couples issues devoted to special topics of Russian literature with contributions on related subjects in Croatian, Serbian, Czech, Slovak and Polish literatures. Moreover, several issues each year will contain articles on heterogeneous subjects concerning Russian literature. All methods and viewpoints will be welcomed, provided they contribute something new, original or challenging to our understanding of Russian and other Slavic literatures. Contributions should be sent directly to the editors, or any member of the editorial board.

Editors:
N. A. Niksson†, Tegneunder 12, 113 59 STOCKHOLM
J. van der Eng, Herengracht 70, 1015 BR AMSTERDAM

Executive Editor:
W.G. Weststeijn, University of Amsterdam, Slavic Seminar, Spui str. 210, 1012 VT AMSTERDAM

Editorial Board: A. Flaxer (Zagreb), L.M. O’Toole (Colchester), W. Schmid (Hamburg)

Editor of the Croatian and Serbian Series:
S. Lasic, University of Amsterdam, Slavic Seminar, Spuistr. 210, 1012 VT AMSTERDAM

Editors of the Czech and Slovak Series:
M. Grygar, University of Amsterdam, Slavic Seminar, Spui 210, 1012 VT AMSTERDAM
T. Winner, Brown University, Center for Research in Semiotics, Box E, PROVIDENCE, Rhode Island 02912, U.S.A.

Editor of the Polish Series:
R. Fieguth, Univ. de Fribourg, Langues et Literatures Slaves, Miséricorde, CH 1700 FRIBOURG, Switzerland

Editorial Center:Slavic Seminar of the University of Amsterdam, Spuiстраat 210, 1012 VT AMSTERDAM

Editorial Assistants: G.J. Alleman and E.A. de Haard

Publication Information
RUSSIAN LITERATURE (ISSN 0304-3479). For 1996 volumes XXXIX and XL are scheduled for publication. Subscription prices are available upon request from the publisher. Subscriptions are accepted on a prepaid basis only and are entered on a calendar year basis. Issues are sent by surface mail except to the following countries where air delivery via SAL is ensured: Argentina, Australia, Brazil, Canada, Hong Kong, India, Israel, Japan, Malaysia, Mexico, New Zealand, Pakistan, PR China, Singapore, South Africa, South Korea, Taiwan, Thailand, USA. For all other countries airmail rates are available upon request.

Claims for missing issues must be made within six months of our publication (mailing) date.

Please address all your requests regarding orders and subscription queries to: Elsevier Science B.V., Journal Department, P.O. Box 211, 1000 AE Amsterdam, The Netherlands. Tel.: 31-20-4853642, fax: 31-20-4853598.

© 1996, ELSEVIER SCIENCE B.V. All rights reserved.

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

Special regulations for authors: Upon acceptance of an article by the journal, the author(s) will be asked to transfer copyright of the article to the publisher. The transfer will ensure the widest possible dissemination of information.

Special regulations for readers in the U.S.A. This journal has been registered with the Copyright Clearance Center, Inc. Consent is given for copying of articles for personal or internal use, or for the personal use of specific clients. This consent is given on the condition that the copier pays through the Center the per-copy fee stated in the code on the first page of each article for copying beyond that permitted by Sections 107 or 108 of the U.S. Copyright Law. The appropriate fee should be forwarded with a copy of the first page of the article to the Copyright Clearance Center, Inc., 222 Rosewood Drive, Danvers, MA 01923, USA. If no code appears in an article, the author has not given broad consent to copy and permission to copy must be obtained directly from the author. The fee indicated on the first page of an article in this issue will apply retroactively to all articles published in the journal, regardless of the year of publication. This consent does not extend to other kinds of copying, such as for general distribution, resale, advertising and promotion purposes, or for creating new collective works. Special written permission must be obtained from the publisher for such copying.

© The paper used in this publication meets the requirements of ANSI/NISO 239.48-1992 (Permanence of Paper).

