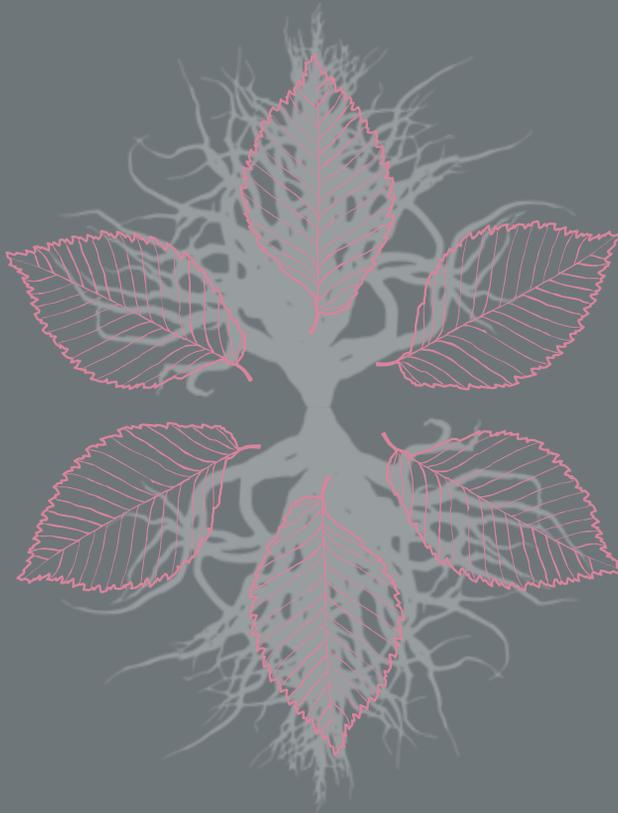


GENRE AND ...

Copenhagen Studies in Genre 2



Ekbatana

Ed. Sune Auken,
Palle Schantz Lauridsen, &
Anders Juhl Rasmussen

GENRE AND ...

Copenhagen Studies in Genre 2

Edited by
Sune Auken, Palle Schantz Lauridsen,
& Anders Juhl Rasmussen

FORLAGET EKBÁTANA

Genre and ...
Copenhagen Studies in Genre 2

© 2015 Ekbátana and the contributors

Edited by Sune Auken, Palle Schantz Lauridsen,
& Anders Juhl Rasmussen

1. edition

ISBN 978-87-995899-5-1

Typeset in Times New Roman and Helvetica

Cover Michael Guldbøg

All chapters of this books has been sub-
mitted to peer reviewed.

This work may be copied for non-profit
educational use if proper credit is given
to the author and the publisher.

Forlaget Ekbátana
Valbygårdsvej 34b, st.tv.
2500 Valby
Denmark
www.ekbatana.dk

This publication is funded by Lademanns Fond.

Copenhagen Studies in Genre

Copenhagen Studies in Genre 1

Ved lejlighed. Grundtvig og genrerne. Ed. Sune Auken & Christel Sunesen. Hellerup: Forlaget Spring. 2014.

Copenhagen Studies in Genre 2

Genre and ... Ed. Sune Auken, Palle Schantz Lauridsen, & Anders Juhl Rasmussen. Copenhagen: Forlaget Ekbátana. 2015.

CONTENTS

INTRODUCTION.....vii

APPROACHES THROUGH THEORY

GENRE AND WRITING PEDAGOGY

by Anne Smedegaard.....21

GENRE AND EVERYDAY CONVERSATION

by Frans Gregersen.....56

GENRE AND RHETORIC

by Christel Sunesen.....99

GENRE AND PARATEXT

by Anders Juhl Rasmussen.....125

READING GENRE

GENRE AND INTERPRETATION

by Sune Auken.....154

GENRE AND GENERIC MODULATION

by Palle Schantz Lauridsen.....184

GENRE AND ADAPTATION IN MOTION

by Erik Svendsen.....221

GENRE AND LYRIC POETRY	
by René Rasmussen.....	251
GENRE AND WORKING CLASS FICTION	
by Beata Agrell.....	286
GENRE AND THE COLLECTIVE NOVEL	
by Bo Jørgensen.....	328
GENRE AND THE NOVELISTIC	
by Gorm Larsen.....	355
PERSPECTIVES	
GENRE AND LANGUAGE	
by Nina Møller Andersen.....	391
GENRE AND CATEGORIZATION	
by Ib Ulbæk.....	422
NOTES ON AUTHORS.....	455

PERSPECTIVES

GENRE AND LANGUAGE

Nina Møller Andersen

THE FOCUS OF THIS ESSAY is Bakhtin's concept of genre from a linguistic point of view, which is a paradox. Bakhtin's concept of genre was a linguistic one, and he did base it on language use. But those who concern themselves with Bakhtin's works, and who work to define and apply his concept of genre, are primarily scholars of literature—and they do *not* take language as their starting-point.

“After all, language enters life through concrete utterances (which manifest language) and life enters language through concrete utterances” (Bakhtin, 1952-1953/1986, p. 63). This citation from Bakhtin's most language-oriented work, “The Problem of Speech Genres,” written in 1952-1953 (*Problema rechevych zhanrov*, first printed in *Literaturnaya utcheba*, no. 1, 1978 (Bakhtin, 1979, p. 399)) could well be used to headline not only Bakhtin's view of language in use, but also his conception of genre—for he regarded speech genres as a basic condition for our communication with one another. According to Bakhtin, to learn how to speak is to learn how to determine the speech genre in use, and to learn how to use speech genres in our relationships with others; in other words, it is to learn how to make use of speech acts or communicative acts—for speech genres and speech acts are in principle one and the same. What Austin observed in 1961, and what Searle expanded upon later in 1969, had already been described by Bakhtin in 1952-1953.

In what follows, I will argue from a linguistic point of view, and with a focus on Bakhtin's article on genre, that Bakhtin uses “speech genres” to refer to the same thing as speech acts. I will demonstrate this by pointing

out similarities between Bakhtin's theories of genre and language, on the one hand, and speech act theory and a modern functional view of language, on the other. To this end, I will read Bakhtin "down to the bone" in the original Russian; here I will attempt to provide a simple and operational reading of Bakhtin's account of genre, and illustrate it with basic examples. My motivation for this presentation is to get as close as possible to a pure and original linguistic reading of Bakhtin. For this reason, I will also touch briefly on conceptual confusions within Bakhtin research and in various readings of Bakhtin. It should be emphasized that it is specifically the understanding of genre that Bakhtin expressed in his main work of genre analysis on "The Problem of Speech Genres," *Problema rechevych zhanrov*, that will be the focus of this essay.¹

BAKHTINIANISM

In recent decades, Bakhtin research has become a thriving business. His name is used just about everywhere from queer theory to classroom pedagogy; and it has become permissible to call Bakhtin everything from "un-scholarly" to an "autodidact" (see, e.g., Johansen & Klugeff, 2009, p. 258).

This rampant use of Bakhtin's name in manifold contexts can be traced to several factors. One is the mythopoeia in which Bakhtin's life and the history of his works are generally bathed, e.g., the myth that he used a manuscript by Goethe as cigarette paper. A second factor is the popular uncertainty about the authorship of certain texts, specifically, the question of which member of the Bakhtin circle—Medvedev, Voloshinov, or Bakhtin himself—actually wrote the texts published as *The Formal Method in Literary Scholarship* (by Medvedev, 1928/1978) and *Marxism and the Philosophy of Language* (by Voloshinov, 1930/1973) (see Ander-

¹ Bakhtin treats genre in other works as well, including his book on Dostoyevsky (Bakhtin, 1929/1984), where he presents a different account of genre focused on the novel. See also the article by Gorm Larsen in the present volume.

sen, 2002). This uncertainty has now been cleared up; there is no longer any doubt that the named authors did in fact write the books attributed to them. The fact remains, however, that within the Bakhtin circle, and especially among these three, ideas were shared and developed jointly, so that some ideas or perspectives are joint products. As I will explain below, one example of this is Bakhtin's understanding of genre, which can be partially attributed to Medvedev.

