stalin in 1950, and served as material for (at least) parts of Stalin’s famous “letters”. Moreover, it is possible that Stalin talked with linguist and academic Viktor Vinogradov, from whom he drew arguments against Nikolai Marr’s notorious “New Theory of Language” (Medvedev 1997: 1037). So, perhaps the voices of Arnold Chikobava and Viktor Vinogradov appear under Stalin’s name and are articulated in Bakhtin’s papers without any reference by its author to a different speaker. (We should keep in mind that Bakhtin himself did not prepare these papers for publication.)⁶

Vladimir Alpatov, a linguist and historian of linguistics, published a convincing case study in 1993 on these difficult matters. It analyses the function

⁶ There is not enough space here to discuss the thesis of J. P. Bronckart and C. Bota (2011), that all the important concepts of Bakhtin’s writing were taken from other European intellectuals (brought into the debate by authors who seem not to be able to read Bakhtin’s texts in the original). Further, there is no need to do so, because they do not present either supposed or real sources for the concepts of speech genre and addressivity.

of the target of Stalin's pseudo-correspondence: the linguist Marr, and his so-called "Marrism". Alpatov's opinion of the often debated authorship of texts on linguistics, published under the name of Voloshinov, is as follows (Alpatov 2005): Many fundamental concepts are congruent with Bakhtin's views, but in details that partly concern the ideology of Marxism, Bakhtin did not agree with the view expressed in these texts. Like Alpatov, we will consider whether these concepts, presented in Bakhtin's writing as his own, correspond to the concepts articulated in his other works. However, we should not forget one of the fundamental insights of Bakhtin's theory of the dialogical constituent of speech genres, which we should also apply to his own writing: All utterances contain traces of the voices of others, which are related to utterances already spoken in the past, and also to those that react to this very utterance in the present, or will do so in the future. Thus, we apply Bakhtin's concept of dialogicity to his theory of speech genres,⁷ knowing that he never undertook this work himself, because he limited the dialogical principle of polyphony strictly to prose and, more specifically, the novel (Bakhtin 1975). However, it is more productive to include genres other than prose (as aforementioned, Bakhtin had the novel) in our debate on the theory of genres in our times. We do so also because these poetic, dramatic and practical genres can and should be seen in dialogue with (fictional) prose.

In this article we discuss whether Bakhtin's communicational and cultural concepts of speech genres can contribute a more pragmatic and philosophical foundation to the model of literary genres, which have been in crisis for some time. So, the question is whether texts of poetry and prose, drama and functional artefacts can be considered different kinds of communication, each, in its own way, constituting a phenomenon we can call a literary *medium*.⁸ If so, the relation of these media to fantasy and fiction, and to performance and function, should be explored.

Our second point is the thesis that these different media constitute a dialogue in literary practice, in which different possibilities of writing compete with and complement each other.⁹ In a further step, this thesis

⁷ Martin Buss (2007) presents a concept similar to that of Bakhtin's on the dialogue of genres. For deliberations on Bakhtin's concept of speech genres, see also Stepanov 2005: 23–83.

⁸ See our analogue argumentation about the main literary genres as media in Grübel 2008b and Grübel 2013.

⁹ See Hirschkop 1992 for doubts about the social actuality of dialogism.

is exemplified by the analysis of texts that lie on the borders of: art and everyday life, in Daniil Kharm's "Failed Performance" ("Neudachnyĭ spektakl"); literature, fine art and music, in Dmitri Prigov's *Stichogramms* (*Stikhogrammy*) and Gennadii Aigi's "Without Title"; and literature and science, in Ranko Marinković's "Hands" ("Ruke"). Before analyzing these texts, we will consider some different concepts of genre in general, and of Bakhtin's theory of genre in particular. We will also cast our glance at some aspects of the pragmatics in Bakhtin's theory of speech genres.

2. DIFFERENT CONCEPTS OF GENRE AND OF BAKHTIN'S THEORY OF GENRE

*But with whom does the poet talk?
A torturous question, which is always up to date.*

Mandel'shtam (1913) 1993: 183

Two fundamentally different concepts – i.e. genus and genre – circulate in the European and North American cultures of the last two centuries. One of which can be referred to with the generic concept of "genus". "Genus" is grounded in the biological model of organic creation by generation, on procreation, and is based on the conviction that the author himself creates both the text and its quasi-biological genus.¹⁰ It was in this sense that Goethe (1981: 187–189), who stipulated a fundamental morphological parallel between nature and art, spoke of the "natural forms" ("Naturformen") of literature in 1819. This concept of genus seems to be congruent with the model of culture that Nietzsche described as the Dionysian type.