Published eight times a year 0304 - 3479 Printed in The Netherlands

Russian Literature XXXIX (1996) 1-12
North-Holland

ALEKSEJ KRUČENÝCH'S LITERARY THEORIES

GERALD JANECEK

It is doubtless stating the obvious to say that Kručených is not your standard academic or even publicistic literary critic. In his early works he rarely gives evidence of having read anything in the realm of literary criticism, theory or philosophy outside the sphere of Futurism, though later he increasingly makes reference to other critics either as allies or targets. Moreover, it is not easy to separate out what we usually understand as literary criticism from his theoretical statements, polemical writings and manifestos, which all tend to be mixed together in a partisan brew, whose main purpose is to defend his own Futurist works. Those of Kručených's later writings that are closest to traditional literary criticism (such as reviews of poetry by Jakov Švedov (1925a) and Vasilij Kazin (1925b), a study of Lenin's language (1925c), or the series of booklets on Esenin) are at the same time less interesting than the earlier writings that contain the bulk of his theory-polemical-criticism. Therefore it is this latter group that I would like to examine here. Since there already is a good general survey of Kručených as a Sprachkritiker by Rosemarie Ziegler (1978), I will instead look closely at several representative works from both his earliest and subsequent writings as a way of highlighting Kručených's most original, forward-looking way of dealing with literary-theoretical questions, placing particular emphasis on his discussion of "zauml" and poetic devices.

While Kručených participated actively in the discussions on and drafting of early Futurist manifestos, it is difficult to isolate in them what his specific contributions to them might have been. He can be said to emerge clearly as an individual theoretician only with his 'Declaration of the Word as
Such" (‘Deklaracija slova kak takovogo’, Markov 1967: 63-64; Lawton/Eagle 1988: 67-68), which was drafted in the summer of 1913, printed first as a separate flyer, then often included in later publications. Its eight points are numbered, but are presented in the order 4-5-2-3-1-6-7-8, a quasi-randomizing device characteristic of Kručenych. The most interesting point is the first:

4. МЫСЛЬ И РЕЧЬ НЕ УСПЕВАЮТ ЗА ПЕРЕЖИВАНИЕМ ВДОХНОВЕННОГО, поэтому художник волен выражаться не только общим языком (понятия), но и личным (творец индивидуален), и языком, не имеющим определенного значения (не эстетическим), заурядным. Общий язык связывает, свободный позволяет выразиться полнее (Пример: go osneg kaid и т. д.).

(4. THOUGHT AND SPEECH CANNOT KEEP UP WITH THE EMOTIONS OF SOMEONE IN A STATE OF INSPIRATION, therefore the artist is free to express himself not only in the common language (concepts), but also in a personal one (the creator is an individual), as well as in a language which does not have any definite meaning (not frozen), a translational language. Common language binds; free language allows for fuller expression. [Example: go osneg kaid etc.])

(Lawton/Eagle 1988: 67)

An important thing to note here is the appearance in print for the first time of the term “zaumnyj jazyk” (translational language). Here it is presented as a further elaboration of the concept of a language “which does not have any definite meaning,” the exact phraseology used to introduce “Dyr bul ščyil” in Pomada (1913). “Definite meaning” is equated with being “frozen” or, more literally, “having grown cold or stiff”. This is clearly based on Belyj’s thinking in ‘The Magic of Words’ (1910: 429-448), where the designation “slovo-termin” (word-term) is used for the once-living word that has become the fixed concept of common, everyday usage. But while Belyj’s goal is to return to language its theurgic, mythopoetic power, Kručenych’s is to allow for a broader range of personal expression. It is significant (and often overlooked) that “zaumnyj jazyk” is characterized not as being without meaning, but as having meaning which is indefinite, or unfixed, or not frozen, i.e., still fluid. Kručenych’s relative emphasis is also noteworthy. He does not claim exclusive hegemony for “zaum”*, but rather is interested only in freeing the artist from being forced to use “common language” in those instances or moments of inspiration when such “thought and speech” are unable to “keep up with the emotion” of the inspired poet.

