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STRATEGIES OF PERFORMATIVITY IN THE POETIC AVANT-GARDE OF THE 1920s*

The article deals with the strategy of increasing the efficiency of political language, which is based upon language policies in the 1920s–30s in several European countries, especially in Italy and Russia. These policies involved both scholars and avant-garde poets in the creation of particular programs to renew language. The analysis relies on the conception of performativity and focuses on particular conditions under which performative micro-practices, such as speech acts, acts of writing, and multimodal acts, transform reality with language. Special programs of *language building* (in Russia) and *neo-purism* (in Italy) regulated the renewal of political language applying such avant-garde techniques as neologization, *defamiliarization*, and *deautomatization*. Nikolai Chuzhak's conception of *art-as-life-building* became one of the basic ideas of the performative transformation of reality with the help of words in Soviet Russia. The article examines artistic and political projects of the 1920s such as Gabriele D'Annunzio's The Free Republic of Fiume (1919–1921) and Nikolai Evreinov's "Storming of the Winter Palace" (1920) in terms of performative change of reality with language and participation in the *art-as-life-building* experiment.

Key words: performativity, language policy, language creativity, poetic avant-garde, language building, neo-purism, Gabriele D'Annunzio, Nikolai Evreinov.

Theoretical framework. Performativity in a narrow and broad sense

A characteristic feature of the avant-garde poetic discourse is *increased performativity,* i. e. focus on creating a new poetic language that can affect the addressee and transform reality. If artistic discourse generally aims at creating a fictional world, then the poetic avant-garde discourse seeks to model a new poetic language changing reality.

Modern linguistics deals with narrow and broad senses of performativity. According to John L. Austin's speech act theory, *performative* "indicates that the issuing of the utterance is the performing of an action" (Austin 1962: 6–7). Thus, *performative utterance* equals to an action, such as a declaration of war, mar-

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riage promise, oath, swear, etc., which is opposed to *constative* describing states of affairs. Grammatically, performative is a first person declarative sentence in the singular or plural, present indicative active, e.g. *I promise to marry you*. Defining these speech acts as *explicit performatives*, Austin also distinguished *primary*, or *implicit performatives*, such as the utterance *go*, which we use to achieve practically the same as we achieve by the utterance *I order you to go* (Ibid., 32). Implicit performatives occur when the utterances is formed without any performative expressions (Cruse 2006). These two types of performatives are distinguished not in terms of meaning but in terms of context which informs meaning.

Thus, performativity expresses the utterance's ability to perform a speech action in a certain communicative context ("felicity conditions"). In this case, a verbal action becomes identical to a non-verbal one, a word or utterance can make an impact on the hearer's thoughts and cause a change in reality. It is in this sense that discourse analysis and philosophical studies employ the conception of performativity.

According to John L. Austin, constatives can be true or false, whereas performatives have forces (*illocutionary* or *perlocutionary forces*) (Austin 1962: 100–101) and effect (*success* or *failure*) (Austin 1962: 14). Speaking about the success of a performative utterance, Austin emphasizes that it depends on both speaker's intention and social conditions, which must correspond to "accepted conventional procedure" and lead to a "certain conventional effect" (Austin 1962: 14). Thus, an utterance acquires its meaning only in an actual communicative situation which plays a decisive role in the process of meaning formation: "<...> it is always necessary that the *circumstances* in which the words are uttered should be in some way, or ways, *appropriate*, and it is very commonly necessary that either the speaker himself or other persons should *also* perform certain *other* actions, whether 'physical' or 'mental' actions or even acts of uttering further words" (Austin 1962: 8).

Elaborating on Austin's theory, Jacques Derrida explores the basic features of performatives as *conventional acts*. To be successful, a performative should function as a *citation*, i.e. a "coded" or "iterable utterance", which can be identified by participants of communication in every new context (Derrida 1988: 18). These features of the performative result in a special "potentiality" associated with its repetitiveness and possibility of new meaning formation in different contexts. The idea of such contextual polysemy underlies the conception of *performative power* as the ability of an utterance to change reality and form new facts with the help of linguistic means (for details see (Culler 1998: 24–25; Yurchak 2005: 113)).

