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**СОСУЩЕСТВОВАНИЕ РАЗНЫХ ТИПОВ ТЕКСТОВ  
В ДРАМАТИЧЕСКИХ ПРОИЗВЕДЕНИЯХ ВЕЛИМИРА  
ХЛЕБНИКОВА. НА ПУТИ К ОБРАЗОВАНИЮ  
ХЛЕБНИКОВСКОГО ИДИОСТИЛЯ**

Khlebnikov's literary production presents enormous philological and textual problems for the editors of his works. One among many others is the fact that his texts cannot be classified according to traditional criteria of genre. He often used the same text both as freestanding pieces and as inserts into more complex structures for which he sometimes adopted a different genre designation. As early as 1911, in a note on the manuscript of *Razgovor dush* (Dialogue of Spirits, 1911), he defined his compositional method as writing "according to the law of the 'mish mash'" ("Написано по закону 'окрошки'"), which means mixing into a new unit old themes and pre-existing poetical fragments or poems. Thus they can become components of much more complex works defined by Khlebnikov as *sverkhpovesti* (supersagas). This new literary genre is essentially a hybrid, as it shares many aspects of prose and poetry, to which the dramatic form can be added. It has been defined as "mnogozhanr" (polygenre) and "mnogoformennyi" (polyform).

The same constructive principle can be applied to Khlebnikov's dramatic pieces, which employ a wide range of dramatic forms, from the lyrical drama to the monodrama, the dramatic sketch, the historical drama, the pastoral to the radio drama. From the linguistic point of view, Khlebnikov's dramatic pieces present a wide variety of registers, styles and vocabulary. We find neologisms, *zaum'*, archaisms and colloquialisms, *zvukopis'* (sound-painting), onomatopoeias, transcriptions of the language of birds and an artificial language that Khlebnikov labelled 'the language of gods'. There also is a tremendous variety of historical and social settings, themes and plots. The paper analyzes a number of early dramatic pieces by Khlebnikov from the point of view of genre, themes and language.