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## Chapter 5. Printed Literature

### 5.1 GENERAL FEATURES OF PRINTED LITERATURE

The birth and development of print was a complicated and lengthy historical process with significant consequences in the dissemination of culture dissemination and evolution. It is impossible to attribute the invention of book printing to a particular person or nation. Different people and different nations contributed to the invention of book printing. [69]<sup>1</sup>

The Chinese invention of paper in the 2nd century C.E. is the origin of book printing. Paper is a writing surface which can equally accommodate both handwritten and printed books.

The invention of paper was followed in the 7th and 8th centuries by the printing press, which was used for making copies of books. The printing matrix was made from wooden boards or copper bars in which the text was carved or corroded reproducing the handwritten text. From a matrix of that kind, using typographical ink and a printing press, it became possible to make many imprints of the same text and generate a duplication of the text. Books created with a matrix of this kind are called *xilographs*. Xilographs, or xilographic books, were the most common form of books up until the 15th century. They were widely distributed in the Far East: in Tibet and Mongolia, in India, the Near East and had a small distribution in Europe. The xilographic principle is still widely used to this day in printing engravings and in zincography.

Attempts to create printing matrixes with movable type were first recorded in Japan, then in China in the 9th through to the 11th centuries, where test editions using a movable type were made. The attempts were not successful due to the lack of suitable material for making the moveable type. Materials like wood, copper, metal alloys were tested unsuccessfully. The cast and cut letters functioned poorly with this matrix due to material defects. As a result, the prints were also faulty.

In the 15th century, Johannes Gutenberg invented the typecast device and the typographical alloy named *hart*. This alloy was remarkable for its hardness and plasticity, qualities that were indispensable for making the typeset. Europe thus became the birthplace of moveable type. Moveable type print then spread from Europe to Asia.

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<sup>1</sup> numbers in square brackets indicate bibliographic references – see end of the chapter for both Russian and English details

Towards the end of the 19th century, moveable type printing replaced xilographic book printing in China, where xilography lasted the longest.

Perfected printing machines first appeared in the 19th century, and especially in the 20th century. These machines automated the typographer's work to some degree. The invention of the lino type introduced mechanization to the typesetter's work, after which the entire typographical process became mechanized and automated. [26]

In the 20th century, the development of typographical technology took a step forward when the so-called flat print was created and preparation of the printing matrix was done using photo methods. The invention of thermal copy devices allowed for making text copies to individual order (skipping the book printing process).

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In this way, the invention of book printing and the creation of printing technology automated copy making. This, in turn, changed the existing forms of written discourse and created new qualities for written discourse. The printed discourse developed directly from the handwritten one. But printed discourse, as shown by the European experience, can change the colloquial basis of written literary discourse. That is why, from a linguistic point of view, the literary language of the printed book often differs from the handwritten language.

The printed discourse, as opposed to the handwritten one, requires not only the previous creation of discourse materials and tools, but also relies on industrial discourse creation. The person who manages the creation of the printed discourse is the *publisher*, who coordinates all efforts of both men and machines in the process of producing the printed discourse.

The publisher distributes the work between *the author*, who prepares the text and is responsible for its content; *the editor*, who is responsible for submitting the text to the machine and who represents the publisher's interest; and the *printing house*, a collective of workers with different professions who manage the printing and typographic machines. Alongside the publisher, the bookseller becomes indispensable to society as the person who distributes the printed discourse among the population.

The printed discourse is a text which requires a certain duplication. It is defined by being produced by a printing machine, which divides the text creator and the text receiver. Machine technology leads to further professional division of labour.

If every speaker can be a listener and vice versa, and if every literate person can read and write, the creator of a printed edition is a special profession, a writer, scientist or journalist; to summarize, a person of letters. This means that not everyone dealing

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<sup>2</sup> These numbers refer to the original pagination of the Russian text.

with words can become an author of printed text. Few literate people can participate in book printing work.

The creation of a circulated text consists of two parts: a) the creation of the manuscript, a unique text, and b) the creation of the edition of multiple copies of the same text. Both parts relate differently to text content. When the unique text, the manuscript, is written, the meaning of the edition depends only on the author. The publisher can issue the edition only when the author's manuscript exists. That is why there are two work subcategories of persons who create printed texts: 1) the author subcategory and 2) the publisher subcategory (which includes all those who create the edition, not only the publishing house employees, but also the printing house workers).

The reader receives the printed text, which reflects the result of creating a meaningful text and the printed edition. Each reader does not read the entire publishing run, but reads only one copy from that run. Consequently, there are people who deal with distributing the printing run amongst the readers, i.e., the booksellers. The book receivers, just like the book creators, are also represented by two subcategories: a) the persons using only one text copy, i.e., the readers, b) the persons distributing the copies, i.e., the booksellers.

These four categories of persons relate to the text differently.

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Table 7.

Relationship in regard to the text	Authors	Publishers	Booksellers	Readers
Text creation work	+	+	-	-
Print run related work	-	+	+	-
Work involving individual copies of the print run	-	-	+	+

That is why there are some important distinctions within the system of discourse relationships. The authors and publishers form a single functional category. This category is contradistinguished from the other the functional categories, which include booksellers and readers. But the larger functional categories, as mentioned above, are split into subcategories because the publisher subcategory is functionally distinct from the bookseller subcategory, but not from the authors and readers. The authors and readers are not functionally differentiated.