The other is the artificial concept of "genre", characterised by Aage Hansen-Löve (2013) as "anti generic". In this case, the author does not create a "genus", but varies a consistent form through the combination, alteration and adaptation of existing genres, or by opposition to them. While the concept of genus implies the model of *creatio ex nihilo*, the concept of genre is congruent with the practice Claude Levi-Strauss (1960: 27) described as *bricolage*.¹¹ Here the author is the father of neither text nor genre, and the text does not belong to a genre, but participates in its history. It is clear

¹⁰ See Neubauer 2011.

¹¹ See Grübel 2012 on the opposition of *bricolage* and *creatio ex nihilo*.

that the Russian formalist's genre concept, initially that of Jurij Tynjanov, is congruent with the anti-generic model of genre in Russian culture, and was developed on a very high level. It is relevant to our investigation to note that Bakhtin's theory of genre contains parts from both models, genus *and* genre, and at the same time rejects *both* if they are to be taken as the only possibility.

At this point, we are reminded of the fact that Nietzsche was convinced that the most productive culture would not be one that developed the extremes of either the Apollonian or Dionysian type, but one that combined the possibilities of both. We can condense this synthetic model into the philosophical dialectics of the general and the particular in Hegel's *Phenomenology of the Spirit*, but it is also found in literary expression, such as Heinrich Heine's (1827) verse of 1822–23: "It is an old story / But it stays always new / And to whom it just happens / It breaks the heart" (" but it is also found in literary expression, such as Heinrich Heine's (Es ist eine alte Geschichte / Doch bleibt sie immer neu; / Und wem sie just passieret, / Dem bricht das Herz entzwei.")). However, Bakhtin rejected the Hegelian philosophical solution of dialectical synthesis in favour of the un-neutralized dialogical suspense between conflicting alternative possibilities.

220

As Hansen-Löve (2013) shows, the concept of genus has its semiotic context in the biosphere, whereas the notion of genre develops in the semiosphere. Life writing can serve as an excellent model for the potential to obstruct biosphere with semiosphere and *vice versa*, and to do the same with genus and genre. So, autobiography can be modeled as a genus in which the first person pronoun creates in itself the frame of biosphere, but it can (and should) also be modeled as a genre, which is demolished and recreated every time an autobiography is written. In *Thus Spoke Zarathustra* (1883–1885) Nietzsche created a version of himself as a philosopher, imagining a figure identical to the author. He wrote a text in prose, which is at the same time a document of philosophy and of literature.

In 2006, English scholar Alastair Renfrew reconstructed the "two lines of genre theory" in Bakhtin's work. One of these he called the "discursive-material line in Bakhtin's thought", and qualified it as a "powerful force for this process of renewal" of the concept of genre, and even as "the point from which the history of theory needs to be rewritten" (Renfrew 2006: 178). The other – which we can identify with the concept of genus, and which Renfrew characterizes as "essentialist, trans-historical" (Renfrew 2006: 113) – he denounces as the "neo-idealist line in Bakhtin's genre theory" (Renfrew 2006: 110 *et passim*). Renfrew relates the latter to parts of Bakhtin's

early book on Dostoevsky, and to his concept of the Chronotope (Renfrew 2006: 118–119). The former he considers progressive, and attributes to Medvedev's way of thinking. The trans-historical genre, which he attributes exclusively to Bakhtin, he denounces as conservative, if not reactionary.

Renfrew finds the reason for this "schism" in Bakhtin's genre concept in his idea of representation, specifically in "[i]ts unresolved consequences for the terminal point of the continuum seeing-conceptualization-externalization" (Renfrew 2006: 99). In Renfrew's view, Bakhtin's fall is caused by his conviction that an idea can be embodied in language, and can testify to an autonomous thinking and speaking subject. In fact this concept is congruent with the Dionysian model of genre: a new concept creates a new genus. The English scholar locates it in the first version of Bakhtin's book on Dostoevsky (published in 1929), which seems to him to be addicted to Neo-Kantianism. Still, he also discovers it in Bakhtin's most important treatise on genre in literature, in his essay "Forms of Time and of the Chronotope in the Novel", which was written from 1937–1939 and partly reworked in 1973. It seems that Bakhtin critic Renfrew did not pay much attention to the fact that Bakhtin developed the concept of presumptively "stable" genres in the new frame of genre-memory, in which existing genres have to be reactualised every time they are referred to. Through remembrance, the potential of memory is transferred into an actual act.¹²