A third factor for the questionable use of Bakhtin is the fact that his texts need to be understood in the context of their time. Under Stalinism, an author had to be careful with references, as one could not refer to just anything; this led to a tradition of imprecise or missing references. On the other hand, reference to or use of permitted sources could help get a text past the censors. Thus, for example, in Bakhtin's introduction to his essay on genre, he borrows the expression "the unity of national language" from Stalin's essay "Marxism and the Problems of General Linguistics" (1950/2013, p. 21). Appeasing the censor was the sole reason for this "borrowing"—and it worked. Exactitude was thus not a virtue, but variation was; and so we find that Bakhtin's texts exhibit variation in their conceptual apparatus, despite the norms of scholarship.

A fourth reason for the manifold interpretations of Bakhtin's texts is that, in translation, they were transformed to fit a conceptual world that already existed in the West, so that his concepts were partially distorted (though this will of course always be an issue for translations). For example, the Russian word *slovo* has been translated as "discourse" (in both the English and the French translations). While the word *slovo* means "word," in certain contexts it can be translated as "discourse"; the word "discourse" also exists in modern Russian, but Bakhtin seems simply not to have used it. Another example of conceptual distortion is the word "heteroglossia," which was devised by Bakhtin translator Michael Holquist on the basis of three Bakhtinian concepts (Bakhtin, 1981/1994): difference in speech, or multiorality (*rasnorechiye*); difference in voice, or multivocality (*ras-*

nogolositza); and difference in language, or multilingualism (*raznoyasychiye*).² “Heteroglossia” is an excellent umbrella term for these three concepts, but there are other examples where translations have led to conceptual inflation. This applies, for example, to Bakhtin’s concepts of “voice” and polyphony (see Andersen, 2007). The concept of genre, however—or, rather, the word “genre”—also exists in Russian in that same form: *zhanr*. In this way, the duality between Bakhtin’s original texts and the translated Bakhtin texts has been a breeding ground for conceptual ambiguity and, as a consequence, diversity of interpretations.

A fifth reason for this conceptual vagueness is Bakhtin himself. Bakhtin wrote in a language that was sometimes bombastic, with a penchant for metaphorical and vocal aesthetics. He wanted to “seduce” his readers—and his readers have been seduced (see the introductory quotation above).

The result of all of this is that Bakhtin’s concepts can be blurry in use. And a blurry conceptual apparatus can be a catalyst for multiplicity in interpretation. Nevertheless, the conceptual diversity that exists within Bakhtin research can also be regarded positively. It has itself catalyzed numerous exciting research initiatives, even if these are at times far removed from Bakhtin’s own texts. The conceptual variation and blurriness can ultimately be fertile soil for many solutions.

THREE READINGS

In my view, given the above considerations, one can classify plausible readings of Bakhtin along three main lines. One line consists of readings of the texts in Russian and wholly in terms of their own period; such readings are too isolated, and should be considered obsolete. A second line involves

² See also Andersen, 2002; 2007; 2010; 2015. Here the three concepts behind “heteroglossia” are translated into Danish (and English) terms that hew very closely to the Russian: *raznoyasychiye* → *forskelligsprogethed* (“different languageness”), *raznorechiye* → *forskellig tale* (“different speechness”), *raznogolositza* → *forskelligstemmighed* (“different voicedness”).

subjecting the original texts to close reading (ideally in their original language), but always with a sidelong glance at the period of their composition. A third set of readings examines the texts intertextually and in a present-day context, without regard for the texts' own period: this is a scientific but creative mode of reading. Finally, there are also readings that are not true readings—or, rather, they are readings not of Bakhtin himself but of interpretations of Bakhtin. Even though these last approaches can be quite productive, I do not include such readings in my classification.

As for my own reading of Bakhtin, it belongs within the second of the above three lines. What is presented below will be a close reading of Bakhtin's essay on genre and other relevant texts in the original language, regarding them as far as possible in relation to their period of composition, and with the goal of clarifying the conceptual apparatus that surrounds Bakhtin's account of genre, in order to make the latter simple and operational.

OTHERS ON BAKHTIN'S CONCEPT OF GENRE

Bakhtin's concept of genre can be understood and used as a linguistically rooted concept that (to use a Bakhtinian expression) "flows through" all intercultural, interpersonal levels, from the isolated utterance to the literary work or the cultural event, in the sense that both the literary work and the cultural event are transformations of isolated linguistic speech acts. This summary account of Bakhtin's concept of genre, as it is expressed in Bakhtin's essay on speech genres, enjoys something of a consensus among those scholars of literature, linguistics, and rhetoric who have taken an interest in Bakhtinian speech genres (see, e.g., Bruhn, 2005; Miller, 1984; Briggs & Bauman, 1992). None of these scholars, however, seem to take this account to its logical conclusion—namely, to apply the concept of speech genre to everything from the smallest utterance to a literary work. Rather, scholars of literature tend to ignore the transformation from speech act to literary work (inasmuch as they focus on the secondary speech gen-

re, and overlook the importance of primary speech act); linguists tend not to take the final transformational step to the literary work at all (as they focus on the primary speech act); and rhetoricians take both primary and secondary speech genres into account, but locate the endpoint of the transformation on a lower level of a hierarchy, and the various concepts of genre on a higher level (Miller, 1984; see also Gregersen ([this volume](#))). What is new and different here is the view that the isolated utterance does count for Bakhtin as a communicative act, and the literary work does count as a speech genre, and so is a genre—but they have different values. I believe that there is evidence for this view in Bakhtin's essay on speech genres; and so my close reading and reconstruction of the Bakhtinian conceptual apparatus will prove important for my overall argument.

SCHOLARS OF LITERATURE ON BAKHTIN'S CONCEPT OF GENRE

As mentioned previously, it is primarily scholars of literature who have taken an interest in Bakhtin. This applies also to his concept of genre. While not all such scholars find it important that Bakhtin's concept of genre is anchored in the use of language, two who do are Jørgen Bruhn and Christian Christiansen. In his *Romanens tænker: M. M. Bachtins romanteorier* [The Novel's Thinker: M. M. Bakhtin's Theories of the Novel], Jørgen Bruhn states that all linguistic communication is subject to categorization by genre; with the concept of genre, he writes, Bakhtin "captures all linguistic expression" (2005, p. 120). While Bruhn thus perceives Bakhtin's concept of genre as very broad, he draws attention to one of its most important features, namely, its potentiality or openness to possibilities, all while maintaining its rootedness in the concrete utterance: "[Bakhtin's] claim that the genre is the potentiality for all utterances". Similarly, Christian Christensen sees not only the linguistic anchoring of Bakhtin's concept of genre as important—"The concept of genre concept has ... gradually become an integral part of everyday language" (Christiansen, 2010, p. 1)—but also its anchoring in individual utterances: "Genres [are]

not something unique to literature [;] they [also] govern ... our daily thinking and speaking. Genres are the very condition for understanding every utterance” (p. 3). In his capacity as a scholar of literature, Christiansen draws attention to the fact that Bakhtin and Medvedev’s understanding of genre points literary discourse toward social, cultural, and historical issues, and makes room for new genres:

The link between artistic form and worldview that permeates Bakhtin’s and Medvedev’s thinking attests to an essentialist approach to the study of literature. But through the convergence of understanding and representation, the theory makes room for a historical dimension. The emergence of new genres is due to historical changes in human beings’ social life. New literary forms arise not because the old ones wear out ... but because human beings are creating new ways to understand their changing lives. ... For Bakhtin and Medvedev, genres become (...) the very link that connects literature to social history (p. 4).

The genres are historically associated with social life, with man’s self-knowledge and knowledge of the world, and particularly with the vehicle that conveys such knowledge, namely, language.

Generally speaking, scholars of literature have not adopted the concept of speech genre as a genuine genre concept (such that speech genres are transformed into work genres), that is, as a concept rooted in language. It is much more common for such scholars to speak of Bakhtin and genre only with respect to the concept of genre in play in his theory of the novel. An exception is Tzvetan Todorov, who does examine the whole transformation from utterance to work, albeit without mentioning Bakhtin explicitly (1978). Holquist, meanwhile, acknowledges the linguistic anchoring of Bakhtin’s concept of genre, and interprets literary works as forms of communication (1991, p. 68)—but does so without an eye for transformation. Finally, Ken Hirschkop rejects the distinction between primary and sec-

ondary speech genres that is fundamental to Bakhtin's account of genre, calling it almost frivolous: "Hence the distinction between the novelistic and the everyday is presented as no more than the difference between 'secondary' and 'primary' genres, as if more chronology or spatial purview was the stake. In the ghostly form of secondary genre, lacking a distinctive ethical or social task, the novel is condemned to roam a somewhat barren and unchangeable discursive universe" (1999, p. 189).