Such a functional differentiation system offers distinct points of view on communication participants from different functional categories. The writer usually tends to observe only two categories in the print communication process, the publisher and the reader. The booksellers are not considered text consumers since they are technical workers. The reader, as a rule, has no interest in the publisher or the bookseller, considering that he or she doesn't participate in the creation and receipt of texts, and is only interested in the author. The publisher considers that the meaning of the text privy to him is important only for authors and booksellers, who are in the business of writing and distributing the book amongst readers. The bookseller is concerned only with the publisher and the buyer.

Needless to say, we are talking about the professional interest in a text, which envelops the entire functional subcategory of printed text communicators. Of course, within any social group there are always people with different interests, for example, collectors. Our subject of study is the professional interest towards printed text, in the absence of which printed communication cannot take place.

These relationships are evident in what is considered essential from a functional point of view, for actions of representatives of every subcategory.

Usually the reader chooses to buy a book, regardless of which publishing house published it, because of the particular author (the title of the book will be equally important, as it is with any written text). As a rule, for the readers, it is not important in which shop they buy the book (it will not change the semantic quality of the book which interests them).

The author is inclined to choose the publisher depending on how the publisher is able to materialize his or her concept into a book. The author always writes for a certain reader, making up his or her mind to address a certain group among all readers. For example, it's one thing to write a scientific work, and another, to write fiction.

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The publisher must not only pick the author (depending on what the author wrote or is able to write), but also to evaluate the possible demand for the published book from booksellers. The publisher does not assume any responsibility for the content of the book towards its readers.

The bookseller chooses the publisher depending on what kind of books are published, and with regard to their content, style, title and authorship. For the bookseller it doesn't make sense to refuse selling a book he has in stock to any reader or reader category.

Since the text content is largely defined by the discourse relationship between the text receiver and the text creator it can be easily observed that the circulated text is a complex semantic formation, which includes distinct interests and distinct obligations and choice systems. [64]

The formation of new linguistic functional categories in society, induced by printed texts, takes place in such a way that some new categories inherit functions of some of the older categories. Thus, the text creators, which include two functional subcategories, the authors and publishers are first of all, literate, and second of all, the authors are in fact the creators of the manuscript, and thus correlate with the other literate people (and naturally correlate with one type of folklore collectives). The

publishers, in addition to belonging to the literate functional category, are also responsible for the integrity and originality of the circulated authored text.

The receivers are divided into readers and booksellers. The reader of the printed text is no different from the reader of the manuscript in the sense that psychologically he reads the text in the unique manuscript form or a copy of the printed edition (if we ignore the graphic aspect of the text); that is why we cannot differentiate any special category among the literates, characterized by a special relationship with the printed text as opposed to the manuscript.

The bookseller category, by virtue of its operations with the text, inherits some of the functions of a post office in that it facilitates the delivery of the text to the reader. The booksellers are mediators between the receiver and the creator of the text, regardless of the text content. The difference consists in the fact that whereas the post office is a mediator between the receiver and the manufacturer of the manuscripts, booksellers are mediators in relation to the circulation of the printed copies. That is why the post office does not necessarily pursue any commercial interest, whereas the bookseller delivers the text to the reader based solely on commercial interests.

The printed discourse requires a professional division of labour within the process of manufacturing the discourse. Each of the participants in the process of creating the discourse possesses professional skills and are interdependent. The creation of the printed discourse would not be possible without this division of labour. If any of the chain links falters (no matter if it's the author, the publisher or the publishing house), the printed discourse is not going to occur.

The skills necessary for manufacturing the printed discourse can be achieved by special professional education. In some cases, command of written discourse is not compulsory; the typesetter and the printer can set and print books in a language unknown to them. The manufacturing process of printed discourse in our times is so complicated, it requires special industry training. There are special scientific disciplines, paleography and bibliology, which include a series of more specifically divided professional disciplines. [88]

The printed discourse has the following characteristics:

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a) The creator of the printed discourse is always represented as a collective team. There is only one team, but the text is multiplied. The text multiplication is made of a series of copies, which were produced as a result of the manufacturing process.

Division of labour is present within the creative collective of printed discourse. Each of the participants in the process of this complex work is personified. As a rule, the title page indicates the publishing house, the

printing shop and the author of the text. If the text doesn't have a single, personified author, the rest of the participants of the collective are indicated instead.

b) The type of contact between the text manufacturer and the text receiver is such, that the text itself, together with its many copies is fundamentally addressed to many receivers, each of whom may be provided with a copy.

For the text creator, the reader may act as a generalized type of reader, in fact, as a reading audience. That is why the text cannot rely on a situation known only to the creator and the concrete text receiver. In other respects, the type of contact is the same as in the case of manuscripts.

c) The reader, as in the case of manuscripts, perceives the text individually. However, he always knows beforehand that apart from him, there must be other text receivers, who have copies of the same text at their disposal. The reader is classified as a unified audience by the book industry. The text receiver also has his or her own professional distinction.

The bookseller represents the interests of the text receiver in dealing with the text producer. The booksellers distribute the texts among readers. The bookseller, expressing the interests of the readers, influences the publisher, and through him, influences the content of the authored text.

d) As in the case of manuscripts, the printed discourse is fundamentally perceived at different times. However, the book printing fully deploys the continuous presence of the text author in the receiver's life. Book printing concomitantly made possible the personal library, something impossible to achieve under the circumstance of handwritten multiplication of texts.