Interaction of the avant-garde poetic and political discourses

Research on the literary avant-garde highlights its features such as *hybridity* and *performativity*. Peter Bürger argues that the avant-garde negates the autonomy of art, overcomes the dissociation, and transfers it to the praxis of life: "The European avant-garde movements can be defined as an attack on the status

of art in bourgeois society <...> it directs itself to the way art functions in society, a process that does as much to determine the effect that works have as does the particular content" (Bürger 1984: 49). The combination of different elements is a *hybrid* method of connection intended to overcome the boundaries between parts within the whole, as well as to create new connections between the part and the whole. This term goes back to Mikhail Bakhtin's "hybrid constructions", which manifest themselves as "two speech manners, two styles, two 'languages', two semantic and value horizons"[1] and which do not have a formal, namely, compositional or syntactic, boundary (Бахтин 1975: 118). The goal to bridge the barrier between art and reality underlies the *relevance* of avant-garde poetry as an artistic project to transform reality with the help of words.

Avant-garde performativity has several dimensions including verbal, communicative, conceptual, and actional. Dennis Ioffe claims that the *avant-garde performativity* "implies that every ideological statement is based, at times quite substantially, not only on its verbal content but on the entire context of the corresponding real-life circumstances" (Ioffe 2012: 375). Vladimir V. Feshchenko traces the sources of the contemporary avant-garde performativity back to the *performative turn* in linguistics and philosophy arguing that "the aim of conceptual artists was to perform concepts, just as the speaker performs speech acts, according to Wittgenstein and Austin" (Feshchenko 2020: 87–88). Performativity of Conceptualism has a bidirectional effect, as "*per*formance here *trans*forms things into words and concepts, or words and concepts into things, in a unique way only poetry can excel" (Ibid., 101). Exploring interrelations between *cinematic performativity* and *linguistic creativity*, Irina V. Zykova argues that "staging" (or "performing") "various verbal means in the film (e.g., words, widespread literary tropes, free word-combinations, phraseological units)" "results in the emergence of cinematic metaphors that, in their turn, affect the verbal units that underlie their formation in a creative way" (Zykova 2020: 526).

The interaction between the avant-garde poetry and politics led to the intensification of the features of this avant-garde literature in the 1920s and early 1930s in some European countries, and primarily in Soviet Russia and Italy. It was during this period that language experiments of the avant-garde poetry were closely tied with language policies aimed at reforming the *old* political language and forming a *new*, *efficient*, and *powerful* one. Scholars propose various forms of the interaction such as the *radical avant-garde*, which opposes totalitarianism (Sers 2001) or the *programmatic modernism*, which aims at not only to renew art, but also "to establish a new nomos and alternative modernity for a decadent civilization — to make a 'new world'" (Griffin 2007: 115).

The poetic function of political language

Some researchers (Lukács 1971; Puchner 2006) claim that Karl Marx's and Friedrich Engels' "Manifesto of the Communist Party" (1848) is a ground-

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[1]   Translations from Russian and Italian in this article are mine unless indicated otherwise — *O. S.*

breaking text that influenced the transformation of political language in order to activate mechanisms that would renew the foundations of the existing socio-political system. In the last of "Theses on Feuerbach" (1845), Marx also antici-pate a performative effect of language on reality: "The philosophers have only *interpreted* the world, in various ways; the point is to *change* it" (Marx 1976: 15).

This new understanding of language as a way not to describe but to change and shape reality anticipated *performative turn,* which manifested itself in 1960–70s (for more details see Бахманн-Медик 2017; Feshchenko 2020). Discussing genre status of the "Manifesto of the Communist Party", Martin Puchner is based upon Engels' notes[2] and affirms that "they [Marx and Engels] wanted to be the promoters of a new internationalism accompanied and aided by a new poetry of international literature" (Puchner 2006: 61). The idea that the "Mani-festo" is as an "exceptionally charged genre, poetically and politically" (Ibid.: 71) is correlated with Jakobson's *poetic function* (1960). On the one hand, the domi-nance of the *poetic function* refers to the *self-referentiality* of poetic utterance, that is, the utterance that gravitates towards the way of expression rather than what is expressed, or "toward the message for its own sake" (Jakobson 1960: 365). On the other hand, "poetic function is not the sole function of verbal art but only its dominant, determining function, whereas in all other verbal activities it acts as a subsidiary, accessory constituent" (Ibid.). Thus, poetic function can act as dominant or subsidiary assembling both poetic and political dimensions of the text.