221

In 2007, Russian scholar Vladimir Zakharov published his irritating article "The Problem of Genre in the 'School of Bakhtin' ". He combined the notion of genre with the terms *fabula* and *syuzhet*, which he traced back to Aleksandr Veselovsky. It is astonishing that this militant critic of formalism neglects the opposite use of these terms in the theories of prose of Viktor Shklovsky on one hand, and Boris Tomashevsky on the other. What for Shklovsky is the *syuzhet*, the line of events in the world, is for Tomashevsky the *fabula*, and what for Shklovsky is the *fabula* (the line of events as it is told in the story), is for Tomashevsky the *syuzhet*. Zakharov states that for Bakhtin himself the two terms were synonyms: "Bakhtin did not accept the terminological opposition of *fabula* and *syuzhet*" (2007: 23). However, while Bakhtin (2003) consequently avoids both terms in his article "The Problem of Content, Material, and Form in Verbal Art", he uses them in a dichotomic way in the first version of his book on Dostoevsky:

¹² In his criticism on the concept of chronotope, Renfrew does not discuss Bert Keunen's (2000) interesting article on Bakhtin, genre formation and the cognitive turn, where chronotopoi are considered as schemata of memory.

Every person enters, however, into his inner speech not as a character or a type, not as a *fabulous* person of his life *syuzhet* (the sister, the fiancé of the sister and so forth), but as a symbol of a certain intention of life and of an ideological position, as a symbol of a certain life-decision of that ideological problem, which harasses him. (Bakhtin 2000: 139, emphasis mine, trans. mine)

Каждое лицо входит, однако, в его внутреннюю речь не как характер или тип, не как *фабулическое* лицо его жизненного *сюжета* (сестра, жених сестры и т. п.), а как символ некоторой жизненной установки и идеологической позиции, как символ определенного жизненного решения тех самых идеологических вопросов, которые его мучат. (Bakhtin 2000: 139, emphasis mine)

222

Zakharov (2007: 29) considers Medvedev's critique of the formalist concept of genre as the most valuable contribution in his book *Formalism i marksizm v literaturovedenii*, because it stipulates the thesis of "genre as a universal category of poetics" (Zakharov 2007: 26). In Zakharov's view (like in that of Renfrew), Bakhtin took the "good" parts of genre-theory from Medvedev, while his own ideas were the "bad" parts. We will see that this concept corresponds in a significant way to Dionysian genre-theory, as it does not address the productive ideas to the father – here, Bakhtin (as Russian critics had done previously) – but to his scholars or colleagues, in this case Pavel Medvedev. We can call this practice "*le bricolage du bricolage...*"

Zakharov's article was fundamentally criticized by well-known Muscovite theorist of genre Natan Tamarchenko (2012). In his 2008 article on M. Bakhtin and P. Medvedev and the fate of the *Introduction into Poetics* ("M. Bakhtin i P. Medvedev: sud'ba 'Vvedeniia v poëtiku'") and in his 2011 book *The Esthetics of the Verbal Creation of Mikhail Bakhtin*, he rebukes Zakharov's claim that Medvedev's book *Formalism i Formalisty (Formalism and the Formalists)* was a productive work. Contrary to Zakharov and Renfrew (whose book on Bakhtin he does not even mention in his monograph), Tamarchenko (2011: 55–57) shows that the productive parts of genre-theory are not produced in Medvedev's writing, but in that of Bakhtin.

Tamarchenko argues that Bakhtin starts with the critique of formalists, regarding their concept of fine art and their literary take on organised material as the aesthetic object itself, which, in Bakhtin's view, are not congruent with each other. The literary theoretician assumes that it would be erroneous to ascribe the qualities of the organised material to the aesthetic object. For Tamarchenko (2011: 59–98), the crucial point is the "problem of completion" (*zavershenie*), which is based on the exterritoriality

(*vnenakhodimost*) of the author in relation to the figure. He refers to the three-dimensional structure of the genre of the novel in Bakhtin's concept (1975: 454–455), which is grounded on: 1) the plurality of language; 2) the change of temporal coordinates of the literary figure in the novel; and 3) the new zone of immediate contact with the present time. That is: 1) the construction of the text itself; 2) the construction of its vision of the world; and 3) the relation of the fictive figure's world to reality (Tamarchenko 2011: 69). Through their interrelation, these three aspects embody growing pragmatic implications of genre: 1) the plurality of language implies the coexistence of different views on the world; 2) the views on the world shape reality in a different way; and 3) the relation of a figure to reality is the strongest impact of pragmatics in a literary text. We will now consider the pragmatic implications of Bakhtin's theory of genre, as articulated in his treatise on speech genres.