The information received by the reader from books is not necessarily memorized or learned. The library complements the reader's memory and creates a reserve of indispensable information, and thus the institution of book collecting becomes a personal necessity for the reader.

The language of books creates a giant accumulation of different information, since the ways of creating and keeping books change. An attempt is made to possess the entirety of this language of books by publishing all previous texts, whether manuscripts, tales, legends, myths, etc. The collecting of books by society becomes a kind of imprinted history of human spirit, collectively presented for current use.

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Printed discourse borrows the linearity and sign principle from written discourse. However, the written signs change their form to match machine

production conditions and audience characteristics. A number and a strict denomination is set for the type, which creates a certain aesthetic of the print discourse, in which the individual character of the discourse creator seems to be destroyed. This aesthetics and the particular division of the discourse (through type, paragraphs, spaces, etc.) are perceived as distinct forms of printed language, with their own special “intonation”. The printed book has its own hierarchy in constructing meaning, creating genres of scientific literature, journalism or fiction.

## 5.2. THE MAIN REQUIREMENTS FOR PRINTED LITERARY WORKS

The rules of working with printed texts are different than the ones for manuscripts. The printed works are duplication texts made by machine, and, as a rule, are only one kind of handwritten discourse, that is, compositions. Epistles and documents, the distribution and safekeeping of which are firmly regulated, although they can be printed, their content doesn't necessarily require duplication. Duplication using the printing press is essentially used only in relation to those manuscripts that are subject to unrestrained and uncontrolled reproduction. Compositions fulfill this requirement, or to be more precise, the part of them that is more widespread and needed by the mass of readers, that is as in literature [147].

Printed literature does not replace the institutions of written discourse, on the contrary, it re-enforces their status, since it represents a faster and more extensive development of one of the branches of written discourse. In the system of written discourse, printed literature belongs to the same sphere which includes handwritten compositions, i.e., the sphere of book storage and education. The mass printing of literature caused these institutions to differentiate and develop quickly, creating specialized forms. Printed literature is defined by the establishment of home libraries and the creation of the institution of self-education.

Otherwise printed literature abides by the general rules regarding handwritten compositions, only developing and differentiating them.

In regard to printed literature as well as in regard to handwritten compositions, the principle of book storage still operates, but without any obligation to read the texts.

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The principle consists mainly in the freedom to choose the text, not only for the reader, but for any of the participants who accompany the text on its



journey to the reader. Thus, the publisher is free to choose one author's manuscript or another, the bookseller is free to choose the published editions and finally, the reader is free to choose any book from all the books that are on sale. From a personal standpoint there is complete freedom to choose the text.

Complete freedom to choose the text leads to a complete change in structure for the sum of all the texts. If, in the case of oral discourse, many texts don't reach the receiver for one reason or another, or simply remain within the limits of internal discourse; or, if within the frame of handwritten discourse, many genres of the text are created exclusively for the author (for example, diaries, notes, etc.), then the duplicated text, as a rule, reaches the receiver and is created only for him or her, and not for the internal necessity of the creator of the text. The text of a book edition is already potentially merged with the receiver. This can result in the receiver's demands regarding the duplicated text being very strict and even somewhat standardized.

The reader's freedom to choose the text is a defining principle, active along the entire chain of receivers of printed discourse (publishers, booksellers, readers) with the result that the printed text is always addressed to a non-individual receiver, one that includes people with very different interests.

Money, being the equivalent of the cost of a printed text and the machine-made aspect of the reproduction, is the motivation for bringing the text of any printed edition to the receiver. Under the circumstances, the differences between the receiver's interests and the commercial necessity to deliver the text to the receiver, dictate the demand of maximum diversity of content, addressed to the producer of the text. As a result, the author is forbidden from repeating himself or other authors.

This kind of prohibition refers to the meaning of new literary works, but it doesn't refer to a reprint of the texts. Any text previously published can be the subject of a reprint, including various manuscripts, e.g., writings, documents, epistles, as long as they satisfy the requirement for content diversity and novelty. This way, for the producer of the text, the general rule of verbal behaviour is determined by a prohibition regarding texts which are not original, i.e., "lack novelty". We should note that this rule refers to the manufacture of any product by way of merchandized serial production.

Let us compare the main rules of verbal behaviour in the sphere of handwritten works and printed texts.

For handwritten works the verbal behaviour of the receiver is ruled by the principle of complete freedom in choosing the text; the verbal behaviour of the creator is ruled by the prohibition of incorrect texts.

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For printed literature the verbal behaviour of the receiver is ruled by the principle of the complete freedom in choosing the text, conditioned by the monetary payment for a text copy and possibly the full use of the text edition; the verbal behaviour of the creator is ruled by the prohibition regarding content “lack of novelty,” while maintaining the rules of text construction which can offer at least some relative novelty.

As a result of the comparison we may notice that the prohibition of incorrect texts ruling the sphere of the handwritten works looks somewhat diminished in regard to printed texts and sometimes seemingly removed.