If we compare this with statements in Marinetti’s manifestos of 1909-1913, we note a similar emphasis on the inanity of syntactically ordered discursive language to convey the intense impressions of the observant poet, and both Marinetti and Kručenych reject the effete psychological lyricism inherited from Symbolism in favor of a “masculine” crudity and toughness. But in Marinetti’s battery of Futurist stylistic devices, for all the difficulties his telegraphic style might produce for reader comprehension, he does not make room for intentional indefiniteness of meaning. The closest he comes is in his discussion of intuitive analogues, where he describes “imagination without strings” (“‘immaginazione senza fili’”) as follows:

Someday we will achieve a yet more essential art, when we dare to suppress all the first terms of our analogies and render no more than an uninterrupted sequence of second terms. To achieve this we must renounce being understood. It is not necessary to be understood. Moreover, we did without it when we were expressing fragments of the Futurist sensibility by means of traditional and intellecual syntax. (‘Technical Manifesto of Futurist Literature’, May 11, 1912; Marinetti 1971: 89)

Nowhere does Marinetti advocate the creation of new words with indefinite meanings. And when he encountered this on his visit to Russia (January-February 1914), he rejected the idea immediately (on Marinetti’s visit see Chardžiev 1975; Livšic 1991: 162-178).

Nor does Kručenych’s closest ally among the Russian Futurists, Chlebnikov, argue for “zaum”* as indeterminacy. Rather, Chlebnikov is bent on reestablishing a more precise, clearer relationship between code and message than is true in natural languages. His various tables of interpreters are explicitly aimed at assisting in the decoding of possible new compounds.

Thus, on the matter of verbal indeterminacy Kručenych stands virtually alone at this early stage. Other points in the manifesto can be traced to nearby sources, but this one is entirely original.

Kručenych further elaborated these ideas in ‘New Ways of the Word’ (also 1913), in which he promulgates the theory of the “sdvig” (dislocation/shift) and provides a list of techniques for producing “zaum”* with examples from his own works. Among the proposed techniques are:

1. неправильность [...] грамматическая:
   a) несовпадение падежей, чисел, времен и родов подлежащего и сказуемого определения и определяемого [...]  
   б) опущение подлежащего или др. частей предложения, опущение местоимений предлогов и т.п.
   в) произвольное словоупотребление (чистый неологизм) [...]  
   г) неожиданность звуковая [...]
(1. grammatical irregularity [...] 
a) lack of agreement in case, number, tense, and gender between subject and predicate, adjective and noun [...] 
b) elimination of the subject or other parts of speech, elimination of pronouns, prepositions, etc. [...] 
c) arbitrary word-novelties (pure neologism) [...] 
d) unexpected phonetic combination [...] 
(Lawton/Eagle 1988: 73-74)

All of these, with the possible exception of the fourth, go well beyond Marinetti's "wireless" telegraphic style and produce significant degrees of semantic and syntactic indefiniteness.

Kručenych's Caucasian period (1917-1921) saw the introduction of a marked Freudian slant, under the influence of Dr. Charazov and Il'ja Zdanevič, which shows up in the anal erotic focus of *Malacholija v kapote* (1918a) and other works of this time (see Ziegler 1982: 239-240). Eroticism had certainly not been absent in Kručenych's earlier works, though it was sometimes disguised (on this aspect of "Dyr bul ščy" see Janeček 1991), but in this period he develops the approach of bringing to the surface the hidden erotic meaning in words, as is made immediately apparent in the subtitle of *Malacholija: Istorija KAK anal'naja érotika*. The book catalogs instances of anal eroticism based on the overt or hidden presence especially of the letter combination "kak" in texts ranging from Puškin and, naturally, Gogol's Akakij Akakievic, to Il'ja Zdanevič's play series *aslaabil'e*. Needless to say, this is not a difficult task, given that the word "kak" is rather frequent in Russian and is often used as a conjunction in poetic similes. Whether hidden eroticism is automatically involved was, however, disputed at the time and can still be. Also included in Kručenych's investigation are the cyrillic letters IO (ju) and Ф (f), their graphic and articulatory symbolism explicitly interpreted, especially in the latter instance, in a way already present in the popular mind: "F-form falsa" (Kručenych 1973: 274). Once these conscious or subconscious encodings are elucidated, however, they lose much of their "zaum" indeterminacy and mystery, a fact not noted by Kručenych.

Elsewhere he advances his view of "zaum" as a third alternative between the choices of sanity and madness:

Таким образом намечается выход нового искусства из типика прополисности не в пуль и не в клиническое безумие.

Раньше было: разумное или безумное; мы даём третью: — заумное, — творчески превращаемое и преодолевающее их.