3. PRAGMATIC IMPLICATIONS IN BAKHTIN'S TREATISE ON SPEECH GENRES: ADDRESSIVITY

223

Bakhtin's theory of genre presents three connections between genre and pragmatics. One involves participants of the communicative act: the writer or speaker, the protagonist, and the reader or hearer of an utterance. Another consists of the relation of an utterance or text to other utterances and/or texts, and a third addresses its thematic relation to the world. In Bakhtin's view, (speech) genres organise the connection of the text to its personal institutions (the producer, the person about whom is spoken or written, and the recipient of the text), as well as the possible thematic relation of an utterance or text to the world. Bakhtin analyzes primary (pure linguistic) and secondary (literary) genres as types or sorts of text, which have as typical forms the relationship of the participants of communication with other utterances and their thematic relation with the world in common.

According to Bakhtin, the thematic content, style and compositional structure of each utterance are bound to its whole. The style marks the relation of the utterance to the general language, and constitutes the unity of genre as one of its elements. This unity of the utterance is the counterpart of the change of speakers in communication. It is created by three conditions: the exhaustiveness of the semantic item; the speech-intention of the speaker; and the genre-bound form of closure. For Bakhtin, one important feature

of speech genres is their quality to be addressed, which we will call their addressivity. It can be expressed by lexical, morphological and syntactical elements. This addressivity is one of the genre features, which we can also determine as a *differentia specifica* of literary genres.

In the fragments "Dialog", "Dialog I" and "Dialogue II", Bakhtin defines monologue and dialogue as alternative genres of speech. However, he also admits the possibility of a dialogisation of the monologue. In "Dialog I", he underlines that dialogue creates – instead of the two worlds of the separate speakers – a third world, common to both. He also draws attention to the personalization of each speaker through that speaker's dialogical talk. Such personality, Bakhtin maintains, is more distinct in dialogic than monologic genres. He stresses that in different periods of literary addressivity, the shaping of the recipient can (as an analogue with it) also be different. In the novel he discovers an internal dialogue of styles, which he contrasts with the collectivity of the recipient in monologic genres. Here, Bakhtin introduces a difference between simple and compound literary genres, and observes a growing specialization of genres with a simultaneous growth in their dialogisation.

224

The most relevant pragmatic elements in Bakhtin's theory of speech acts are given first in the shaping of figures as relatively personal or individual participants of communication, second in the ways the speakers or writers of utterances relate their acts of communication to the communication of others involved in this world of verbal communication, and third in the creation of attitudes towards the world, which can be created as a special world itself only through dialogue that contains different points of view. Accordingly, we are convinced of the following: addressivity, constantly changing with cultural evolution, can shape the difference between literary modes and genres, which are conceived as new ways of looking and speaking – i.e. as genus and/or the variation of existing genres. This addressivity differs in prose and poetry, in drama and functional texts, and (correspondingly) in dependence on fiction, fantasy, performativity and practical functions.

Giving his *Zarathustra* the subtitle "A Book for All and None", Nietzsche profiled the shape of the addressed reader in a contradictory way. This was a book for which nobody seemed prepared, although it claimed to be relevant to everybody, with its reading intended to reshape the reader. The idea of "eternal recurrence of the same", the "death of God" and the concept of "a new man" – called *Übermensch* – are the main themes addressed in this strange book (and as such they can be called "thematic addresses"), wherein this new human comes forward as the figure of both Zarathustra and the

author. At the same time, the unique genre of this work is marked by the constant intertwining of poetry and prose, and the paradoxical destruction and reconstruction of the *bildungsroman*.¹³

In prose, addressivity is mostly framed by the relations of different perspectives, (world views), factuality, fictionality and metalepsis. Bakhtin's chronotopoi – ways to coordinate the dimensions of time and place in literary texts¹⁴ – are also used to suggest and facilitate different possibilities of address. So, the beginning of Homers's *Iliad* (1, 1–2) is addressed not only to the "muse", but also to the matter and listeners of the poem:

μη̄νιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος
οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκε, [...]