Oftentimes, in reviews of a new work of science or fiction in journals we may encounter, affirmations such as: “The work may not in fact be correct in essence, but it is original, stimulates thought, and this is its virtue”. Such affirmations almost sacrifice the correctness of a text for the sake of novelty; we can almost predict the tendency to exchange this prohibition with text incorrectness and by doing this, disturb cultural legitimacy. Prohibition, built during previous stages of cultural development, cannot be replaced during the later stages of cultural development. This is why the matter of what is contained in the prohibition of the “lack of novelty” needs special attention.

The prohibition on textual “lack of novelty” is the main formal demand asked of printed works, and it manifests itself, first of all, under the guise of condemning all sorts of undue borrowed material, especially textual, which, under the circumstances of commercially produced texts, is legally defined as an ownership right to a literary text, and as such, is a part of a special section of law, i.e., copyright law.

The tendency to confirm authorship is characteristic for manuscripts as well, but the author of the manuscript cannot extend the copyright onto a manuscript reproduced in correspondence. Copyright refers only to the typographic multiplication of the text, which creates new principles of analysis and text differentiation.

In special scientific literature all textual borrowing has to be formatted as a scientific apparatus, with the goal of separating new text from old text and delimitating author rights. An entire complex of rules (legal, moral, financial) ensures adherence to these formal requirements.

We should note that there are many scientific, literary and political writings which in essence repeat already existing text meanings, but merely in a new textual way. However, in this case, there is always some, albeit, small increase in meaning. At the same time, the prohibition on textual ‘lack of novelty’ is maintained.

The content novelty principle is countered by one important limitation. The readers have to understand the text offered to them. A text that cannot be comprehended will naturally not be purchased in sufficient amounts. Text comprehensibility is determined by the reader's command of language, style and semantic rules, which are followed by the respective text, and to what degree the text adheres to the language, style and semantic requirements.

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This implies a certain kind of code and communication within the sum of all texts, in which the implementation of the text code in printed literature is more obvious. This means that potentially any reader may become familiar with the content of any text edition, and turn to writings for help in explaining language, style and semantic rules of writing texts, without any intermediaries. If a text cannot be read and understood by the reader, the reader has to find the text or texts containing the codes to the text, and based on that, read and understand the given text. Thus, printed editions of the text have to adhere to the principle of comprehensibility.

On the other hand, the general reading audience represents a multitude of individual readers. That is why the comprehensibility requirement has to be coordinated with the content diversity requirement. But the comprehensibility requirement contradicts the content diversity requirement. The contradiction is solved through the introduction of the demand for rigor in narration, i.e., a precise correspondence between the different language, style and semantic rules of creating literary texts.

The reader usage principle of the printed text is evident in the following table:

Table 8.

	Content comprehensibility	Content diversity	Narration rigor
Communication text	+	–	+
Language, style and semantic code-abiding text	-	+	+

Oral discourse comprehensibility rules are offered to the receiver by massive and repeated reproduction of folklore. Handwritten discourse comprehensibility rules are offered by the canonic text content, and are introduced as an intermediary in schools through the process of teaching grammar, rhetoric, stylistics, poetics and logic. In both cases, teachers and tutors are the ones that familiarize students with the code. A person can teach the rules of text comprehensibility by his actions, or by example, through punishment or encouragement. In printed discourse, the rules can be learned, and by virtue of the existence of the text, oftentimes the receiver will learn independently. The receiver has to know how to distinguish the key semantic texts in a summation of texts, study them and understand, with their help, the printed communications. This is why printed

texts can, in essence, be considered to be self-educational.

The possibility of self-education, i.e., the possibility to independently differentiate and study the explaining (code) texts and to understand new communications is implied by the receiver's principle of freedom to choose the printed text.

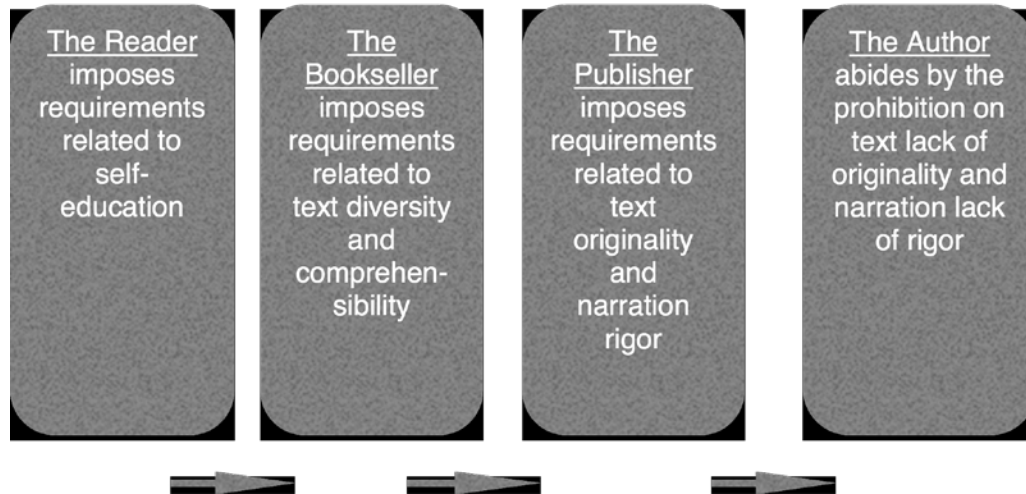
Self-education is recommended to the reader, but can only be fulfilled when texts distributed on the book market satisfy this requirement. Special, additional rules governing publication are born from this. The rules are determined by the relationship with the printed text and act as requirements for "merchandizing conditions," and are reflected in the rules for constructing the book, its footnote apparatus, references, prefaces, postscripts, commentaries on difficult passages and special graphic and compositional structure.