The avant-garde poets proposed similar ideas about the significance of the form of an utterance to enhance its aesthetic and communicative effect. Affirm-ing the need to create a new language common to both poetry and politics, Ga-briele D'Annunzio identified two of its main features: the *pragmatic efficiency* of poetic language (*efficacia della parola* (D'Annunzio 1926 [1895]: 6)) and the *poetic power* of political language. He stated: "A new <political> order" can only be based on a "lyrical order", "every new life of a noble people is a lyrical effort", "every unanimous and creative feeling is a lyrical force" (D'Annunzio 1980: 219). Italian Futurists also reflected upon the creation of the language of revolu-tion and a new language of politics. Highlighting the basic principles of the "art of persuasion," Giuseppe Prezzolini distinguished "creative" and "communica-tive" types of language, the synthesis of which should lead to increased per-formativity of the utterance: "The transition from theory to action," i.e., to a new, effective language of politics, consists of "transforming poetry into life, <...> projects into achievements" (Prezzolini 1907: 42). The performativity of the word and "art-action" is grounded in Filippo T. Marinetti's conception of the new language: "We had to radically change the method <...> introduce the strike as a form of artistic struggle" (Marinetti 1915: 5)[3].

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[2]   See, for example, Engels' preface to the English edition of 1888: "It [the Manifesto] is... the most international production of all Socialist literature" (Cited in: Puchner 2006: 58).

[3]   For Marinetti's political views, see (Berghaus 1996).

Language policies: social reforms, linguistic concepts, poetry projects

The "building" of the new political language was on the agenda of the early Soviet avant-garde poets and linguists. The change in the political system that resulted from the October Revolution had an impact on the sociocultural situation, as well as on the transformation of language and art. These changes led to the need to synthesize the ideas of the political and aesthetic revolution, as well as to the search for new linguistic means to transform reality.

"The October Revolution also gave birth to a special direction of linguistic research that is the 'language of revolution'" (Фещенко 2018: 22). Based on the ideas of Wilhelm von Humboldt, linguists interpreted revolutionary changes in language as a "creative process" carried out by the "spirit of the people," speaking of a "breakthrough of the vocabulary language front" (Горнфельд 1922: 34) and "energetic linguistic activity" (Селищев 1928: 23). The French Slavist André Mazon emphasized that the war created a "linguistic movement in time and space," and the revolution brought to the fore political issues, and stimulated development of the political argot (Mazon 1920: I–IV).

OPOJAZ's (Society for the Study of Poetic Language) and *LEF's* (the journal *Left Front of the Arts*) theoretical writings brought in focus the transfer of linguistic innovations between the avant-garde poetic and political discourses. The avant-garde poets and artists used experimental linguistic techniques as new technologies to create a new language of revolution and politics, which was conceptualized in terms of *revolutionization of language* (V. Mayakovsky, V. Shklovsky, R. Jakobson, B. Eikhenbaum), *art as production* (O. Brik, B. Arvatov, B. Kushner), *art as life-building* (N. Chuzhak), and *literature of fact* (S. Tretyakov). Both linguists and literary scholars emphasized the special role of neology and *zaum* ('transrational language') as a laboratory of language transformation. Grigory Vinokur claimed that the avant-garde *language engineering* confronted the inertia of ordinary language and emphasized "the importance of Futurist poetry for mass language building" (Винокур 1923: 212). The linguist Yevgeny Polivanov argued that *zaum* is "the purest or most poetic <...> type of poetry", concentrated on form and its renewal (Поливанов 1963 [1930]: 110).