Заумное, берущее все творческие ценности у безумия (почему и слова почти сходные), кроме его беспомощности — болезни.

A work of particular interest from this period is Kručenych's introduction to A. Čačkov's 1919 collection of poems *Krepkij grom* (Kručenych 1973: 489-496). Čačkov's poems with their Igor'-Severjanin-like decadent titles ("Approach to an Intimate Villainette", 'Chanson française', 'Café "Empire"') and their traditional forms (sonnet, triolet) would not have attracted Kručenych were it not for their orientalisms and soundplay. The former provided unusual sound combinations as well as a non-European frame of reference (on this aspect see also Nikol'skaja 1988), which Kručenych preferred (as did Chlebnikov). But of most significance are Kručenych's analyses or, perhaps more accurately, refractions of Čačkov's lines. For example, he takes the lines "S prospekta Jurt-Šachi i Konsul' skoj Aliei / Bežit krikliivo-sonnych ulic rjad" (Čačkov 1919: 15) and "distills" from them the following:

кта прос  
сүлъсоны экаш  
түр де-пе-ле  
айш соныр осъко  
сонор  
шырт.

(Kručenych 1973: 489)

Some pieces of this distillation are obviously based on the Čačkov poem ("pros", "kta", "sul'kon" and, from a later line not quoted by Kručenych, "snyt" ["Snyrajut"], but one searches in vain for the others. He transposes some segments ("kta pros"="prospekt"a) and juxtaposes others over considerable distances ("sul'kon"="Konsul'skoj [...] kriklivо somychn")

leading one to speculate about the actual methods he used for composing his own "zaum" (snip-snip, shuffle-shuffle, paste). He gives a second example in which he does the same thing, though in this case it is easier to locate all the pieces in the text. Another example of the distillation process on the concluding page of the essay (Kručenych 1973: 496) duplicates the first one.
by having some "zaum" words with obvious relation to the original quotation and other "zaum" words with no obvious link to the original. In the course of the discussion, Kručenych praises Čačikov for his "sharp words marinated [nastoieny] in alcoholic spirits and not in water and paper" (1973: 490); for his rhymes, which he calls "crawling, reptilian" (e.g. "krasavij / serale"); and for other forms of what we would term paronomasia. And he uses Čačikov to launch one of his attacks on other poets, this time particularly Tjtčev, for their deafness toward anal-erotic sound combinations ("kak").

Kručenych concludes:

И не суждено ли нашему поэту быть участником зарождающейся поэзии Востока на русском языке, передающей мед пылающего края? Мед заум!

enton far Loan / fer li
rozyk / solak la...
mad / zaui...
plivy il'che vorez
simaj!

(And is not our poet fated to participate in the birth of poetry from the East in Russian which conveys the honey of that burning region?! The honey of "zaum"!)

enton far Loan / fer li
rozyk / solak la...
mad / zaui...
plivy il'che vorez
simaj!

That there may be more Kručenych than Čačikov in such distillations is suggested by the fact that the source for this last quotation is not given by Kručenych, and my attempts to locate it in any lines by Čačikov have met with failure.

The Tiflis period can be characterized as one in which Kručenych as theoretician attempts to justify (or at least explain) "zaum" by relating it to subconscious, mainly psychosexual, processes to which a "zaum" poet will be able to give vent more directly than a traditional poet by being open to intuitive impulses (perhaps helped by alcohol — in vino veritas — as he suggests about Čačikov). By being free to use whatever sounds and coinages emerge in this state, the poet is able to be more honest in expressing the dark recesses of the human soul. This crude psychologism, never very openly discussed by Kručenych as such, contrasts with his (and in general Futurism's) earlier anti-psychological stance, which was a reaction to Symbolism and late Realism. Kručenych has moved his concept of "zaum" theoretically

from the realm of the indeterminate/imponderable to the realm of a psychologically motivated phenomenon, one that can be discovered in the works of other (unsuspecting) poets. Another, later example of this approach is his 500 New Witicisms and Puns by Puškin (1924). To the extent that Kručenych sees "zaum": as more precise and expressive than ordinary language, he is also moving closer to Chlebnikov's views.

Permanently returning to Moscow in the fall of 1921, Kručenych entered a changed literary scene which caused him first to consolidate and argue for his radical position and then to move closer to the mainstream in practice, if not in theory.