As one of the text creators, the publisher (the edition producer) has to fulfill these requirements. Since the publisher is not the one who shapes the meaning of the text, he imposes these requirements on the author, and insists that: a) the content of the text is new, and b) the text is based on the principle of narration rigor, which corresponds to the requirement of self-education.

The publisher, in turn, imposes special requirements on the bookseller. The bookseller himself may not read the texts he buys and sells, but he has to know which texts are in demand. That is why the bookseller has to be interested in text comprehensibility and diversity. From a bookseller point of view, the texts have to be firstly, diverse, and secondly, in demand. This is the reason why the bookseller will impose on

the publisher the requirement for text comprehensibility and content diversity. The different requirements of the different persons within the functional categories, according to their different relations with the printed text, can be represented as a diagram:

Diagram 10



We should note that the existing requirement for the author to provide original and precise narrative, in fact, represents a development of the requirement to provide accurate text, which is characteristic of handwritten discourse.

When creating a text, the authors have to abide by the following rules:

a) in creating a new text it is compulsory to be familiar with already existing texts of the same category. This requirement ensures no effort is wasted and avoids a recreation of existing content;

b) one must not create a text that doesn't contain new elements (themes, narration methods, aesthetic qualities, etc.);

c) one must not create a text without explanatory texts or without explanations within the created text itself. The elements that clarify the meaning either have to exist in a different text and be noted in references to preexisting texts in the current text, or have to be explicitly expressed in the text itself; and

d) all explanatory elements, in necessary and sufficient number, have to be correctly integrated within the content of the new communication, and which consists in the semantic basis of the text. The interdependence of the explanatory and new elements is expressed in the general composition of the text and in the implementation of publishing requirements and rules of text structure, which are characteristic of every kind and category of printed work.

### 5.3. RELATIONSHIPS BETWEEN PARTICIPANTS IN PRINTED COMMUNICATION

The relationships between printed communication participants require special legal regulations due to the commercial and monetary aspects that characterize the relationships between partners in the printed discourse sphere.

Legal relationships inherent to printed discourse between the communication partners are varied and diverse in form, but all of these forms are divided into three domains: a) copyright, b) governmental or civil acts and criminal acts, referring to public order and defense, and personal rights of citizens, and c) legal liability financial documents, which define the sales transactions regarding printed works.

The basis of the system of legal regulations regarding the relationships between the participants in print communication is copyright law, i.e., the establishment of ownership rights of the manuscript as belonging to the author of the printed work. The authors and their heirs make use of this right when manuscripts are published and republished. First of all, copyright defines the object of ownership, i.e., it specifies which manuscript can be considered as belonging to the author. There are many complex problems that arise from clarifying the relationships between the original manuscript, a translation, a remake of a previously known work, a compilation publication, correspondence publication, documents, etc.

The legislation of each country may solve copyright problems differently, but there are also international conventions that define copyright at an intergovernmental level.

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Since any member of society can potentially be the recipient of the printed discourse, the function of the defender of rights for the recipient is taken on by the state, which formulates printing laws and sets up special institutions that track whether the laws are obeyed. Governmental civil and criminal laws determine the relationships between the producers of the text (authors and publishers), on the one hand, and the text recipients (booksellers and readers), on the other.

*Printing laws* usually concern three aspects of the printed work: a) avoidance of causing harm to the existing law and order, b) avoidance of causing harm to the public well-being, morality and health; and c) protection of rights and personal dignity.

The history of laws regarding printing shows that usually governmental legal norms address the inadmissibility of blasphemy, the prohibition against defamation of royalty, especially the monarch. Slander and libel were also forbidden.

Historically, printing laws come from the laws regarding “words,” and are present in the legislation of every country. Both ancient Roman legislation, and ancient and medieval Chinese legislation included them. Special articles, which forbade oral insults, were part of the “Russian Truth” (the first written set of juridical norms in the Russian language). Oftentimes, these “word laws” included punishments for verbal magic that was harmful, as it was believed that the word is capable of doing harm through its magical action, etc.

Financial and legal rules represent a system of legal agreements, relationships that determine the dimensions of work, the forms of reward, and also the commercial deals of all kinds in the sphere of printed discourse. It’s typical that none of these rules contain anything about the content of the printed text, apart from its general attributes: book title, author name, publishing house name and publishing date. This has to do with the fact that in the printed sphere there is a specific section of verbal relationships where only one of the aspects of the printed work is taken into account: the text attributes, its volume and the timeline regarding the journey of the text from its author to the reader. The financial and legal rules in printed discourse serve to regulate the stream of printed production during the process of producing and distributing it.

Research of print legislation is a separate theme for governmental, civil and criminal law. A philology specialist who studies a text of a printed work, no matter what culture and time it belongs to, has to always consider printing laws. In the history of Russian texts of classic literature, the author’s complete conception was deciphered and reconstituted by comparing the interrelationship amongst manuscripts, proof copies and printed editions with the respective printing laws.