Politicians and linguists created the program of *language building* in early Soviet Russia. This program is correlated with broader terms, such as *language management, construction, engineering*, which mean a direct influence on the linguistic situation from the part of individuals or social groups (Spolsky 2004: 8). However, the conception of *language building* signifies a set of activities to develop literary norms and create alphabets for the nonliterate peoples, which was carried out in the 1920s and 30s in the USSR. The goals of these activities were to put the idea of equality of peoples and languages into practice, to speed up languages development and to change the languages' functional status. Linguists initially created alphabets for unwritten languages based on the Latin alphabet, which corresponded to ideas of internationalization, although then,

with changing political agendas in the 1930s, they switched alphabets to the Cyrillic alphabet. Famous linguists, specialists in various groups of languages, such as Nikolai Yakovlev, Yevgeny Polivanov, and Lev Yakubinsky, participated in the large-scale language building project[4].

Both scholars and avant-garde poets participated in the building of new languages. The concept of *language building* has terminological and conceptual affinity to the literary concept of *life-as-art-building*, which formulated by the authors of LEF (N. Chuzhak, S. Tretyakov, etc.). The idea of *art-as-life-building* focused on the efficiency of language capable of transforming the surrounding reality and shaping a new world. The *art-as-life-building* strategy was based on the Cubo-Futurists' idea of *art-as-life-creation* and the Formalists' conceptions of *ostrannenie* ('strangeness', 'making strange'), *deautomatization* and *resurrection of the word*. This strategy was supported by government under the conditions of the avant-garde art institutionalization in the 1920s and 1930s.

In the article "Awareness through Art" (1920), Chuzhak elaborates the idea of art-as-life-building and reflects upon the opposition between art and non-art through its relationship to reality. He proclaims that art must "create 'the most real reality', that is, life itself, using it as a kind of raw material, hammering from the hardest material production forms unprecedented in history" (Чужак 1921: 89). Thus, the "raw material" of life acquires the status of "reality" only after undergoing processing by the art and receiving the status of "the most real" reality as a new reality.

In Italy of the 1920s and 1930s, the politics of *language purism* was fruitful for the language experiment carried out by the Futurists. In a general sense, *language purism* is understood as "any movement, etc. to protect the supposed 'purity' of a language, e.g. by seeking to remove or prevent the introduction of loan words, or to prevent the spread of internal changes or stylistic tendencies judged to be 'corruptions'" (Matthews 2003).

During Mussolini's reign, national and linguistic policies were intended to spread the cult of Roman culture and tradition (*Romanità*). In terms of language policies, the main strategy of language purism was to achieve the linguistic uniformity necessary to strengthen and centralize the power. This policy imposed the uniform language standard and carry out measures for the Italianization of national minorities in all territories (for more details see (Raffaelli 2010)). In the 1930s, Bruno Migliorini devised *neo-purism*, which was a language program aimed at supporting the balance of language by analyzing neologisms and borrowings from the historical and functional points of view. In contrast to the total restrictions of outright censorship, neo-purism argued that the Italian language, being European, should be open to internationalisms, yet particular discourses should be monitored. For example, it is necessary to control not the literary language, but the language of media which creates and disseminates innovations (for more details see (Migliorini 1957, 1971; Fanfani 2011)).

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4   For details see (Алпатов 2000; Блинов 2022; Linguistics Lost and Found: http).

Neo-purism program made changes at different linguistic levels (Raffaelli 2010), such as graphic (French *thé → tè*), phonomorphological (*autocarro* on the model of English and French *autocar*), and lexical (*check → assegno; bunker → fossa di sabbia*). The linguists created neologisms to replace borrowings (*avans-pettacolo* instead of *lever de rideau*) and the Futurist poets actively participated in the formation of new words, since the idea of renewing the language correlated with the avant-garde principles of language experiment. Marinetti and Fillìa dedicated a special manifesto "Against the Esterophilia" ("Contro l'esterofilia") to this issue and compiled a dictionary of new words in the book *The Futurist Cookbook* (*La cucina futurista*, 1932), which included gastronomic neologisms aimed at replacing borrowings, like *qui si beve* instead of *bar*, *mescitore* instead of *barman*, etc.[5]

D'Annunzio's Free Republic of Fiume and Evreinov's "Storming of the Winter Palace": the poetic function of the artistic-political projects

D'Annunzio's revolutionary political event The Free Republic of Fiume (*Stato libero di Fiume*) (1919–1921)[6] and Evreinov's collective theatrical performance "Storming of the Winter Palace" (1920)[7] are two artistic and political projects that represent striking examples of the performative transformation of reality through art. Comparison of these projects is based on a number of common features, including different modes of life-building program realization, media hybridity, "actualization" of artistic time, as well as shift between of individual and institutional subjectivity.