LINGUISTS AND OTHERS ON BAKHTIN'S CONCEPT OF GENRE

The social and historical dimensions again loom large when the anthropological linguists Charles Briggs and Richard Bauman explain Bakhtin's concept of genre: "His [Bakhtin's] characterization of genre is particularly rich in that it sees linguistic dimension of genres in terms of their ideologically mediated connections with social groups and 'spheres of human activity' in historical perspective" (1992, p. 145). Briggs and Bauman also emphasize metalinguistics and intertextuality as genre-related (p. 147). In general, Bakhtin is used widely in language research, for example in classroom research (see, e.g., Dysthe, 1997)), in dialogical linguistics (see, e.g., Linell, 1998; Wertsch, 1998), and within CDA (Critical Discourse Analysis), where Norman Fairclough, in particular, has adopted Bakhtin's conception of genre while making it his own. Fairclough is the one who comes closest to Bakhtin's overarching view of genre as a holistic conception that links language and action. He concretizes it as follows: "I shall use the term 'genre' for a relatively stable set of conventions that is associated with, and partly enacts, a socially ratified type of activity, such as informal chat, buying goods in a shop, a job interview, a television documentary, a poem, or a scientific article. A genre implies not only a particular text type, but also particular processes of producing, distributing and consuming texts" (1992, pp. 125-26). Fairclough is probably the one who comes closest to Bakhtin's overall view, but he does not treat Bakhtin's own texts closely; so his understanding of genre is better described as inspired by

Bakhtin (and Foucault). Like Fairclough and Bakhtin, the scholar of rhetoric Carolyn R. Miller also regards genre as social action, and defines genres themselves as “typified rhetorical actions in recurrent situations, [and] members of a genre are discourses that are complete, in the sense that they are circumscribed by a relatively complete shift in rhetorical situation” (1984, p. 159). While Miller comes closest of all to applying a speech-act-theoretical perspective to genre, she nonetheless locates the communicative act (corresponding to Bakhtin’s primary speech genre) in the middle of a hierarchy with genre above it (p. 162), whereas Bakhtin’s concept of genre follows the hierarchy all the way up from the level of isolated expressions (i.e., the level of speech acts), as will be explained later. In recent years, finally, Bakhtin’s genre concept has been used extensively in the field of sociolinguistics as a parallel to such concepts as crossing, stylization, voice, etc. This is the case, for example, within the growing research on youth language (Rampton, 2005; 2011; Pujolar, 2000; Agha, 2005), but here it must be said that the concept of genre is used quite broadly and in manifold ways.

One linguist who uses Bakhtin’s concept of the speech genre as an alias for the concept of the speech acts is Ole Tøgeby, in his 2014 book *Bland blot genrene—ikke teksterne: Om sprog, tekster og samfund* [Just Mix the Genres, Not the Texts: On Language, Texts, and Society]. In contrast to the present essay, however, Tøgeby does not adopt the dual transformation of the concept of the speech genre that was (it will here be argued) part of Bakhtin’s own understanding, and which is what makes Bakhtin’s concepts of genre so well-suited to genre analysis and genre research.³ Tøgeby draws a generic distinction (linguistic, sociological, historical, and cognitive) among speech acts (= speech genres), institution-

³ In his article on genre, Todorov (1978) follows this transformation and documents it in detail; but his understanding of Bakhtin’s concept of genre does not reflect a speech-act-theoretical approach.

al texts, and literary works, and argues that the transformation takes place from speech act (speech genre) to textual act in such a way that the speech act (speech genre in a Bakhtinian sense) is abandoned. That is: Togeby believes that in the transition to text from such communicative acts as everyday dialogue, communicative acting ceases to take place.

MEDVEDEV'S CONCEPT OF GENRE

P. N. Medvedev (1892-1938) devoted an entire chapter to genre in *The Formal Method in Literary Scholarship* (1928/1978), his attack on the formalists of the day. Medvedev's book was published in 1928, i.e., twenty years before Bakhtin's article on genre, and it is quite clear that Medvedev's and Bakhtin's conceptions of genre have many features in common. It may even be presumed that Bakhtin "borrowed" some of his account from Medvedev, or at least was influenced by him.⁴ The main common features and constituent elements of their shared understanding of genre are the anchoring of genre in the utterance as a completed whole, the requirement of finalization [*zavershenniye*], the work's thematic unity, and the focus on the recipient and the situation.

With regard to the genre's rootedness in the utterance, such that the whole work is regarded as a finished utterance, Medvedev writes: "Poetics should really begin with genre, not end with it. The genre is the typical form of the whole work, the whole utterance ... Genre is the typical totality of the artistic utterance, and a vital totality, a finished and resolved whole. The problem of finalization [*zavershenniye*] is one of the most important problems of genre theory" (1928/1978, p. 129).

⁴ Bakhtin's understanding of utterances was similarly influenced by the linguist Voloshinov and his book *Marxism and the Philosophy of Language*, 1930/1973. In Bakhtin 1979, the editor addresses this matter on p. 399. I will not pursue Voloshinov's influence further, however, as it is the conception of genre—and thus Medvedev's influence—that is most important here.

Thematic content, for Medvedev, is also linked indissolubly with genre: “The thematic unity of the work and its real place in life organically grow together in the unity of the genre ... Genre is the organic unity of theme with what lies beyond it” (p. 133).

The orientation toward reality, i.e., toward listeners and their perception, and the validity of this orientation for any genre—and, in the second place, the orientation towards life, i.e., toward its thematic content—is described by Medvedev as follows: “In the first place, the work is oriented toward the listener and the perceiver, and toward the definite conditions of performance and perception. In the second place, the work is oriented in life, from within, one might say, by its thematic content. Every genre has its own orientation in life, with reference to its events, problems, etc.” (p. 131).

We can find the same prerequisites for the concept of genre in Bakhtin’s essay on genre twenty years later. Like Medvedev, Bakhtin regarded a work as a kind of utterance: “But the most complex and ultra-composite work of a secondary genre as a whole (viewed as a whole) is a single integrated real utterance ...” (1986/1994, pp. 98-99), and the close relationship between utterance, genre, and finalization [*zavershenniye*] is also found in Bakhtin: “Thus, the change of speaking subjects, by framing the utterance and creating for it a stable mass that is sharply delimited from other related utterances, is the first constitutive feature of the utterance as a unit of speech communication, a feature distinguishing it from units of language. Let us turn to this second feature, which is inseparably linked to the first. This second feature is the specific *finalization* of the utterance” (p. 76).

Bakhtin articulates the importance of thematic content for speech genres in the following passage (among others): “All three of these aspects—thematic content, style, and compositional structure—are inseparably linked to the whole of the utterance and are equally determined by the specific nature of the particular sphere of communication. Each separate utterance is individual, of course, but each sphere in which language is

used develops its own *relatively stable types* of these utterances. These we can call speech genres” (p. 60). This focus on the recipient and addressee (the receiver and perceiver) of the discourse itself, and the claim that these are important for understanding the genre, is not only Medvedev’s view, but also one of Bakhtin’s core claims. Bruhn states that this focus on the receiver is the most important factor in sending a message: “various different concepts of the addressee are constitutive, controlling properties of the different speech genres” (2005, p. 132).

METALINGUISTICS: BAKHTIN’S VIEW OF LANGUAGE

In Bakhtin’s essay on speech genres, the focus of his analysis of genre is on the utterance—and in this Bakhtin follows Medvedev. Bakhtin’s point of departure is always in language; but in another break with structuralism, it becomes the *use* of language that is interesting, rather than the language system itself.

Bakhtin draws a sharp distinction between the sentence and the utterance, i.e., between language system and language use: “An absolutely understood and completed sentence, if it is a sentence and not an utterance comprised of one sentence, cannot evoke a responsive reaction: it is comprehensible, but it is still not *all*. This *all*—the indicator of the *wholeness* of the utterance—is subject neither to grammatical nor to abstract semantic definition” (Bakhtin, 1986/1994, p. 76).