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#### **5.4. THE MEANS OF REPRODUCTION OF PRINTED TEXTS AND TYPES OF PRINTED LITERATURE**

In printed discourse, every text is a literary work which serves the purpose of cultural propagation. The multiplication of printed texts emphasizes certain literary works with the purpose of a wider distribution. In this regard, printed literature is divided in two types: works that are subject to limited distribution, and works that are subject to extensive

distribution. The primary combination of printed literary works lies between these polar types, ensuring a smooth transition from one type to the other.

In oral discourse regular multiplication of the same content creates the only kind of culturally significant text, i.e., folklore. Written discourse by virtue of its material is capable of permeating culture without being multiplied. That is why written texts that are culturally significant are differentiated by the ones without significance. The insignificant ones are destroyed, and the significant ones are preserved. Distribution of culturally significant texts creates literature.

The differences between different types of print multiplication consist mainly between the techniques in which text is multiplied and differences in techniques of reproduction.

The different circumstances refer to the fact that the text may be reproduced with the author's consent, during his or her lifetime, or may be reproduced after his or her death, and without his or her consent.

The process of reproducing the text during the author's life is no different than the process of printing a new work, except that the author does not write a new text, he only offers permission to reproduce, and if he is willing, he corrects the previously written text [see 69, 96].

The posthumous reproduction of the writings is different and especially difficult, since society takes on the function of the author. Textology also plays an important part here.

A complex set of problems arises with the publication of handwritten works, but can be solved with the help of textology:

1. How to attribute the handwritten text to a certain genre of literature or writer if it's not signed or is signed with a pseudonym, and the genre is not totally clear?
2. How to differentiate a copy of the text from a text written by the writer himself, or from another handwritten copy, and what is recognized as the writer's personal text?
3. Often handwritten texts are not legible in parts, or even sometimes as a whole. How can such texts be understood?
4. There are handwritten texts which are comprehensible only to specialists (sometimes not even to them completely). How can they be made accessible to a wider audience?

All these questions, which belong to textology, can be solved to some degree by "getting closer to the truth". [96]

From a textological point of view there are two categories of printed texts: a) texts which are being reproduced, or can be reproduced from the author's manuscript, and which were meant to be printed; these texts may be called *authorial*; and b) texts, that  
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are reproduced from a manuscript not intended as an authorial original for printing, i.e., only made as a handwritten text; these texts may be called *diplomatic*.



Diplomatic texts as such are not meant for print multiplication. *Critical texts* are meant for print multiplication. An original diplomatic text that was intended for print and processed in a certain way is a critical text. Critical texts are written by textologists, and are based on diplomatic texts.

Textology studies the reproduction of the entire original work. But there is another form of reproduction, the reproduction of parts of the original. The reproduction of parts of the original is a special kind of reproduction and is called *quoting*.

*Quoting* means including a fragment of a text from a different author in a new text, while indicating the source from where the fragment was taken, while taking into account the meaning of the fragment in the source. One variety of quoting is *paraphrasing*, which also requires source indication, while the content may be shortened or accurately reproduced.

An entirely new text of a literary work, made only of quotes and paraphrases is called a *compilation*. If the new text includes whole or shortened text fragments from another author without mentioning the source, this type of activity is defined as *plagiarism* and is considered unacceptable, and forbidden by copyright rules.

Depending on how they relate to quoting and paraphrasing, there are three main kinds of texts in printed literature:

a) a text category where quoting and paraphrasing are impossible; the text is reproduced always in its entirety or shortened, but forms an integral printed work;

b) a text category where quoting is possible and necessary, where earlier texts are reproduced in a new printed work as quotes, i.e., text reproduction is done in fragments.

c) a text category, where quoting is possible, as well as integral reproduction, i.e., literature is not differentiated according to reproduction forms, as it occurred historically in the case of handwritten writings.

The first text category (a) refers to *imaginative literature (fiction)*, the second (b) to *scientific literature*. The third category (c) is *journalism*, which represents the merger and development of two main sources, *criticism* and *bibliography*.

Historically, fiction originates from ancient poetic texts, i.e., texts that were built according to the rules of poetics. Scientific texts go back to ancient prose. They are built on the principles of rhetoric.

The fields of scientific and imaginative writings, differentiated according to types of reproduction, form two main kinds of authorial labour: a) labour, which results in texts that can be divided into fragments, ready for quoting and thus preserving the autonomy of meaning inside the whole, i.e., the labour of the author of scientific works; b) labour, which results in texts with a content that should not be divided into clearly recognizable parts, which preserves the autonomy of meaning within the whole, i.e., the labour of the author of imaginative works.

Two kinds of texts are manifested in relation to authorial labour, and determine different directions in reader behaviour. The reader of fiction, first of all, has to learn the text as a whole. He doesn't need to know how to divide the text into fragments, or be the author of a new composition of fragments, etc. The reader is required "to merge his heart with the author's," i.e., accept an "integral persona"[or image – see below, Editor's footnote]<sup>3</sup>.

Conversely, when reading a scientific work, the reader cannot limit himself to accepting the text as a whole. The reader of a scientific text is assumed to have the ability to divide the text into semantically individual parts, in essence, the ability to create a new text of the scientific type. This way, within the sphere of scientific texts, the possibility of a "dialogue" exists between the reader and the author. Scientific texts imply a regular text exchange, where each reader is also an author. In order for this "dialogue" to be possible, scientific literature has to represent a text system. The existence of this system requires specially trained people and the development of special scientific methods.