The Free Republic of Fiume by D'Annunzio is a performative project relevant to explore in terms of language renovation in the context of political changes. For the first time in history, the poet headed and governed the republic which acquired various unofficial names such as *City of Life*, *Port of Love* and *Republic of Beauty*[8]. D'Annunzio's political views, like those of other experimental po-

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[5]   For more information about Italian Futurists' strategies of language renovation and gastronomic neology, see (Соколова 2018).

[6]   The prehistory of The Free Republic of Fiume (also The Italian Regency of Carnaro or Enterprise of Fiume) dates back to the peace treaty signed after World War I, which did not satisfy the Italians due to the possibility of losing the city of Fiume (now Rijeka, Croatia). D'Annunzio did not agree with the draft of such a decision. On September 12, 1919, D'Annunzio, along with 2,500 soldiers, rode into Fiume in a red Fiat, obsessed with the ideas of the Italian Risorgimento and greeted by a standing ovation from the local population. This procession was called Holy Entry.

[7]   In November 1920, on Palace Square in Saint Petersburg, the director Evreinov staged a mass theatrical performance, "Storming of the Winter Palace", which reenacted the main event of the October Revolution. The key idea was to reproduce the real historical event by means of new revolutionary reality. The director invited to participate ordinary people, soldiers and sailors (from 8,000 to 10,000 people), and used real military equipment, as well as the cruiser "Aurora".

[8]   C.f. the nominations of Fiume in D'Annunzio's and his contemporaries' speeches, such as G. D'Annunzio "Domando alla un atto di vita" (12 agosto 1920); G. Comisso "Il Porto dell'amore" (Treviso: Vianello, 1924), etc.

ets (primarily Italian and Russian Futurists), went beyond the boundaries of one or another political movement. In his art, D'Annunzio sought to overcome the boundaries between art and reality, to destroy the rigid political system, to revolutionize language and create a new social system with the help of words. Outlining D'Annunzio's political views, E. S. Longhi emphasizes his distance from the political movements widespread at that time, like fascist, militaristic, etc.: "The poet's radical political project represented a mystical-aesthetic concept of politics and was associated with *beau geste*, simultaneously combining vitalism and eagerness to a military-heroic campaign" (Longhi 2019: 86).

The poetic function dominated over the other functions of language in the project of The Free Republic of Fiume. The "poetry" of the political project manifested itself in the name of the republic, created on the basis of a special rhythmic structure — hendecasyllable verse, or Phalaecian verse[9]: *Reggenza Italiana del Carnaro*. In addition, the Constitution of Fiume, or "The Charter of Carnaro" ("La Carta del Carnaro", 1920) was radically different from classical texts of a similar genre in its multi-style character, including elements of rhetorical, sublimely pathetic and lyrical styles[10].

Despite the obvious differences between D'Annunzio's and Evreinov's projects, it is possible to identify some of their common features as two life-building practices. They both represented hybrid media texts in which the word was turned into a performative action, and a historical event turned into a creative act. In these projects, "mass theater", or "mass action" becomes the main media, as a new form of social and artistic engineering, "art of the day" (Chuzhak's term), characterized by increased performative potential and allowing to merge the massive involvement of newspaper with the efficiency of manifesto and accessibility of radio. The avant-garde artists experimented with theater to form the connection between art and life and to create a new model of society (Raev 2021: 46).

Mark A. Ledeen commented upon Fiume's interdiscoursivity: "Culture was combined with politics and art in a unique synthesis" (Ledeen 1977: ix) and claimed that D'Annunzio transformed European political arena into theatrical stage: "D'Annunzio's innovative genius went far beyond the traditional sphere of politics <...> and his appearance as an actor on the European stage heralded widespread changes in the organization of political celebration" (Ibid.: 71).