The sentence has no author, but the utterance does; the sentence is not responsive, but the utterance is; the sentence has no addressee, but the utterance does; the sentence is grammatical, but the utterance is not; the sentence has grammatical boundaries, but the utterance is bounded only by changes of speakers. It is precisely changes of speakers, however, that are crucial for understanding an utterance as finalized (Russian: *zavershen-niye*). Accordingly, both a one-word reply and a novel can count as Bakhtinian utterances—and so the utterance, for Bakhtin, becomes the manifestation of a genre. Bakhtin (and Medvedev) regard the utterance (from the

one-word reply to the novel) as a finished whole in a chain of entities, a chain of utterances that reply to previous utterances, and await response by future utterances (Bakhtin, 1986/1994, p. 76). For this reason, the utterance and the concept of genre are determined by the specific communicative situation, rooted in time and context, as a communication from a sender (author) to a receiver (addressee). This is the core of Bakhtin's understanding of language, which he himself calls translinguistics (in Russian; this word is frequently translated as "metalinguistics"). As Bakhtin explains, metalinguistics is "the study of those aspects in the life of the word, not yet shaped into separate and specific disciplines, that exceed—and completely legitimately—the boundaries of linguistics" (1984, p. 181).

SPEECH-ACT THEORY:

AUSTIN AND SEARLE COMPARED TO BAKHTIN

The utterance in Bakhtin corresponds to the speech act of the Oxford School, i.e., Austin and Searle. Bakhtin defines the utterance as follows: "Any utterance [has] an absolute beginning and an absolute end: its beginning is preceded by the utterances of others, and its end is followed by the responsive utterances of others (or, although it may be silent, others' active responsive understanding, or, finally, a responsive action based on this understanding). The speaker ends his utterance in order to relinquish the floor to the other or to make room for the other's active responsive understanding" (Bakhtin, 1952-1953/1986, p. 71). This definition, focusing as it does on the receiver's reaction as inherent in the utterance, corresponds to that of the speech act: an utterance *is* a communicative act, whether it be a one-word reply, a letter, or an entire novel. After all, the one-word reply, the letter, and the novel are all finalized wholes in a communicative situation with an author (sender) and an addressee (receiver)—indeed, finalized communicative wholes embedded within chains of such wholes: "The novel as a whole is an utterance just as rejoinders in everyday dialogue or

private letters are ... but unlike these, the novel is a secondary (complex) utterance” (p. 62).

Bakhtin thus goes further in his conception of the utterance *qua* communicative act: with his metalinguistic approach, he transgresses the borders of linguistics. He transplants the speech act into literature, into culture, even as his starting-point is the same as that of Austin and Searle: the communicative act, the speech act.

Bakhtin’s article on speech genres was published in 1952-1953. As I argue more closely below, Bakhtinian speech genres correspond to Austin and Searle’s speech acts. This similarity is nothing new; many have remarked that Bakhtin’s primary speech genres, at least, correlate broadly to speech acts (cf., e.g., Miller, 1984). But the similarities have never been demonstrated in detail; nor has it been pointed how remarkable they are, given that Bakhtin knew nothing of the Anglo-Saxon speech act theory. The latter is not surprising, since Austin’s lectures (*How To Do Things With Words*) were first published in 1961 (Austin, 1961), and Searle’s first work on speech acts appeared in 1969 (Searle, 1969). Bakhtin’s work on speech genres, then, appeared prior to the works of Austin and Searle; but studies to date have uncovered no evidence that Austin or Searle knew anything of Bakhtin’s work either. In other words, two parallel lines of research were conducted, yielding strikingly similar observations, within a single area of the study of language—speech-act theory—without there having been any contact whatsoever. Accordingly, the reasons for these similarities must be sought in the research and the research tradition that preceded both of these lines. Bakhtin obtained many of his ideas about language from the linguist Voloshinov, and Bakhtin researchers have referred to the fact that Volosjinov translated Bühler into Russian (see Brandist, 2004)); Karl Bühler had created the Organon model (1934), in which inspiration can be found for the idea that we “act” with language when we communicate. Nevertheless, this cannot be the only explanation for such obvious similarities. A study of this would require a major research under-

taking, which I will not undertake here. What is important to emphasize here is not only that there are strong similarities, but also that Bakhtin developed his ideas before Austin and Searle came up with theirs.

Austin argued that a speech act is a three-in-one action: that is, it at once contains a locutionary act (the term itself / its utterance), an illocutionary act (its aim) and a perlocutionary act (its intended effect). In Bakhtin's work on genre, we find three corresponding elemental acts—not identified as such, but paraphrased by means of descriptions of the acts themselves. Austin's locution corresponds to Bakhtin's dictum "We speak in utterances" (1952-1953/1986, p. 78); illocution corresponds to the Bakhtinian expression "the speaker's speech plan or speech will" (p. 77), and perlocution corresponds to Bakhtin's phrase "his [the other's] active responsive understanding" (p. 75). Indeed, perlocution is expressed more clearly in Bakhtin than in Austin. Austin describes the effect of the speech act on the recipient as inherent in the speech act itself; but this ends up seeming somewhat paradoxical and unclear, since the actual effect may well be different from the intended effect—a fact that has led many to raise doubts about the coherence of Austin's notion of the perlocutionary act. Bakhtin's focus, on the other hand, is on the recipient's "responsive understanding" (Russian: *otvetnoye ponimaniye*) and "responsive reaction" (Russian: *otvetnoy reaktsii*), corresponding to the perlocution, which is located in the very utterance or speech act itself: "... and its [i.e., the utterance's] end is followed by the responsive utterances of others (or, although it may be silent, others' active responsive understanding, or, finally, a responsive action based on this understanding)" (p. 71).

The utterance not only corresponds to a speech act, as shown above, but is also determined by Bakhtin as a speech genre: "Each sphere in which language is used develops its own relatively stable types of these utterances. These we may call *speech genres*." (p. 60).

The consequence of this is that speech acts and speech genres are the same.⁵ Bakhtin speaks of relatively “stable types” of utterances, of speech genres, which he then classifies as primary and secondary (see below). In subdividing speech acts, communicative acts, or speech genres in such a way, Bakhtin is hardly alone. Austin (1961) introduced a complicated division into up to 20 types, while Searle (1985) revised this hierarchy, rendering it more useful and well-defined. Unlike Searle, Bakhtin did not give his types titles or names; instead, he exemplified them by their performative content. This makes it possible to compare Bakhtin’s and Searle’s types of utterances, and hence to see how Searle’s “representatives” (assertives) correspond to Bakhtin’s definition of “information about health”; how Searle’s “declaratives” correspond to Bakhtin’s account of “congratulations”; how Searle’s “directives” correspond to Bakhtin’s “military commands”; and how Searle’s “commissives” correspond to Bakhtin’s “promises”.

Utterances are products of the use of language, as opposed to sentences, which are products of language systems. The utterance corresponds to a speech act, and may be anything from a one-word reply to a novel; the various types of utterances are speech genres. In order to communicate, one must know and be able to guess the type of speech genre being used. To learn to speak, then, is to learn how to use expressions and categorize them into speech genres:

We are given these speech genres in almost the same way that we are given our native language, which we master fluently long before we begin to study grammar. We know our native language—its lexical composition and grammatical structure—not from dictionaries and grammars but from concrete utterances that we hear and that we our-

⁵ See also Andersen, 2002; 2003a; 2008; 2010; 2015.

selves reproduce in live speech communication with people around us. We assimilate forms of language only in forms of utterances and in conjunction with these forms. The forms of language and the typical forms of utterances, that is, speech genres, enter our experience and our consciousness together, and in close connection with one another. To learn to speak means to learn to construct utterances (p. 78).

SPEECH GENRES: PRIMARY AND SECONDARY

An utterance or speech act can be defined as a speech genre by sorting it by type and attending to its form and structure. Bakhtin regarded this structure as determined and relatively constant; unfortunately, he did not elaborate more closely on this view, for which he has been criticized. In the first stage of his argument, Bakhtin describes speech genres, these typical forms of utterances, as both oral and written⁶: “We speak only in definite speech genres, that is, all our utterances have the definite and relatively stable *forms of construction of the whole*. Our repertoire of oral (and written) speech genres is rich” (p. 78).