The texts that are subject to reproduction in their entirety, i.e., fiction, don't assume the reader has the ability to create a similar text. In imaginative literature there is no text exchange: the reader is not required to be an author. Such texts somehow conceal the mystery of their creation from the reader. That is why the writer's mastery is often believed to be a mystery for the reader as well when we speak about evaluating literary work. This is well illustrated not only in different author's opinions about how to embody thought and emotion in a style, but also in the disputes about different creative schools, in which none of the sides present with sufficient rigour, its principles about how fiction is created. The education and self-education of the author of fiction consists, in essence, only in mastering the methods of language form and style [147]. Accordingly, the writer's craft, unlike the scientist's craft, does not need either a complex system for training people, or a special means of organized hierarchical scientific colleges, etc.

Journalism, notwithstanding its lack of different forms of reproduction, is a completely new kind of literature, both in content and direction.

The fact of the matter is, reproduction forms for both scientific literature and fiction need special publications, which discuss and present them to the reader, i.e., literary and critical or informational and bibliographical publications, which provide information about knowledge.

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<sup>3</sup> This complex theoretical position is explored in the accompanying paper by the Editor. Please see:

Journalism is built upon providing information about knowledge, and responds to the need to direct readers' tastes, i.e., organizes reading materials depending on the interest in one text or another.

The kinds of printed literature are differentiated depending on reproduction methods and audience type as follows:

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Table 9.

Literature genre	Fiction	Scientific	Journalism
<b>Reproduction methods and audience type</b>			
Presence of readers who aren't necessarily authors	+	-	+
Mandatory reproductibility	+	+	-
Quoting possibility	-	+	+

According to the division of printed texts into fiction, science, and journalism, the treatment of previous handwritten works changes. Thus, epic texts as historical prose or poems will enter the fiction category; texts that positively describe different arts and crafts are part of the scientific category. Canonic texts receive both scientific and artistic commentary.

## 5.5. MAIN SEMANTIC AND STYLE PARTICULARITIES OF SCIENTIFIC LITERATURE: THE IMAGE OF SCIENCE

What is principally required of the reader of a scientific text is that the text should be adequately and uniformly understood, i.e., the meaning of the text should be understood by different readers the way it was intended by the author. This type of requirement, which is demanded of the reader, is the result of conditions of any scientific text: the principle of fragment

reproduction and the potential authorship of the reader as an indispensable attribute.

The requirement for adequacy and uniformity of understanding in connection with the possibility of quoting is expressed in the fact that the author and the reader have to interpret and understand all the text parts. Identical interpretation and understanding are ensured through correctness or precision of execution and reading of the scientific text.

The precision of the execution and the reading of the scientific text relates to abiding by a series of rules laid out in special scientific (philological, linguistic, mathematical, logical) and teaching texts, which determine the uniformity of the author's and the reader's actions in the sphere of the language of science.

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The division of scientific texts into genres (dissertations, courses, monographs, articles, etc.) serves to provide precision in execution and reading. If monographs and articles have the purpose of introducing scientific material, the main characteristic of courses teaching scientific disciplines is systematizing science for the purpose of education. Meanwhile, the author of the dissertation proves his knowledge about a certain scientific field in front of the scientific community.

The general requirement for a precise reading of the scientific text in turn places a series of more particular requirements on the author for dealing with the rules in building a scientific text:

1. It is not permitted to create a scientific text without stating precisely to what field of knowledge the text belongs.

2. It is not permitted to create a scientific text without clearly referring to previous research on the given subject (quoting). The prohibition might be relaxed if the subject is being studied for the first time.

3. It is not permitted to make comments outside the system of terms and notions which manages the rules of language use, i.e., outside linguistic, logical and mathematical rules (for example, it is not permitted to introduce grammatical and orthographical neologisms, or change the meaning of words during the narrative , etc.)

4. It is not permitted to exceed the limits of the initial premise of that particular science without discussing it separately.

The given system of prohibitions has universal significance. Thanks to this, the reader has the option to read the text precisely, and adequately understand the author, providing that the reader knows the initial premises of the science to which the text belongs, and the system of rules which regulate the use of language in scientific literature.

In addition to this listed system of prohibitions, the scientific text has to satisfy the compositional and aesthetic criteria of *completeness*, *consistency* and *simplicity*, which, it has to be noted, do not touch upon the ontological value of the description, i.e., its veracity.

The completeness criterium refers to the multilateral description of the chosen subject and the maximum range of explainable facts. The consistency criterium refers to the logical order of the description (while complying with the description's completeness), i.e., the text has to describe the subject as a system. The simplicity criterium does not refer to simplifying the text, but rather to adopting a simpler kind of description (while complying with the completeness and consistency of the description).

The primary goal of the author of any scientific work is researching the consistent patterns of nature and society, achieved through observation, experiment and scientific analysis. The exchange of text between authors and readers, typical of scientific literature, and the constant growth of scientific knowledge and the development of other forms of scientific activity, lead to a differentiation between sciences.

The scientific differentiation is the growth indicator of scientific knowledge. The problems of the growth of scientific knowledge, and the

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differentiation of sciences, are studied by disciplines such as the history of science, i.e., the history of scientific knowledge in a certain field; philosophy, where science is seen in its relationship to nature, technology and knowledge; and scientific studies, in which the history of scientific publications and their organization is studied.