Sing, goddess, the anger of Peleus' son Achilleus
and its devastation, which put pains thousandfold upon the Achaians [...]
(trans. R. Lattimore)

In poetry – which in contrast to prose thinks "from" and "by" language – addressivity is created by a plea and appeal to the imagination, and to fantasy. The reader can and should hear and/or see the repetition in rhythm, which grounds the presentation of the possible or impossible sense.

In drama, addressivity is mainly shaped by the (realised or imagined) performativity of the play, by the two realities that are presented in the theatre machine on one hand, and the world played within and by the drama, on the other. Special addresses come forward here in the "play within the play", like in Shakespeare's *Hamlet*, Chekhov's *Seagull* and Jean Giraudoux's *Ondine*.

¹³ It surely is useful to distinguish between the inner addressee (the partner of the lyric Ego) and the outside addressee (the reader) of a literary text, as suggested by Azarova, Korchagin and Kuz'min (2016: 124–139). This quest goes beyond the scope of this paper, as Bakhtin has not dealt with this issue.

¹⁴ He limited these to prose, mostly to novels, but we can also trace them in poetry and drama.

4. ADDRESSIVITY IN NANCY'S PHILOSOPHY OF COMMUNICATION AND ITS IMPLICATIONS FOR LITERARY GENRES

In his homage to Avital Ronell, Jan-Luc Nancy suggests a new (philosophical) look at addressivity as an item of cultural communication. He identifies life with address, and claims that "[l]ife addresses itself: that is, what it does, and what life lives on" (Nancy 2009: 9). This fundamental auto-addressivity of life has consequences for human communication.¹⁵ Nancy lists five elements of address, which, in my opinion, are also relevant to the shape of genres: *speed* (Nancy 2009: 18), which involves the time lack of transmission; *accuracy* (of entirely different nature than *precision*), which guarantees the realisation of transmission; *touch*, in the sense of restraint, discretion or delicacy, as "one must retain something as much as one must send something [...]"; *retreat* (Nancy 2009: 19), or the energetic aspect, guaranteeing the ability of the addressee "to go on his own", and involving the willingness "[...] to dissolve or distract the will, in order to leave room for surprise [...]"; and *disappearance or rather dissipation*, which is the ability of the address to "dissipate itself in its very execution", and includes the welcoming of chance and luck.

226

"Speed" relates addresses to time. It is quite different in the performance of a drama on stage, where the production and reception of a play temporally coincide, and the reaction or non-reaction of the public influences the play of the actors on the one hand, and in the reading of a novel or a poem, printed some (or even a long) time ago, on the other.

"Accuracy" involves not only the correspondence of implied and actual addressee (cf. the secret service and the censor as "readers" of Platonov and Stalin as the intended reader of some of his stories), but also of actual and presumed author (cf. discussions on Sholokhov, Fedor Kriukov and/or others as author(s) of the novel *The Quiet Don* [Ingold 2006]), and the reliability of the text (cf. misprints, fragmentary delivery, falsifications).¹⁶

"Touch" is the quality of an address, which assigns topic relations. It refers to the institutions of intention and horizon, and makes dialogicity pos-

¹⁵ Althusser (1970) conceives philosophical "interpellation" in a different way. It is a procedure by which ideological concepts address the pre-ideological individual and produce him or her as a subject proper. I thank Jurij Murašov for directing me to this concept.

¹⁶ For a more narratological view on the relation of Bakhtin and Stalin in Russian prose, see Booker and Juraga 1995.

sible or impossible. According to Bakhtin's aesthetics (2003: 72, 104–108), it involves the temporal, local and semantic "exterritoriality" (*vnenakhodimost'*) of the author with regard to the figure. The construction of this exterritoriality differs across literary genres. In poetry, it tends to coincide with the limits of the text, whereas in prose it is usually carried out in the text itself.

"Retreat" comes forward in genres as different possibilities of restraint with regard to reality. Bakhtin (2003: 187) calls this quality of literary texts (with reference to Kant) their "inner purposelessness" (*vnutrennee bescel'e*), renouncing the input of the mandatory "social task". Retreat differs considerably in prose (with its focalization of reality) and poetry, where the rhythm implies not only a specific lack of objectivity (*bezpredmetnost*) in speech, but also "a certain hopelessness with regard to the sense" (Bakhtin 2003: 189).