Theater became a platform for experimentation in post-revolutionary Russia, which created new formats, such as propaganda theater, staging of historical themes, theatrical trials and rallies. The Bolshevik government's great attention to theater was due to the fact that theatrical performances became

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[9]   This verse was first used in Ancient Greece and later, in the major works of Dante and Francesco Petrarca.

[10]   For example, the Constitution included periphrases (*il cieco veggente di Sebenico*, that is, Homer), Latin expressions (*excitat auroram; corpus separatum; res populi*), quotations from the works of famous and anonymous authors. For more details see (Соколова 2023).

a way of conveying political ideas to the uneducated masses and strengthening the collective spirit.

D'Annunzio's artistic and political project merged modern theater with the archaic and classical one, improvisation and ritual, as well as close communication with the crowd. The poet actively used gestures along with words and images, and conceived a special "body language" when delivering speeches. His gestures are distinguished by their theatricality; they bring together quotation and improvisation. For example, D'Annunzio revived on the political stage such a ritual gesture as the *Roman salute*, used as a sign of the continuity with the Roman tradition, which he had already used before in his pre-war dramas, such as "Glory" and "Fire".

Evreinov's concept of *theatrocracy* ('teatrokratiia') was grounded in the theatrical principle of human life, the "pre-aesthetic theatrical instinct" expressed in "theater for itself", and the "mass action" as a "new drama" (*Евреинов* 2002): "On the third anniversary of our October revolution there arose the fortuitous necessity for a nationwide commemoration of this significant event in striking, vivid forms, such as those theater would offer!"(N. Evreinov "The Storming of the Winter Palace. An article by the production's director-in-chief", 1920; Cited in: Nikolai Evreinov 2016: 23). Igor M. Chubarov investigates the special performativity of Evreinov's theater, interpreting his concept of "theatricalization of life" as "total theatricality", which "starkly raises the question of the relation between theater and life" (Chubarov 2016: 258).

"Mass theater" became a multimedia channel that went beyond the boundaries of the artistic text, taking on a political form. The synthesis of word and action, art and reality manifested itself in the possibility to transfer historical events to the present in form of the social action, rather than its mimetic representation. Thus, word and action fulfill the performative potential of constructing socio-artistic reality.

Communicative life-building models

Some basic parameters of these life-building projects include temporality characteristics and communicative roles of participants.

Time projection: prospective vs. retrospective

The time vector in the Republic of Fiume is organized by a *prospective point of view*, built upon the principle of modeling the future (viz. the required sovereignty of the Regency of Carnaro) in the present (viz. in a situation of political isolation). This temporal direction corresponds to the early avant-garde focus on the utopian transformation of reality through linguistic and artistic experiment. D'Annunzio himself wrote about movement into the future as a displacement of the deictic "origo" point: "I went marching with my soldiers: marching into the future" (D'Annunzio 1980: 217).

D'Annunzio builds the time perspective using a number of grammatical and lexical devices. For example, he often exploits words with the prefix *ri-* (*ricacciare*, *riconquista*, *ricominciare,* etc.), which becomes a productive model for creating neologisms (*riudire*, *rigaloppare*, *rinchiodare*, *ritraboccare*, *rivalicare*, *ritraversare*, etc.). This prefix has two main meanings: repetition and amplification, which are not always clearly differentiated and can overlap. The meaning of repetition of the prefix *ri-* denotes multiplicity and universality, the ability to express the sense of action completion and its potentiality. The meaning of amplification refers to the category of intensification and can be superimposed on the function of universal repetition, creating the effect of simultaneous realization of the event before the moment of speech, during the utterance and in the future. From the grammatical perspective, the abnormal combination of different tenses, such as *Fu, è, sarà* 'It was, is, will be') (Ibid.: 139), brings together the preterpluperfect (*passato remoto*), present, and future tenses. This combination of tenses conveys the idea of a generalizing, universal repetition of actions and words, on the one hand, and direction to the future, on the other. This time perspective can be described as a combination of panchronic universality and futuristic focus on the future.