In the second stage of his argument, Bakhtin divides speech genres into primary and secondary speech genres. The former correspond to everyday speech acts as described above; the latter are transformations of these, and correspond to all utterances that are above this level in a Bakhtinian sense, that is, everything from the literary work to the scientific treatise:

The extreme heterogeneity of speech genres and the attendant difficulty of determining the general nature of the utterance should in no way be

⁶ It must be maintained that Bakhtin’s definition applies to both oral and written genres. Bakhtin did not himself define the difference clearly; he uses a letter, for example, as an example of a written primary genre. This, moreover, further illuminates the fact that Bakhtin’s texts should be read in relation to their own period. “Letters” in Bakhtin’s day could be compared to text messages in ours, or to the short notes that were once called “billets” (from the French *billet*).

underestimated. It is especially important here to draw attention to the very significant difference between primary (simple) and secondary (complex) speech genres (understood not as a functional difference): Secondary (complex) speech genres—novels, dramas, all kinds of scientific research, major genres of commentary, and so forth—arise in more complex and comparatively highly developed and organized cultural communication (primarily written), that is artistic, socio-political, and so on (pp. 61-62).

FROM PRIMARY TO SECONDARY SPEECH GENRE

The terms primary and secondary may seem misleading—the term “primary” suggests something more important, the term “secondary” something less important—given that although Bakhtin spends much of his essay defining the primary speech genres, the everyday speech acts, his main mission is to describe the *secondary* genres, the complex that we find within literary fiction, for example. On closer scrutiny, however, the terms seem to be quite well-chosen. Bakhtin’s conception of genre has its starting-point in actual language use—“Each sphere in which language is used develops its own relatively stable types of utterances” (p. 60)—and it is these that Bakhtin initially call speech genres. Spoken language is the basic mold for these genres: “We learn to cast our speech in generic forms” (p. 79). What is more, the reason why we are always capable of determining genre is that we learned our native language by means of genre determination and the categorization of genre: “... and, when hearing others’ speech, we guess its genre from the very first word”. What we have absorbed with our mothers’ milk, so to speak, are the *primary* speech genres, which are then transformed into more complex genres, the secondary speech genres. The latter are secondary because they are not our starting point; but they are no less important for that: “A one-sided orientation toward primary genres inevitably leads to vulgarization of the entire problem” (p. 62). We thus find a transformation (“process of formation”) of the

primary into the secondary (“the novel as a whole is an utterance just as rejoinders in everyday dialogue,”), though it is important for Bakhtin to emphasize that the difference between them is “not ... a functional difference”. In this transformation, primary speech genres come to be “absorbed” by secondary speech genres, and are thereby expelled from reality and robbed of their status as ordinary language: “During the process of their [secondary speech genres’] formation, they absorb and digest various primary (simple) genres that have taken form in unmediated speech communication. These primary genres are altered and assume a special character when they enter into complex ones. *They lose their immediate relation to actual reality and to the real utterances of others*” (emphasis added).

This means that, in principle, two processes take place, two acts of transformation.⁷ The first act of transformation is that an expression from ordinary language, a communicative act, a speech act, i.e., a primary speech genre—let us say, a statement of tribute (to construct an example: “What a wonderful wife you are!”)—is transformed into, into being, a secondary speech genre such as a tribute poem (to construct a corresponding example: “Ode To My Wife”). This first transformation is based on the idea itself, on the utterance’s illocutionary force (i.e., what it counts as). The second transformation is a transformation of primary speech genres, utterances, communicative acts, speech acts, into literary works, for example, as parts of them: e.g., commands in the form of arguments, congratulations in the form of letters, etc. In the course of such transformations, the primary speech genres lose “their immediate relation to actual reality.” They might, for example, go from being real to being art, thereby entering into another reality, e.g., the reality of art: “They [the primary genres] enter

⁷ “Transformation” should be understood here as a change in utterance type or category, and not as involving a change in content. We could also say that what takes place is a “transfer” or “conveyance” to the next level.

into actual reality only via the novel as a whole, that is, as literary-artistic event and not as everyday life”.

The first of these transformations can be illustrated as follows, with the following two examples:

(I) Transformation from primary to secondary speech genre—the idea:

- | | | |
|----|-------------------------|---|
| 1. | Utterance: | Aren't you just adorable! |
| | Communicative Act: | Aren't you just adorable! |
| | Expressive: | Aren't you just adorable! |
| | Speech Genre: | Aren't you just adorable! |
| | Primary Speech Genre: | Aren't you just adorable! |
| | Secondary Speech Genre: | “Aren't you just adorable!” = |
| | Tribute Poem: | “Aren't you just adorable!”
(Illocution) |
| 2. | Utterance: | Pay now! |
| | Communicative Act: | Pay now! |
| | Directive: | Pay now! |
| | Speech Genre: | Pay now! |
| | Primary Speech Genre: | Pay now! |
| | Secondary Speech Genre: | Pay now! = |
| | Reminder Notice: | “Pay now!” (Illocution) |

The second transformation, i.e., the transformation of primary genres into secondary genres as, for example, artistic components of the latter, could be illustrated using novels as examples. Bakhtin himself uses the novels of Dickens, Thackeray, and others as examples of a secondary genre that may well include a reminder note, a tribute to a woman, etc. (see, e.g., Bakhtin, 1981/1994).

**(I) Transformation from primary to secondary genre—
examples for analysis:**

To illustrate the transformation from primary to secondary genre, I have chosen (for obvious reasons) two ultra-short texts as examples. One is fictional—a short poem by Michael Strunge (1985/1995)—and the other is non-fiction: a notice from a dentist's office. Here is the first:

HER ER EN PISTOL I ORD
TÆNK DEM EN PISTOL SE DEN FOR DEM
OG SKYD DEM SELV I TANKERNE
ELLERS DERES VÆRSTE FJENDE

HAR DE DET BEDRE NU

(HERE IS A PISTOL IN WORDS
THINK OF A PISTOL LOOK AT IT
AND SHOOT YOURSELF IN YOUR THOUGHTS
OR YOUR WORST ENEMY

ARE YOU FEELING BETTER NOW)

(Strunge, 1985/1995, p. 865)

The first transformation from primary to secondary genre in the poem, i.e., of what the poem counts as, can be illustrated as follows:

<i>Utterance:</i>	I urge you to ... (wake up, do something, reflect, feel ...?)
<i>Communicative Act:</i>	I hereby urge you to ...
<i>Directive:</i>	Exhortation
<i>Speech Genre:</i>	I hereby urge you to ...

Primary Speech Genre: Invitation
Secondary Speech Genre: “I hereby urge you, my reader, to”
 (Illocution)
 = Hortatory Poem

Even in as short a poem as this one, we also find examples of the second transformation of primary speech genres into secondary speech genres (here the hortatory poem) as artistic components of the latter, in which, according to Bakhtin, we move away from reality and into art, “as literary-artistic event and not as everyday life.” There are five speech genres or communicative acts here: one declarative—HERE IS; three directive—THINK ... LOOK ... SHOOT; and one representative—ARE YOU FEELING BETTER NOW. Hence three primary types of speech genres are represented in the poem; and these three types bear significance for our interpretation of the poem, just as the overarching secondary genre type—the poem’s illocution, its exhortation—bears significance for its genre determination.

Next, here is the dentist’s reminder notice:

It is now time for your regular cleaning.
Please contact the clinic for an appointment.

Sincerely,
Dentist X

In this non-fiction text, the first transformation from primary to secondary speech genre can be illustrated as follows:

Utterance: We hereby urge you to contact us
Communicative Act: We hereby urge you to contact us
Directive: Exhortation

<i>Speech Genre:</i>	We hereby urge you to contact us
<i>Primary Speech Genre:</i>	Invitation
<i>Secondary Speech Genre:</i>	“We hereby urge you to contact us” (Illocution)

= Hortatory letter from the dentist

The second transformation of primary speech genres into the secondary can also, in fact, be undertaken in this text. There are three speech genres here, three communicative acts: one representative—“It is now time ...”; one directive—“Please contact ...”; and one declarative: “Sincerely.” Put another way, there are three primary types of speech genres at work here: representative, directive, and declarative. Yet unlike in the case of the poem, this second transformation does not make the dentist’s reminder note into an artistic text, since here we do not lose the immediate relation to reality and to other utterances (“They lose their immediate relation to actual reality and to the real utterances of others”), as we do in an artistic text. There remains a direct relation to reality: we can, unfortunately, very well call the dentist’s office and make an appointment (“immediate relation to actual reality”), and we can respond to actual utterances: “Please contact ...” “Hello! This is Y speaking. I would like to have an appointment with Dr. X [the dentist].” In the case of the artistic text—the poem—this second transformation is more interesting, as well as more useful with respect to genre determination, than it is in the case of the actual reminder notice from the dentist. For the transformation and its effects are all too obvious in the latter case, while in the former it can be one of the keys to interpreting the poem. Nevertheless, applying speech-genre analysis to this real-world text puts speech-genre analysis of the literary text into perspective, and demonstrates its operational value.