"Disappearance or rather dissipation" appears in literary genres as the addressed faculty or the facultative address of an appeal, which calls a genre or mode to mind, and simultaneously transcends or deconstructs it. As with speech genres, which at first glance seem to be requests, but can turn out to be an obligatory order, or *vice versa*, in literary genres a play that at first appears to be a comedy can turn out to be a tragedy, or even neither of these. So, in Chekhov's *Seagull*, the subtitle "Comedy" ("Komediia") addresses a tradition of genre and a knowledge of this tradition in the public domain, which the play itself rejects: a play in which one of the main protagonists commits suicide at the end is not a comedy of the traditional kind.

5. FOUR EXAMPLES OF GENRES, THEIR ADDRESSIVITY AND THEIR PRAGMATICS

We will now consider four cases of different genres and genre-hybrids, taken from Russian and Croatian cultures of the last century. These artefacts lie on the border of: art and everyday life in Daniil Kharms' "Failed Performance" ("Neudachnyĭ spektakl"); literature, fine art and music in Dmitri Prigov's *Stichograms* (*Stikhogrammy*) and Gennadii Aigi's "Without Title" ("Bez nazvaniia"); and literature and science in Ranko Marinković's narrative essay "Hands" ("Ruke").

In Daniil Kharms' "Neudachnyĭ spektakl" it is obvious that we are not dealing with a traditional dramatic text, although the title and graphic presentation suggest its performance and reception as a play. It is divided

into the traditional aspects of a play, with sentences that are spoken by protagonists, and those that give stage directions. But the context behind this mini-drama is that there will be *no* theatre performance at all. This *negative* performance is realised through the presence of the supposed theatre production on one hand, and perceived "real" everyday life on the other (Charms 1988: 379):

НЕУДАЧНЫЙ СПЕКТАКЛЬ

(На сцену выходит Петраков-Горбунов, хочет что-то сказать, но икает. Его начинает рвать. Он уходит.)

(Выходит Притыкин.)

ПРИТЫКИН: Уважаемый Петраков-Горбунов должен сооб...

(Его рвет, и он убегает). / (Выходит Макаров.)

МАКАРОВ: Егор... *(Макарова рвет. Он убегает.)*

(Выходит Серпухов.)

СЕРПУХОВ: Чтобы не быть... *(Его рвет, он убегает.)*

(Выходит Курова.)

КУРОВА: Я была-бы... *(Ее рвет, она убегает.)*

(Выходит маленькая девочка.)

МАЛЕНЬКАЯ ДЕВОЧКА: Папа просил передать вам; всем, что театр закрывается. Нас всех тошнит!

Занавес ... <1934>

FAILED PERFORMANCE

(On the stage appears Petrakov-Gorbunov, wants to say something, but has a hiccup. He starts to vomit. Exit.) / (Appearance Pritykin.)

PRITYKIN: The well-honoured Petrakov-Gorbunov has, I have to tell...

(He vomits, and leaves)

(Makarov appears)

MAKAROV: Egor... *(Makarov vomits. He leaves.)*

(Serpuchov appears.)

SERPUCHOV: Not to be... *(He vomits, he leaves.)*

(Kurova appears.)

KUROVA: I want to.... *(She vomits and leaves.)*

(A little girl appears.)

The little girl: Papa has asked me to deliver the news to all of you: The Theatre is closing. We all feel sick!

Curtain <1934>

The pragmatics of drama and its addressivity are based on its stage performance, which creates a double reality: one performed *on* the stage, and the other *through* the presence of a stage. In this case, the second performance is made impossible by the sickness of the actors. Therefore, the audience

witnesses only the reality of the theatre machine. This sickness is played by actors, who play a secondary part while playing their primary roles, although these primary roles themselves have no text. We witness a play within a play, which, unlike the model demonstrated in Chekhov's *Seagull*, is not interrupted: it does not even start. The primary play is not acted at all: it remains apophatic. The spectator's expectation of seeing a play, in which the actor Petrakov-Gorbunov plays a role, is not realised. The dramatic addressivity to two realities is cut down to one – the illness of the actor. The interference of everyday life in the theatre context is similar to the instance of a real fire in a Petersburg theatre in 1836. When Pierrot told the audience about it, they thought it was *part of* the play and laughed. This misunderstanding led to the deaths of more than a hundred people (Garff 2004: 868).