Citation is an important feature of a performative utterance, as I noted above. D'Annunzio's citation brings together tendencies towards archaization and neologization, which participate in two strategies of renewing the political language and transforming the social reality with words. In 1919–1920, D'Annunzio, to give performative effect to his mottos, "quotes" some utterances from his pre-war works bringing together the strategies of citation and neologization. The poet used the technique of *re-actualization* of Latin expressions to revitalize some words and expressions. For example, D'Annunzio coined such terms as *milite ignoto* (from Latin *miles ignotus* 'unknown soldier'); *velivolo* ('aircraft', from Latin *velivŏlus* 'flying under sails'), which was used for the first time in the novel "Forse che sì, forse che no" (1910); *scudetto,* which is a the badge of heraldic shield with the colors of the Italian flag used during a football match in Fiume in 1920. Another D'Annunzio's famous laconic motto, which was a symbol of courage and indifference to death, is *me ne frego* ('I don't care', from Italian *fregarsene* 'don't care', 'don't give a damn')[11].

The timeline in Evreinov's "Storming of the Winter Palace" modeled a retrospective point of view, that is, it modeled the past (viz. real October events of 1917) in the present (viz. the mass performance of historical reconstruction). Here, the avant-garde projection for the future is merged with the political declaration of social events in the present, leading to the actualization of the past in the present. Moreover, the reconstruction itself is a citation, an intertext that reproduces not someone else's text, but a historical event as an "open" structure (in Umberto Eco's terminology).

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11   Vulgar language, selectively used by D'Annunzio, began to be widely used in Mussolini's political language (for more details, see (Leso 1994: 746)).

Components of a mass communicative situation: "collective author"
and "collective addressee"

Examining D'Annunzio's cultural and political views, Longhi argues that the transition from literary to social and political aesthetics occurs in his work between 1898 and 1900, when the relationship between the artist and the crowd becomes central to the poet (Longhi 2019: 45). The combination of individual and collective positions forms the structure of the subject in the speeches given in the Republic of Fiume with the help of a deictic shift from the first person singular (*I, with me*) to the plural (*we, ours*). The inclusive *we* marks the form of expression of a message by someone speaking on behalf of others, including both the addressee himself and the addressees as a group of like-minded people.

A striking example of the subject nomination using the first person singular form is the manifesto "With me!" ("Con me", 1920), delivered by D'Annunzio as a speech from the balcony of the Fiume government building, in which he triggered his people to rebel against the "League of Nations" by creating the "League of Fiume": ***L'ho detto*** *<...> Alla Lega delle Nazioni **noi** opporremo la Lega di Fiume; a un complotto di ladroni e di truffatori privilegiati **opporremo** il fascio delle energie pure. Questa è la **nostra** fede. Questa è la **nostra** causa... **Chi non è con me è contro di me. Chi non è con noi è contro di noi**... D'un solo cuore, d'un solo fegato, d'un solo patto, **con me**, spalla contro spalla, gomito contro gomito, braccio sotto braccio, come quando voi fate la catena per gettare al sole o alle stelle le vostre canzoni vermiglie, **con me, compagni, con me compagno**, fedeli **a me** fedele, **con m**e, fino alla meta e di là dalla meta, fino alla morte e oltre!* (D'Annunzio 1920: 2).

The author involves recipients in the communicative situation with the help of forms of address (*compagni, fratelli, cittadini, amici, giovani, soldati e miei soldati, ufficiali, Fiumani, Italiani*), possessive forms (*miei compagni*), oppositions marking (*Chi non è con me è contro di me. Chi non è con noi è contro di noi*), metaphorical and comparative phrases signifying the unity of communicants (*spalla contro spalla, gomito contro gomito, braccio sotto braccio, come quando voi fate la catena per gettare al sole*).

Evreinov's conceptions of "mass theatre" and "collective author" transferred the functions of the author to the crowd, whereas the subject manifested itself in the form of a collective-individual *I*: *This historical dramatization was written by **a collective author**, produced by **a collective director**, and performed by **a collective actor** in the form of a mass eight thousand strong, revealing the inspirationally creative form of the first theatrical army of the world* (Evreinov N. The Storming of the Winter Palace. An article by the production's director-in-chief, 1920; Cited in: Nikolai Evreinov 2016: 25).