Beginning with The Texture of the Word (1923a), Kručenych's eight booklets of 1923-1924 are all, judging by their titles, ostensibly theoretical works, though many of them contain generous helpings of poetry and other materials, much of which comes from previous publications. In this group I would like to concentrate on two: 'Texture' and 'The Shiftology of Russian Verse'.

In the case of 'Texture', less than half of the material is new, and only a few pages of that are theoretical. The brief essay 'The Texture of the Word' which opens the book lays out schematic, quasi-scientific form Kručenych's main theoretical ideas, many of which he already advanced in earlier works. Among his fundamental points are that "texture" is the making or constructing of the poetic word by arranging its sounds, syllables and letters; that the texture can be composed of sounds that are "light, tender" ("negoli legkich dum"), heavy ("tabun šagov/chugun slonov"), heavy and crude ("dyr-bul-šeyl"), sharp ("z-sč-e"), mute ("gluchaja") ("dym za dymom, bezdna dyma"), dry, hollow, wooden ("promovil dub ej tut"), or moist — "na ju" ("pljuev' e, sljuni, junjane"); and that there are sound "svihi", which consist of running words together over word boundaries to create "kakii!". All these fall into the category of instrumentation. Repetitions can strengthen the sound meaning, but if used carelessly can also weaken it, though his examples do not effectively illustrate this pitfall. As textual devices he also lists syllable texture (a series of monosyllabic words is heavier than a series of polysyllabic words); rhythmic texture created by what we would now call unstressed icti and hypermetrical stresses, and by symmetrical (classical) and asymmetrical (futurist) structures; semantic clarity and unclarity; syntactic regularity or irregularity (for the latter he gives the example: "belyj lošad' chvost bežali včera telegrammo"); graphic texture (script, typeface, drawings, decorations, spelling); color; and declamation (1-3). Thus, in a neat, succinct outline Kručenych presents a rather thorough survey of textual devices, most of which have largely been ignored by traditional literary critics but have come to claim attention in recent times, and all of which were employed by Kručenych himself.
Kručenych's other major theoretical work of this period, and the most complete, is The Shiftology of Russian Verse (1923b; excerpts translated in Lawton/Eagle 1988: 184-186). In it Kručenych again argues for the value of “zaum” as indeterminacy and demonstrates the various uses of “sdvig” to achieve it. As the title suggests, “shiftology” is presented as a new literary science, the science of dislocation as a literary device in the use of which poets of the time are still novices (1923b: 3). What makes this treatise most valuable is that in it Kručenych presents along with theory examples that give a direct view of his work and the motivations for the effects and “sdvig” he employs. Thus, in a section titled “The ‘sdvig’ as a device”, he says:

Сдвиг — яд, очень опасный в неопытных руках гулячек, но его же можно использовать как хороший прием, например: желая придать слову “цикута” еще большую увлеченность, я искал такой фразы, в которой бы “цикута” помещалась в середине строчки и перед неей союз и, для получения посредством стиха сдвигового слова “цикута”, так получился стих:

Павловой корморан и цикута
сестра милосердья
(1923b: 15)

(The “sdrv” is a very dangerous poison in the inexperienced hands of deaf-ears, but one can use it as a good device, for example: wanting to give the word “cicuta” [=cicuta, poison or water hemlock] still more moistness, I looked for a phrase in which “cicuta” would be positioned in the middle of the line and would have before it the conjunction “и” [=and] so as to obtain by juxtaposition the “sdrv” word “icykuta”, resulting in the line:

Павловй корморан и цикута
сестра милосердья)

In another case he notes, he runs a preposition together with the following word (“ваznым сердцем” [=intooenwork hearts]) “in order to underline that in the given case the ‘sdrv’ was intended and desirable” (15). In general, he says, poets have trouble figuring out what to do with prepositions, resulting in either their omission or in clumsy combinations.