In Dmitri Prigov's "verso-gramms" we come across the combination of the picture and word, i.e. of fine art and literature in the same text. Like poems in the tradition of figural poetry, this text constructs graphic forms using letters. One example from 1979, called "Day and Night" ("Den' i noch' " [Prigov 2010: 6]) presents digital signs in the graphs of "day" (*den*), which build an analogue figure of the word "day" rising in accumulation from left to right, of "and" (*i*), forming a vertical column in the middle, and of the opposite word "night", falling in reduction again from left to right. In this case, everyday knowledge about the change of day and night is implied in poetic addressivity. In the following example, the quotation "A spectre is haunting Europe..." ("Prizrak brodit po Evrope..."), implies the knowledge of *The Communist Manifesto* and the non-fulfilment of its promise in the Soviet Union. They both determine the poetical addressivity of this figurative poem in which the quotation "A spectre is haunting Europe – the spectre of communism" is broken by a counter quotation, which implies an allusion to Lermontov's poem "Demon": "Spectre obscure and depressed, what are you haunting here 'til morning."¹⁷ In this case it is programmatic in the sense of Russian conceptualism, as it quotes and constructs a contra-facture of *The Communist Manifesto* by materializing the non-material

¹⁷ The Russian verse "Призрак темный и печальный, что ты бродишь тут до утра" contains an allusion to Lermontov's (1962: 504) verse: "Печальный Демон, дух изгнанья" ("Depressed Demon, ghost of exile"). See also the famous, rhythmically congruent melancholic verse of Pushkin (1949: 61) from 1828: "Дар напрасный, дар случайный" ("Gift unfruitful, gift by chance"), which addresses the vanity of life.

spectre of Marx and Engels.¹⁸ We are not dealing with the perspective of prose, which could relate the first of the two utterances to *one* person and the second to *another*. The relation between the two sentences/verses is grounded in repetition, and creates equivalence between them. Here the addressivity is caused by speech itself, which smoothly converts one maxim into another, expressing the opposite (see Illustration 1).

Aigi's (2001: 32) artefact "Without Title" ("Bez nazvaniya") from 1967 lies between literature, fine art and music. Unlike opera, there is no full score containing music, text and stage direction, and dominating staging and musical realisation. Instead, there are a poetic text and a commentary, which generate equilibrium between picture, verbal text and music. The red square in the poem (repeated in the artefact in a smaller version) is a reference to Malevich's 1915 painting called "Red Square. Pictorial realism of a peasant woman in two dimensions", and is even more radical than his more famous "Black Square" from 1913 (see Illustration 2 and 3).

230

Addressivity is determined here by its relation to the non-figurative art of Malevich. But the negation of traditional mimetic art by this artist is completed with repeated silence, called "pause" in the commentary. The title "Red Square" addresses the famous place in the centre of Moscow and simultaneously rejects this address. The repetition of the square in the text/picture generates a rhythm, which defines the text as a poem. This poem,

¹⁸ See Prigov's commentary at the beginning of the book, which enumerates the speech genres that form the cultural background for his picture texts: "Листы Стихографии прежде всего есть динамика, столкновение живущих текстов, что воспринимается только в чтении как процессе. И за образцы они имеют себе не предметы изобразительного искусства, а всю культуру официальных и бытовых текстов от газетных лозунгов и шапок до бюрократических циркуляров и прописных истин." (1985: 5) ("The sheets of the Versography are primarily dynamics, collisions of living texts which are perceived only in reading as a process. And as samples they have no items of Fine Arts, but the entire culture of official and everyday texts from newspaper slogans and captions up to bureaucratic circulars and truisms.") Thus, Prigov himself makes explicit part of the addressivity of his artefacts.

Illustration 2

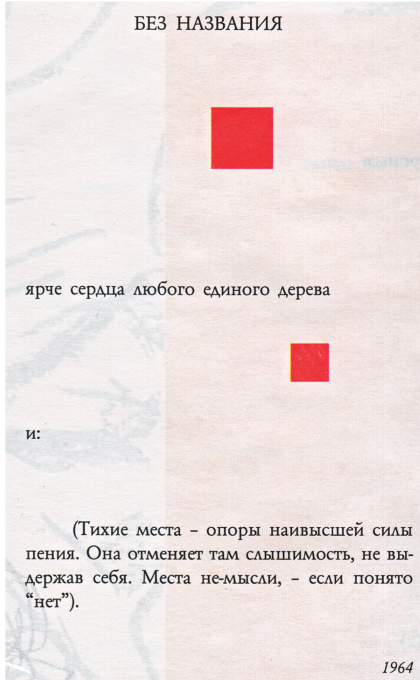
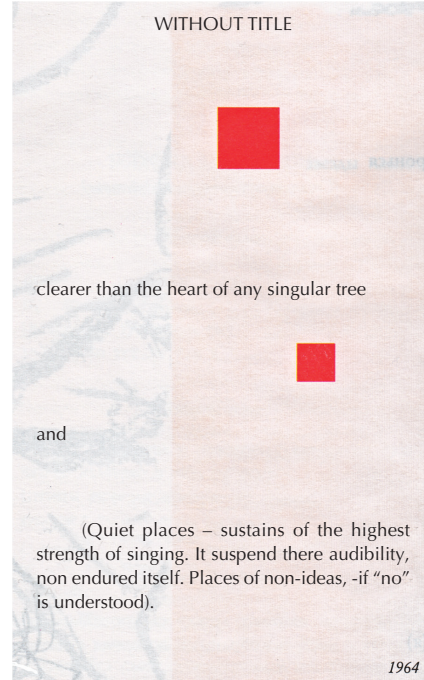