The idea of *aesthetic monstration* (Nikolai Evreinov 2016: 20) clarifies the conception of the *collective author*. Aesthetic monstration is a new medium in which artistic expression acquires the life-building power[12]. The revolutionary

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[12] The revival of *monstrations* in Russia almost a hundred years later emphasizes the relevance of Evreinov's ideas. New political monstrations took place in the 2000s in the wake

charged *collective author* becomes a "shifter" who performs a multiple shift between aesthetic and social dimensions, and designing a new system of space-time coordinates: the reconstruction of the past in the present projects the event of the present into the future.

Following Walter Benjamin ("The Work of Art in the Age of Mechanical Reproduction", 1935), we can draw an analogy between the *transfer* of an object in its *immediate vicinity* in the era of technical reproducibility and the communication model of Evreinov, which minimizes the communicative distance between the addresser and the addressee. Thanks to Evreinov's method of *artistic specification*, the aesthetic object and *reproduction* (in Benjamin's terminology), the author and the observer become a single communicative center.

Thus, performativity as a strategy for transforming reality with words became the basis for the language policies of the 1920s and 30s, as well as for the interaction of the avant-garde poetic and political discourses. Institutionalization of the poetic avant-garde in Soviet Russia and Italy allowed poets, linguists, and literary scholars, participated in the development of programs to revolutionize the language of politics. *Language building* (in Russia) and *neo-purism* (in Italy) were official language policies towards the renewal or "building" of a language that is to be favored for use by a community, nation, or society. They focused on the renovation of language generally and political language particularly using different language tools. Whereas *neo-purism* basically employed phonology (prosody and pronunciation) and word-building (neologization) linguistic means to "pure" language, *language building* elaborated a wide range of language reforms in the field of Latinization and universalization of national alphabets, replenishment of vocabulary, coining of new words and terms. In terms of discourse, they introduced neologization and archaization, everyday speech markers, and colloquial syntax in artistic-political texts.

Techniques for revolutionizing the language also included involvement of new media channels in order to increase the availability of information for the uneducated masses and the formation of hybrid artistic-political projects. The conception of *art-as-life-building* became one of the basic theoretical ideas, whereas in practice, the idea of transforming reality with the help of words was elaborated in different ways in the projects of D'Annunzio's The Free Republic of Fiume and Evreinov's "Storming of the Winter Palace".

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of the new need to reflect on political experience through artistic means. The first monstration was held in 2004 in Novosibirsk as a form of public opinion expression in the conditions of the impossibility of other ways of dialogue between the people and the authorities. Monstrations took place in Russia for almost 20 years, but since 2022 they have been prohibited, like any other forms of expression of both public and personal opinion.

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СТРАТЕГИЈЕ ПЕРФОРМАТИВНОСТИ
У ПОЕТСКОЈ АВАНГАРДИ 20-ТИХ ГОДИНА 20. ВЕКА

Резиме

Чланак се бави стратегијом повећања ефикасности политичког језика, која се заснива на језичким политикама 20–30-их година прошлог века у неколико европских земаља, а посебно у Италији и Русији. Ове политике укључивале су и научнике и авангардне песнике у креирање посебних програма за обнову језика. Анализа се ослања на концепцију перформативности и фокусира се на посебне услове под којима перформативне микро-праксе, као што су говорни чинови, чинови писања и мултимодални чинови, трансформишу стварност путем језика. Посебни програми изградње језика (у Русији) и неопуризма (у Италији) регулисали су обнову политичког језика применом авангардних техника као што су неологизација, отуђење и деаутоматизација. Концепција „уметност као живот" Николаја Чужака постала је једна од основних идеја перформативне трансформације стварности помоћу речи у совјетској Русији. У чланку се испитују уметнички и политички пројекти 20-их година прошлог века, као што су Слободна Држава Ријека (1919–1921) Габријелеа Д'Анунција и „Напад на Зимски дворац" (1920) Николаја Јеврејинова у смислу перформативне промене стварности језиком и учешћем у експерименту „уметност као изградња живота".

Кључне речи: перформативност, језичка политика, језичко стваралаштво, поетска авангарда, изградња језика, неопуризам, Габријеле Д'Анунцио, Николај Јеврејинов.