OTHER BAKHTINIAN CONCEPTS RELEVANT TO GENRE

Intonation

Bakhtin links the primary speech genre to intonation, specifically in the context of the type of speech genres that correspond to Searle's declaratives (salutations, etc.). Bakhtin understands intonation as variation of tone, writing: "The speech will is usually limited here [i.e., for this type of speech genre or communicative act] to a choice of a particular genre. And only slight nuances of expressive intonation (one can take a drier or more respectful tone, a colder or warmer one; one can introduce the intonation of joy, and so forth) can express the speaker's individuality (his emotional speech intent)" (Bakhtin, 1952-1953/1986, p. 79).

Bakhtin's account of intonation has attracted considerable speculation. Nevertheless, it does not differ essentially from the functional interpretation of intonation that has emerged in contemporary linguistics, on which intonation is a prosodic phenomenon tied to the utterance, i.e., to language use: "Utterances [as opposed to propositions] are prosodic domains to which intonation and intonation contours are tied" (Grønnum, 2007, p. 82).

Bakhtin's account of intonation as an expression of the speaker's will and individuality is also strikingly consistent with the understanding of intonation current in modern linguistic research: "Intonation is at once both an integral part of our apparatus for linguistic expression and a signal for a variety of non-linguistic factors, such as the speaker's mood, age, gender, personal identity, membership in regional and social groups, etc." (Grønnum, 1998, p. 295).

The linguistic will, the illocution, the intent of the utterance, the type of speech genre—these are expressed through intonation (tone) and help to indicate the genre. Moreover, intonation reflects the individual, individuality. In the Strunge poem, we can say, on Bakhtin's terms, that a "dry tone" (i.e., intonation) has been struck, and that this dry tone is indicative of the speaker's—the narrator's—individuality. This sounds quite straightforward, and is not particularly remarkable, but there is nothing more in

Bakhtin's concept of intonation than that. What is remarkable is, perhaps, that Bakhtin's conception is in such fine accord, as the above citation makes clear, with modern linguistics' general perception of intonation as a "signal for" such non-linguistic factors as personal identity.⁸

Chronotope

Just as with the concept of intonation, Bakhtin connects the concept of chronotope with genre. In his major essay on the subject, published in English in 1981, Bakhtin defines the chronotope as "the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature. ... What counts for us is the fact that it expresses the inseparability of space and time (time as the fourth dimension of space). We understand the chronotope as a formally constitutive category of literature" (Bakhtin, 1981/1994, p. 84). That the chronotope is a "constitutive category" also makes it a genre characteristic: "It can even be said that it is precisely the chronotope that defines genre and generic distinctions" (p. 85). As a genre characteristic, the chronotope can be used to distinguish between genres: "The chronotope [provides a] basis for distinguishing generic types" (pp. 250-51). In a remark that is of great significance to this language-oriented reading, Bakhtin proceeds to define the chronotope as fundamentally linguistic: "Language, as a treasure-house of images, is fundamentally chronotopic. Also chronotopic is the internal form of a word, that is the mediating marker with whose help the root meanings of spatial categories are carried over into temporal relations (in the broad sense)" (p. 251). Linguistically, then, the chronotope manifests itself in a combination of temporal and special markers, which are probably expressed most clearly by means of deixis. Strunge's poem opens with a chronotopic marker, the deictic "HERE," which expresses a combination of time and place. But

⁸ See also Andersen, 2003b.

what is apparently this poem's only chronotope is also what gives the whole poem meaning; time and place are established simultaneously, in a way that is always both current and imprecise, but is focused on introducing the poem, as its first word. The poem ends with a temporal deixis, "NOW," which can be interpreted as a chronotopic marker: just as a "HERE" contains a "NOW," so too a "NOW" contains a "HERE." The closing "NOW" enters into dialogue with the opening "HERE," and the two chronotope markers thereby frame the poem, jointly creating the poem's sole and all-controlling chronotope.⁹

Intertextuality

Bakhtin's notion of intertextuality has been popularized by Kristeva's interpretation of his concept of dialogism (Russian: *dialogichnost*). At no point, however, does Bakhtin himself use the term "intertextuality," even though it can certainly be used in Russian (*intertekstualnost*). Kristeva writes: "Bakhtinian dialogism identifies writing as both subjectivity and communication, or better, as intertextuality" (Kristeva, 1980, p. 68). In other words, Kristeva translates Bakhtin's concept of dialogism into intertextuality. Fairclough takes Kristeva's notion of intertextuality as his point of departure, and develops it in part as follows: "As for production, an intertextual perspective stresses the historicity of texts: how they always constitute additions to existing 'chains of speech communication,' consisting of prior texts to which they respond" (Fairclough, 1992, p. 84). This disclosure of chains of texts, in which each text is a reaction to previous ones, is one of Bakhtin's main points in his article on genre:

In reality, and we repeat this, any utterance, in addition to its own theme, always responds (in a broad sense of the word) in one form or

⁹ See e.g. Andersen, 2002.

another to others' utterances that precedes it. ... We repeat, an utterance is a link in the chain of speech communication, and it cannot be broken off from the preceding links that determine it both from within and from without, giving rise within it to unmediated responsive reactions and dialogic reverberations. But the utterance is related not only to preceding, but also to subsequent links in the chain of speech communication. (Bakhtin, 1952-1953/1994, p. 94)

The core of the dialogical, and with it the intertextual, is that every utterance, i.e., every text and every text within a text, reflects prior utterances (texts) and contains implicit expectations for future utterances (texts). And this dialogicity, this intertextuality inherent in all texts, is necessarily also a key to the determination of genre. As Briggs and Bauman write, genre is "quintessentially intertextual" (Briggs & Bauman, 1992, p. 147).

Briggs and Bauman then add that Bakhtin's view of intertextuality (i.e., Bakhtin's conception of dialogicity) "can help us build an alternative approach to the study of genre" (p. 146). I would argue that Bakhtin's account of speech genres, both primary and secondary, furnishes us in part with an alternative view of genre, and in part with an alternative tool for genre analysis. It provides an alternative view, inasmuch as genre must always be regarded as rooted linguistically/communicatively in utterances *qua* finalized wholes between senders and receivers; and an alternative tool, in the shape of the double transformation from primary to secondary speech genres.

BIBLIOGRAPHY

- Agha, A. (2005). Voice, Footing, Enregisterment. *Journal of Linguistic Anthropology* 15(1), 38-59.
- Andersen, N. M. (2002). *I en verden af fremmede ord: Bachtin som sprogbrugsteoretiker*. Copenhagen: Akademisk Forlag.
- Andersen, N. M. (2003a). "Kan du nå saltet?" Om Bachtin som sproghandlings-teoretiker. In N. M. Andersen & J. Lundquist (Eds.), *Smuthuller – perspektiver i dansk Bachtin-forskning* (pp. 107-119). Copenhagen: Forlaget Politisk Revy.
- Andersen, N. M. (2003b). Det tavse sprog. In G. Larsen. & J. Thobo-Carlsen (Eds.), *Modernismens betydende former* (pp. 50-64). Copenhagen: Akademisk Forlag.
- Andersen, N. M (2007). Bachtin og det polyfone. In R. Therkelsen, N. Møller Andersen & H. Nølke (Eds.), *Sprolig polyfoni. Tekster om Bachtin og ScaPoLine* (pp. 15-35). Aarhus: Aarhus Universitetsforlag.
- Andersen, N. M. (2008). As I told Henning the other day. In M. Birkelund, M.-B. Mosegaard Hansen & C. Norén (Eds.), *L'énonciation dans tous ses états* (pp. 63-70). Bern: Peter Lang.
- Andersen, N. M. (2010). Talesprog og sproglig polyfoni: Bachtins sproglige begrebsapparat i anvendelse. In *Tidsskrift voor Skandinavistiek* 31(2), 3-23.
- Andersen, N. M (2015). Heteroglossia and Voice in Use. In D. Duncker & B. Perregaard (Eds.), *Creativity and Continuity: Perspectives on the Dynamics of Language Conventionalization* (forthcoming, 2015). Berlin: De Gruyter Mouton.
- Austin, J. L. (1961). *How To Do Things With Words*. Oxford: Oxford University Press.
- Bakhtin, M. M. (1929). *Problema tvorcestva Dostoyevskogo*. Moscow: Next.
- Bakhtin, M. M. (1979). *Estetika slovesnogo tvorcestva*. Moscow: Iskusstvo.