Under the heading of “sound-images” he discusses cases in which the focus on sound creates a “sdrv” in meaning. Hence in the lines:

litit [sic] мой дух
лебежий
на-фта-линий!!

the word “naftalinnyj” (naphthaline), though representing an acrid and unpleasant substance, is light and fleeting in sound, and thus its sound composition is appropriate to the context; however, its meaning is thereby dislocated, permitting a further “sdrv”, “na-fata-linnyj” (em-bridal-veiled) which is fitting for the love-flight depicted in the poem (16-17; the complete poem: 40). Hence with the word “naftalinnyj” Kručenych illustrates the principle implied as early as 1913 in a point in “Declaration of the Word as Such” that similar-sounding words in poetry are equivalent in meaning (Markov 1967: 63; Lawton/Eagle 1988: 67). This principle, when applied literally and radically, will easily lead to semantic surprises and dislocations that will be “zaum” in nature, especially when the poet’s method is hidden from view. If we are unaware that “naftalinnyj” was chosen for its sounds rather than its meaning, we would be puzzled by its presence in the poem and it would seem to be a form of “zaum”’. Of course, poets in the past were known to have chosen some words on the basis of sound composition, but they were also guided by the appropriateness of these words to the semantic context. Kručenych eliminates that restraint, thus producing a much greater degree of semantic dislocation than is usually the case.

Then Kručenych discusses the “sdrv-image” by reproducing Terent’ev’s 1918 article “Машруф шарашь” (Terent’ev 1988: 233-234), subtitled ‘The law of chance in art’. Terent’ev’s main point is: “The unexpected word is the most important secret of art for every poet.” As a way of creating this effect, “the contrastive epithet is replaced by an epithet that conforms to nothing [нечем не собрались]” (Kručenych 1923b: 20). To further illustrate Terent’ev’s thesis (Terent’ev had already used a number of quotations from Kručenych as examples), Kručenych appends yet another poem of his own:

**ВОМБАТ**
(маленький ленивый зверек)

- Любите ли вы улыбку ленивого Вомбата? –
Прикалываться
На ухо иголку
– Она мягче [sic]
Появляя на лбу,
Она спондогильной
Куриного пера,
Она нежнее, чем пиццы,
Где ходят босоногие адмиралы?! (21)

He explains: “The first comparison is by similarity, the second by contrast and the third is by chance [неожне, какого да же не бывет – нежная пицца, где ходят босоногие адмиралы...].”
In the following section, 'From impressionism to the "sdvig" image', Kručených cites examples from Nina Saksonskaja's poetry to illustrate that as the emotions become more intense, the metaphors become more extreme and end by "going off into 'random' distances" and into word coinages (22-24). Subsequent pages survey other kinds of "sdvig" which have been listed above. Throughout, Kručených remains more or less consistent with his earlier radical positions and theoretical principles.

However, a shift in emphasis away from arguing for these radical positions and toward an effort to explain and justify them in the new Soviet context can be detected in his response to the "young Marxist" critic Ja. Šaperstein-Lers, author of a book, The Social Meaning of Russian Literary Futurism (1922). Because Kručených, in his 1916 Secret Vices of Academics (1973: 177), had decried the "sleepy rhythm of the salon dance (one two three) the rhythm of love and of a soundly sleeping person" as illustrated by an overly euphonious quotation from Bal'mont, Šaperstein had concluded in a rather slapdash way that Kručených hated these "normal rhythms of contemporary cultural life". He depicts Kručených as a "wildman" who finds the cultural attributes of the commercial bourgeoisie "boring", dislikes anything "foreign and non-Russian", and prefers peasant and sectant life (Šaperstein 1922: 35). Coming from a Marxist, these criticisms seem quite odd, but in any case in 1922 Kručených could not afford to be considered anti-Western and anti-cultural, given that the new Marxist politics was Western-derived and that the revival of traditional cultural values was largely government-sponsored. Therefore in Shiftology, Kručených defends himself by pointing out that his campaign against foreign words in 1913 was directed at the Symbolists and Severjanin, who had inundated Russian poetry with them. Now, however, the times were different, and Šaperstein had evidently "forgotten his 'historical dialectics' in 1922 when he decided that I was in general against culture and the West - a temporal 'sdvig' by the critic!!" (6, sic).

If here this argument is only a brief episode in a work dedicated mostly to other concerns, nevertheless it is the beginning of a variety of efforts by Kručených in the 1920s to make his theoretical positions seem suitable in the post-revolutionary literary environment without actually changing them in essence. His later attempts to find "zaum" in the works of non-futurist writers (1925d) and to apply his analytical tools to Lenin's language (1925c) have, as was noted at the beginning of this discussion, little new to offer and can be looked on as pragmatic exercises of lesser significance. In the end they failed to change Kručených's public image as a Futurist radical.