Illustration 3



which is completed by graphic elements, ends in prose: “(Quiet places – sustains of the highest strength of singing. It suspends there, audibility, non-endured itself. Places of non-ideas, – if ‘no’ is understood)”. The negations in brackets indicate an apophatic attitude towards the world and communication, which is the highest degree of retreat. The addressivity of prose accompanies a perspective – a view on the world – that is disavowed by itself. Therefore the text cannot have a title, and its prosaic parts have to be read “with extremely little expression”. The addressivity oscillates between allusions to fine art which – like in Malevich’s realism of the peasant woman – surpasses the clarity of a natural phenomenon and nothing, which is poetically expressed in the imagination by silence.

Aigi has added to the text “Without Title” a commentary (or scenario) on the performance of his artefact, which speaks about the two pauses between the reading of the title and the line: “clearer than the heart of any singular tree”. According to the commentary, three chords, played on a piano, accompany these pauses, which coincide with the two red squares.

The text and commentary create a mini-opera, consisting of text, music and a stage set or scenery. In this performative version, the poem is transformed into a textbook. In fact we have two artefacts: a poem with a graphic incrustation and/or an opera with a libretto. In the end, the addressivity of Aigii's 'Without Title' is dual.

Ranko Marinković's "Hands" ("Ruke") from 1953 is situated between a story consisting of fictional prose, a scientific essay, and a drama, which introduces the hands as actors and protagonists¹⁹. Its plot, or *syuzhet* in the sense of Viktor Shklovsky, is not related to the *fabula* in an allegorical way. It uses the difference between right and left more as a means to demonstrate the correlation between both hemispheres of the brain than as a possibility to show, for instance, the confrontation, communication and collaboration of two relatively autonomous parts belonging to the same unit, or person. What in language would be a verbal gesture is presented here as non-verbal or pre-verbal, which is, in a way, the basis for all verbal gestures. Though the hands speak and behave like animals in a fairy-tale, or a fable by Aesop, La Fontaine or Krylov, there is no moral, or "lesson" we get from reading it. The hand that signed a fascist death sentence in the Second World War also caressed a person. The hand does what its owner demands of it, but acts according to its own will.

234

Marinković (1986) made it quite clear that "Hands" is not a scientific essay, by writing a very different "Tractate on the Hand" ("Traktat o ruci"), published almost thirty-three years later. The reader has to produce his own insight from the hybrid text "Hands". In this case, addressivity combines the double reality of dramatic performance with the perspective created through prose, and the practical epistemological function of a scientific text. This is perhaps as direct as the pragmatic relation of a text can be in the social and cultural context in which – in the soft version of Yugoslavian Socialist realism – these texts were intended to teach. However, the addressivity of this text presents ("teaches") two different positions, and at the same time renounces a dialectical solution of their contradiction. It presents a dialogue of contradictory visions without solution, by presenting a mere dialogue of genres.

¹⁹ Bruno Popović refers to "Hands" as a provocative theatre in prose (*izazovni prozni teatar*) (1988: 208).

7. CONCLUSION

These four examples of hybrid generic literary texts show that the development of genres – as well as that of the interrelation between the literary media of poetry and fictional prose, and drama and non-fictional literary prose, and between literature and other arts – is accompanied by shifts in the shape and function of literary addressivity. As addressivity is among the potentials of a text to incorporate pragmatic relations, these shifts also change the potential pragmatic implications of literary texts. In the history of Russian (Soviet) culture, they profiled the relationship of literary (Kharms) and non-literary (Bakhtin) authors to the authoritarian leader Stalin. In the less dictatorial culture of Yugoslavia, this addressivity manifested in the more ambiguous form of an implicit expression of the relationship between Ranko Marinković and Josip Broz Tito.

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