- Bakhtin, M. M. (1984). *Problems of Dostoevsky's Poetics*. Minneapolis: University of Minnesota Press. (Original work published 1929)
- Bakhtin, M. M. (1994a). *The Dialogic Imagination*. Austin, TX: University of Austin Press.
- Bakhtin, M. M. (1994b). *Speech Genres and Other Late Essays*. Austin, TX: University of Texas Press.
- Bakhtin, M. M. (1995). Teksten som problem i lingvistik, filologi og andre humanistiske videnskaber: Forsøg på en filosofisk analyse. *Kultur og Klasse* 79, 43-70.
- Brandist, C. (2004). Voloshinov's Dilemma: on the Philosophical Sources of the Bakhtinian Theory of Dialogue and the Utterance. In C. Brandist, D. Shepherd & G. Tihanov (Eds.), *The Bakhtin Circle: In the Master's Absence* (pp. 97-124). Manchester: Manchester University Press.
- Briggs, C. L., & Bauman, R. (1992). Genre, Intertextuality, and Social Power. *Journal of Linguistic Anthropology* 2(2), 131-172.
- Bruhn, J. (2005). *Romanens tænker: M.M. Bachtins romanteorier*. Copenhagen: Multivers Academic.
- Bühler, K. (1934). *Sprachtheorie*. Oxford: Fischer.
- Christiansen, C. (2010). *Genreproblemet: Bachtin, Medvedev og genreteorien*. Retrieved from: <http://www.bachtinselskabet.dk/artikler/chr1.htm>
- Dysthe, O. (1997). *Det flerstemmige klasserum*. Aarhus: Klim.
- Fairclough, N. (1992). *Discourse and Social Change*. Cambridge: Polity Press.
- Grønnum, N. (1998). *Fonetik og fonologi*. Copenhagen: Akademisk Forlag.
- Grønnum, N. (2007). *Rødgrød med fløde*. Copenhagen: Akademisk Forlag.
- Hirschkop, K. (1999). *Mikhail Bakhtin: An Aesthetic for Democracy*. Oxford: Oxford University Press.
- Holquist, M. (1991). *Dialogism: Bakhtin and his World*. London: Routledge.
- Johansen, J. D., & Klujeff, M. L. (Eds.). (2009). *Genre*. Aarhus: Aarhus Universitetsforlag.

- Kristeva, J. (1980). Word, dialogue, and novel. In L.S. Roudiez (Ed.), *Desire in Language* (pp. 64-91). New York: Columbia University Press.
- Linell, P. (1998). *Approaching Dialogue*. Amsterdam: John Benjamins Publishing Company.
- Medvedev, P. N. (1978). *The Formal Method in Literary Scholarship*. (A. J. Wehrle. Trans.). Baltimore: The Johns Hopkins University Press. (Original work published 1928)
- Miller, C. (1984). Genre as Social Action. *Quarterly Journal of Speech* 70(2), 151-167.
- Pujolar, J. (2000). *Gender Heteroglossia and Power: A Sociolinguistic Study of Youth Culture*. Berlin: De Gruyter Mouton.
- Rampton, B. (2005). *Crossing: Language & Ethnicity among Adolescents*. Manchester: St. Jerome Publishing.
- Rampton, B. (2011). From 'Multi-ethnic Adolescent Heteroglossia' to 'Contemporary Urban Vernaculars'. *Language and Communication* 31(4), 276-294.
- Searle, J. R. (1969). *Speech Acts: An Essay in the Philosophy of Language*. Cambridge: Cambridge University Press.
- Searle, J. R. (1985). *Expression and Meaning: Studies in the Theory of Speech Acts*. Cambridge: Cambridge University Press.
- Stalin, J. V. (2013). Concerning Marxism in Linguistics. In J. V. Stalin, *Marxism and Problems of Linguistics* (pp. 7-32). New York : Prism Key Press (Original article published 1950)
- Strunge, M. (1995). Billedpistolen. In M. Strunge, *Samlede Strunge. Digte 1978-1985* (pp. 859-927). Copenhagen: Borgen. (Original work published 1985)
- Todorov, T. (1978). L'origine des genres. In T. Todorov, *Les Genres du discours* (pp. 44-60). Paris: Edition du Seuil.
- Togebj, O. (2014). *Bland blot genrerne—ikke teksterne: Om sprog, tekster og samfund*. Frederiksberg: Samfundslitteratur.

Vološinov [Voloshinov], P. N. (1973). *Marxism and the Philosophy of Language*.

New York: Seminar Press. (Original work published 1930)

Wertsch, J. V. (1998). *Mind as action*. New York: Oxford University Press.

NOTES ON AUTHORS

Beata Agrell, b. 1944, Professor Emerita of Comparative Literature at the Department of Literature, History of Ideas, and Religion, Gothenburg University, Sweden. Selected publications: (1982) *Frihet och fakticitet. Om oordning och ordning i Sven Delblancs roman Prästkappan* (Freedom and Facticity: On Order and Disorder i Sven Delblanc's Novel The Clergyman's Gown), (1993) *Romanen som forskningsresa/ Forskningsresan som roman* (The Novel as Expedition/The Expedition as Novel), (2003, editor with Ingela Nilsson) *Genrer och genre-problem: teoretiska och historiska perspektiv* (Genres and Their Problems: Theoretical and Historical Perspectives), (2011) "Aesthetic Experience as Offence in Early Swedish Working-Class Narrative", in: Ed. S. Wenerscheid, *Sentimentalitet und Grausamkeit. Emotion und ästhetische Erfahrung in der skandinavischen und deutschen Literatur der Moderne*, (2014) "Criminality or Class Struggle. An issue of Early Swedish Working-Class Prose" in: Eds. I. Orehovs et al., *Literatūra un likums/ Literature and Law. Papers from the 29th Study Conference of the IASS (The International Association for Scandinavian Studies)*, in Riga and Daugavpils.

Nina Møller Andersen, b. 1951, Associate Professor, Ph.D. in Danish language and linguistics, at the Department of Nordic Studies and Linguistics, University of Copenhagen. Selected publications: (2003) "Fra marxisme til pragmatisme: grundrids af den danske Bachtin-reception" (From Marxism to Pragmatism: an Outline of the Danish Bakhtin Reception), in: *Smuthuller* (Loopholes), ed. N.M. Andersen & J. Lundquist, (2007) "Bachtin og det polyfone" (Bakhtin and Polyphony), in: *Sproglig Polyfoni. Tekster om Bachtin og ScaPoLine* (Linguistic Polyphony. Texts on Bakhtin and ScaPoLine), ed. R. Therkelsen, N.M. Andersen & H. Nølke, (2009) annotated translation (from Russian into Danish, w. A. Fryszman) of Bakhtin's Speech Genres in: *Genre* (ed. J.D. Johansen & M.L. Klujeff), (2013) "Jeg har din bog": Noget om

kontekst og forståelse set i lyset af kronotopen” (I’ve got your book. Something on context and understanding in light of the chronotope), in: *Betydning & forståelse: Festskrift til Hanne Ruus* (Meaning & Understanding). (In progress) “Heteroglossia and Voice in Use”, in *Creativity and Continuity: Perspectives on the Dynamics of Language Conventionalization*.

Sune Auken, b. 1970, Dr. habil., Head of PhD School, University of Copenhagen. Selected publications: (2005) *Sagas spejl. Mytologi, historie og kristendom hos N.F.S. Grundtvig* (Saga's Mirror. Mythology, History, and Christianity in N.F.S. Grundtvig), (2011) “Not Another Adult Movie. Some Platitudes on Genericity and the Use of Literary Studies”, (2014) “Genre as Fictional Action”, (2015) “Utterance and Function in Genre Studies. A Literary Perspective” in: J. Andersen (Ed.), *Genre Theory in Information Studies*.

