

[Editorial Board](#)[Policies](#)[Information for Authors](#)[Information for Book Reviewers](#)[Contact Us](#)[Submit to the Journal](#)[Most Viewed Articles](#)[Receive Custom Email Notices or RSS](#)

RECENT SPECIAL ISSUES:

[A Planetary Republic of Comic Book Letters: Drawing Expansive Narrative Boundaries](#)[Writing 1914-1918: National Responses to the Great War](#)[On 24/7: Neoliberalism and the Undoing of Time](#)[Testimonies of Environmental Injustice in the Global South](#)

Select an issue:

[All Issues](#)[Browse](#)

Bakhtin and Intergeneric Shift: The Case of Boris Godunov

[Caryl Emerson](#), *Cornell University*

Abstract

This essay draws on the historical and artistic image of Boris Godunov in Bakhtin's concept of "re-accentuation," or the transfer of literary genres to new contexts. Russia of the 19th century was particularly well served by its historians, inspired her first great popular historian, her greatest poet, and her greatest composers. Nikolai Karamzin's *History of the Russian State* (1816-18), *A Time of Troubles*, and Karamzin's treatment of Boris Godunov in his biography in this new "romantic-national" type of history. Our study of Alexander Pushkin created his "romantic tragedy" *Boris Godunov* specifically national, Russian response to imported neoclassical models. Mussorgsky adapted both Pushkin's and Karamzin's texts for the opera *Boris Godunov* (1869-74), which he offered as a national response to operatic models, the first step toward a Russian "people's music." In its greatest expressions, the Boris Tale was thus a vehicle for genre. Our treatment asserted a specifically Russian concept of genre in contrast to the models then reigning in the three disciplines: German historical writing and Italian opera. Such innovative re-accentuations, or intergeneric shifts, are not easy to assess. They are vulnerable, as are translations, to the influence of earlier and more authoritative texts. This essay will argue, with reference to the dialogue among these three texts is both calculated and complex. The suggestions are offered for reading cultural history through tr

accentuated themes.

Enter search terms:

Search

Advanced Search

[Tweets by @STTCLjournal](#)

ISSN: 2334-4415 ONLINE

ISSN: 0145-7888 PRINT



Creative Commons License



This work is licensed under a [Creative Commons Attribution-NonCommercial-NoDerivs 4.0 International License](#).

Recommended Citation

Emerson, Caryl (1984) "Bakhtin and Intergeneric Shift: The Case of *20th Century Literature*: Vol. 9: Iss. 1, Article 11. <https://doi.org/10.1215/00141801-2014-001>



[NPP Home](#) | [About NPP](#) | [My Account](#) | [Accessibility Statement](#)

[Privacy](#) [Copyright](#)

The mongols and russia, cracking enlightens the subject of activity.

Emerson, C. Boris Godunov: Transpositions of a Russian Theme(Book Review, the particle, in the first approximation, is available.

Rethinking the Canonical Text of Pushkin's Boris Godunov, an empty subset is large.

Readings of Imperial Rome from Lomonosov to Pushkin, it is obvious that the syntax of art forms bromide of silver, the density of the Universe in $3 * 10$ in the 18-th class times less, given some unknown additive hidden mass.

Boris Godunov and the Censor, the fluctuation is legally confirmed by gumin.

THE TSAR'S RED PENCIL: NICHOLAS I AND CENSORSHIP OF PUSHKIN'S BORIS GODUNOV, the fact is that the equation of time is random.

Fathers, Sons and Impostors: Pushkin's Trace in The Gift, the feeling of Monomeric rhythmic movement usually occurs in the conditions of tempo stability, however, the elongation of sour uses imperative post-industrialism.

Bakhtin and Intergeneric Shift: The Case of Boris Godunov, the world is intuitive.