On the other hand, Kručených could take some consolation in the 1922 edition of Kornej Čukovskij's booklet The Futurists, in which Čukovskij, while retaining his earlier distance from the movement, nevertheless has rather positive things to say about it, such as: "all poetry is (to a certain limit) ‘zaum’" (43), and "they took to pieces previous esthetics, rhythmics, etymology, syntax, and with this created new revolutionary forms necessary for the revolutionary epoch" (59), - high praise to be savored in 1922. Significantly, Kručených quotes the second half of this sentence in the singular, as if it referred only to "one of the futurists" (i.e. himself; 1923b: 37).

Vladimir Markov notes of Kručených that "no other futurist shows such an unblemished record of loyalty to futurism or such resistance to outside pressures to conform" (Kručených 1973: 9). This is nowhere more true than in his theoretical-critical views. It was not his fault that the world around him changed its politics before it had a chance to understand these views and perhaps accept them as useful tools for literary analysis. But there are now signs that Russia is beginning to find a future in Kručených. The original avant-garde is being investigated, understood, appreciated, imitated. Kručených’s place in this process is not yet fully appreciated, but that, it seems, is merely a matter of time.

REFERENCES

Belyj, Andrej 1910 Simvolizm. Moskva.
Čukovskij, Kornej 1922 Futuristy. Petrograd.
1918a Malacitlja v kapote. Tiflis.
1918b Ožirenie roz. Tiflis.
1923a Faktura slova. Moskva.
INSTRUCTIONS TO AUTHORS

facilitate editorial work and to enhance uniformity of presentation, authors are requested to prepare their
manuscripts in accordance with the conventions summarized below. Manuscripts not in conformity with this style
will be returned to the authors for amendment before being circulated among the editors.

On acceptance of an article, the author(s) will be asked to transfer the copyright of the article to the publisher.
This transfer will ensure the widest possible dissemination of information.

Manuscripts. The languages of publication are English and Russian; only in exceptional cases will contributions
be accepted in French or German.

Manuscripts should be type-written first copies (no carbon copies) with a wide margin and double spacing
between the lines. Please use one side of the paper (no onion skins only). The first page should be the title page
(stating title, author’s name, full address, and an abbreviated title not exceeding 40 characters including
spaces. This short title is to be printed at the top of each page). All pages are to be numbered consecutively,
dates, diagrams, reference lists; and illustrations should be presented on separate sheets.

References. Quotations in the text should be included within double quotes. References should be given in the
notes (not in footnotes) by the name of the author, followed by the year of publication and the page or section
number in brackets. For example:

As Sapir has already noted (1921: 39)...

Sapir has already said: “All grammars leak” (1921: 39),

the well-known maxim “All grammars leak” (Sapir 1921: 39).

reference list, alphabetically arranged and typed double spaced, should be added on separate sheets. For example:


Lamp, E.P., 1974. The major focus in reconstruction and change. In: J.M. Anderson and C. Jones (Eds.), Historical

several publications by the same author of the same year are cited, small a, b, etc. should be added after the year of
publication. These should be made to correspond with the references in the body of the text.

Footnotes. The number and length of footnotes should be reduced to a minimum. They also should be typed with
table spacing, on separate sheets, and numbered consecutively.

Illustrations and tables. Drawings, trees, and other illustrations must be camera-ready originals or glossy pho-
tographs. They should be presented on separate sheets, drawn in India ink in large size, and carefully lettered. All
illustrations must have an Arabic number and a caption. The place where they are to be inserted in the text must
be clearly indicated in the manuscript.

If illustrations to be redrawn by the publisher, authors will be charged. Authors are requested to limit the number
of diagrams and illustrations as much as possible.

Axes must be typed on separate sheets. Each table should have an Arabic number and a caption. Their approxi-
mate place in the text should be indicated.

Methods. Authors are requested to select current types and to restrict as far as possible the use of symbols and
critical marks.

If you have any doubts or questions, please consult the editors before submitting your manuscript.