Frans Gregersen, b. 1949, Professor of Danish language, dr. phil., and Director of the Danish National Research Foundation’s LANCHART Centre, University of Copenhagen 2005-2015. He has contributed to the study of sociolinguistic variation in Danish by editing volume 41 of the journal *Acta Linguistica Hafniensia* in 2009, including a presentation of the data and design of the LANCHART study, and is currently working on the history of Danish linguistics concentrating on the early periods of the 19th century, cf.: Gregersen 2013 (introduction to the new edition of Niels Ege’s translation of Rasmus Rask’s prize essay “On the Origin of the Old Norse or Icelandic Language 1814”), and Gregersen 2014 (on the first professor of Nordic N.M. Petersen (in Danish)).

Bo Jørgensen, b. 1966, MA, External Lecturer, the Department of Nordic Studies and Linguistics, University of Copenhagen. Selected publications: (2013) “Skyggens sprog—sprogets skygge. Om sprogbrugere og

sprogbrug i H.C. Andersens eventyr” (The Language of the Shadow—the Shadow of Language. On Language Users and the Use of Language in The Fairy Tales of H.C. Andersen), in: D. Duncker et al. (ed.) *Betydning og forståelse* (Meaning and Understanding), (2014) “At jonglere med sand. Dekonstruktion” (Juggling with Sand. Deconstruction) in: G. Larsen & R. Rasmussen (ed.) *Blink. Litterær analyse og metode* (Wink. Literary Analysis and Method).

Gorm Larsen, b. 1963, Ph.D, Associate Professor at Department of Communication, Aalborg University Copenhagen. He has for years studied and written on narratology and especially the act of narration in fiction in light of Bakhtin. Recently he has co-edited (2014) *Blink. Litterær analyse og metode* (Wink. Literary Analysis and Method). Currently he is doing research into shame and guilt in media and literature from a philosophical and social psychological point of view.

Palle Schantz Lauridsen, b. 1955, Ph.D., Associate Professor in Media Studies at the Department of Nordic Studies and Linguistics, University of Copenhagen. Selected publications: (2014) *Sherlock Holmes i Danmark* (Sherlock Holmes in Denmark), (2013) “Verdens største show: Farver, formater og forstæder” (The World’s Greatest Show: Colour, Format, and Suburbia), in: A. Halskov et al. (ed.) *Guldfeber* (Gold fever), (2011) “Welcome to fucking Deadwood—fortælling, sprog og krop i verdens vildeste western” (Narrative, Language, and Body in the World’s Wildest Western), in: A. Halskov et al. (ed.) *Fjernsyn for viderekomne* (Advanced Viewers’ Television).

Anders Juhl Rasmussen, b. 1979, Postdoc, Ph.D., in Danish literature at the Department of Nordic Studies and Linguistics, University of Copenhagen. Selected publications: (2010) “Arenamodernisme. Udvidelser af romanens genrefelt” (Arena-modernism. Transformations of

the Novel), in: *Kritik 196* (Critique), (2012) Ph.D. thesis, *Arena-modernisme. En position i dansk litteratur* (Arena-modernism. A Position in Danish Literature), (2013) “Den produktive modsætning. Friedrich Nietzsche som opdrager for Peter Seeberg” (The Productive Contradiction. Friedrich Nietzsche as Educator of Peter Seeberg), in: *Edda 2*.

René Rasmussen, b. 1954, Associate Professor, Ph.D., in Danish literature at the Department of Nordic Studies and Linguistics, University of Copenhagen. Selected publications: (2000) *Bjelke lige i øjet—om Henrik Bjelkes forfatterskab* (Bjelke Bull’s-eye—on the Authorship of Henrik Bjelke), (2004) *Litteratur og repræsentation* (Literature and Representation), (2004), *Kognition—en liberalistisk ideologi* (Cognition—A Liberalistic Ideology), (2007) *Moderne litteraturteori 1-2* (Modern Theory of Literature 1-2), (2009) *Lacan, sprog og seksualitet* (Lacan, Language and Sexuality), (2010) *Psykoanalyse—et videnskabsteoretisk perspektiv* (Psychoanalysis—An Epistemological Perspective), (2012) *Angst hos Lacan og Kierkegaard og i kognitiv terapi* (Anxiety in Lacan and Kierkegaard and in Cognitive Therapy).

Anne Smedegaard, b. 1977, MA in Danish and Philosophy, Ph.D. fellow at the Department of Nordic Studies and Linguistics University of Copenhagen. Selected publications: (2013) “Hvem sagde hvorfor? Skolelærers situationelle og kognitive forankring” (Who Said Why? Situated and Cognitive Embedded School Genres), in: *Viden om læsning 13* (Knowledge on Reading). (In progress) “Student and Teacher Constructions of the ‘Generic Contract’ in Upper Secondary School Essays”.

Christel Sunesen, b. 1981, BA in Rhetoric, MA in Danish at the Department of Nordic Studies and Linguistics, University of Copenhagen. Selected publications: (2008) “Fortalens retorik—fra Arrebo til Oehlen-

schläger” (The Rhetoric of the Preface—from Arrebo to Oehlenschläger), in: *Danske Studier* (Danish Studies), (2014, editor) *OEHL #1—Antologi for ny dansk litteratur* (OEHL #1—Anthology of New Danish Literature), (2014) “Grundtvig og rimbrevet” (Grundtvig and the Verse Epistle) in: *Ved lejlighed. Grundtvig og genrerne* (co-editor with Sune Auken).

Erik Svendsen, b. 1954, Associate Professor at the Department of Culture and Identity, Roskilde University (RUC). Selected publications: (1996) *Kieslowskis kunst* (The Art of Kieslowski), (1998) *Det Nye. Sonderinger i dansk litterær modernisme* (The New. Exploring Danish Literary Modernism), (1999, editor) *Detaljen. Tekstanalysen og dens grænser* (The Detail. Textual Analysis and its Limits), (2000, editor) *Ud af det moderne. Den kritiske tanke anno 2000* (Beyond of the Modern. Critical Thinking Around the Year 2000), (2007) contribution to *Dansk Litteraturs Historie. 1960-2000* (Danish Literary History. 1960-2000), (2011, editor) *Litterære livliner. Kanon, klassiker, litteraturbrug* (Literary Lifelines. Canon, Classic, and the Use of Literature), (2015) *Kampe om virkeligheden. Tendenser i dansk prosa 1990-2010* (Fights on Reality. Tendencies in Danish Prose 1990-2010), (2015, co-editor) *Radioverdener* (Radio Worlds).

Ib Ulbæk, b. 1955, Associate Professor, Ph.D., in Danish language at the Department of Nordic Studies and Linguistics, University of Copenhagen. Selected publications: (1989) Ph.D. thesis, *Evolution, sprog og kognition* (Evolution, Language, and Cognition), (2001) “Pipelines and Pipelining: a Theoretical Discussion of a Concept to Explain Coherence Between Paragraphs”, in: L. Degand (ed.) *Multidisciplinary Approaches to Discourse*, (2005) *Sproglig tekstanalyse: Introduktion til pragmatisk tekstanalyse* (Linguistic Text Analysis: An Introduction to Pragmatic Text Analysis).

RESEARCH GROUP FOR GENRE STUDIES (RGGS)



The Research Group for Genre Studies moves at the forefront of existing genre research, with a wide international network, a developing interdisciplinary research profile in both English and Danish, and extensive teaching activities at all levels, including a strong profile in research education.

RGGS embraces the highly developed research in current Genre Studies. At the core of this research is the advanced, remarkably cohesive, and extensive body of knowledge established in Rhetorical Genre Studies, in English for Specific Purposes, and in Systemic Functional Linguistics. The field now spans important work within Rhetoric, Composition, Linguistics, Sociology, Ethnography, Business Communication, Composition and Information Studies.

RGGS seeks to develop and expand this research by examining and challenging its theoretical underpinnings, by expanding its scholarly reach, and by reintegrating a number of subjects into Genre Studies that have been left behind in the development of current Genre Studies. Specifically, RGGS strives to establish a cohesive connection between aesthetic and functional theories of genre, in order to **reinvigorate** the study of genre in aesthetic research fields, and the inclusion of aesthetic subjects in Genre Studies.