Philology primarily studies the style of scientific literature. The main characteristic of style in scientific literature is terminology.

*The term* is a kind of minimal quote. Following the rules of quoting, the term should have the same meaning in all scientific writings belonging to a certain area of knowledge. Apart from this, logic also requires preserving the same meaning of terms in the process of scientific reasoning. Logic sets some of the rules regarding meaning and style in building the scientific text. That is why scientific literature cannot exist without scientific terminology.

Terminology is mandatory for scientific works as a component of style, however, terms may be present not only in scientific works, but also in other kinds of discourses. Thus, for example, terms are mandatory in all texts (oral and written) which are intended for organizing common activities of people. Terms are included in all teams and all texts that have to do with conditioning and appointing teams, and also in documents with an

organizational and managerial character. All measures (including monetary measures) are subject to terminology: objects of manufacturing activity and objects of commerce, omens, prognostications, subjects of fortune-telling and referential activities, as well as all elements of the art of speech accepted in the given culture. [24]

Scientific terminology includes not only terms that name things and activities, but also expresses ideas with the help of terms.

Naming things with scientific terms deals only with so-called scientific facts. The involvement of facts in the turnaround of science presumes their scientific objectification, under which we basically understand including a description and explanation of generally accessible facts in the scientific text.

Scientific literature has a typical way of treating facts and phenomena that is revealing.

Undoubtedly science firmly recognizes as scientific facts everything that was constructed in a technological manner, i.e., all products of human manufacturing. At the same time, in the process of the scientific experiment, science aspires to build new facts of reality, achieved as a result of the experimental activity. However, recognizing these facts as valuable depends on the kind of scientific or theoretical experiment during which the facts were discovered.

Science usually seeks to widely examine facts of reality systematically. The requirements for recognizing a fact as subject to scientific examination are:

a) the fact has either to be capable of being reproduced or inherently repetitive, so that potentially, any author or reader could observe its occurrence in a relatively identical manner, in correspondence to its description in the scientific text. Such are, for example, the facts present in correct experiments or the facts that occur periodically when the conditions concur in nature or in society;

b) the fact has to be generally significant in its uniqueness, and has to allow each author or reader to be convinced of its existence. For example, texts and text phenomena, historical events recorded in documents, collective or successive expert examination of a unique natural phenomenon, etc.

This way, the scientific fact as a (potential or actual) subject, named with a scientific term, has to possess a conventional, general significance, without which the phenomenon cannot be considered a scientific fact.

Science separately examines those cases where scientific facts contravene the existing scientific systems. The facts that contravene the existing systems may be introduced in the cycle of science as facts of reality under the conditions of: a) being observed as repeating regularly; b) being observed by qualified representatives of science; and c) being described in a scientific text.

Dividing the facts of reality into scientific and non-scientific ones presumes the existence of scientific and terminological names for facts that are different from their usual names.

Thus, names of plants, animals, illnesses, anatomic body parts, etc., are represented in scientific terminology by Latin names, which have their equivalents in

everyday vocabulary. An analogue, dual terminology principle is utilized to catalogue constellations, landscape phenomena, geographic objects, minerals, etc.

Science recognizes the interdependence of facts, i.e., scientific laws, which are labeled using the names of their creators, and also have a content description of the law or interdependence. Terms are also given to experimental devices. They usually receive the name of the builder and users, or a name describing the action or the results achieved by those conducting the experiments and using the device, or they receive names that have to do both with the content and the name of scientist who achieved the result.

Scientific terminology has the tendency to name objects with dual names, which indicates that scientific terms, the names of things, are semantically different from the names of those same things when using terms not related to science.

Other objects of terminology in scientific texts are words expressing scientific notions.

The terminological definition of the meaning of a word is given in order for each term to define wide categories of objects. It's known that a word can have numerous meanings, while a term has to be mono-semantic, i.e., has to have a definition which fixes the category of objects within the frames of a certain quality. Under certain conditions, when transitioning from a word to a term only a part of the meaning of the word is included. By virtue of the compulsory presence of a certain condition, the meaning of the term is a *scientific abstraction* describing the subject content of the scientific term as something knowingly hypothetical.

The hypothetical and conceptual content of the term allows it to idealize a case based on incomplete induction, to distinguish a general quality for large categories of facts, to name a characteristic, a quality of an entire category of facts (for example, all products have a cost, all physical bodies have inertia). This is how the characteristic quality of the scientific abstraction is included in the scientific term, and what is general and abstract is divided from that which is separate and concrete. Anything separate is richer than that which is general, and particular qualities of separate things don't always allow general things to fully manifest.

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In order to make the general evident, a scientific analysis is needed. Thus, cost is revealed through price, which in any concrete case doesn't completely correspond to the cost. The law of inertia always feels the counteracting effect of other laws, and is never revealed in bodies in its ideal form. This way, scientific abstraction reflected in scientific terms is not a simple summation of things or facts that have a common quality, i.e., it's not a common classification of objects. Scientific abstraction builds categories of objects by describing their qualities, which, as a rule, are not revealed in concrete facts in pure form.

The difference between scientific abstraction and common classification in the style of scientific texts is made by the presence of the *image of the scientific object*. The object may be given a postulate or premise of a science, and be influenced by the development of knowledge, philosophical ideas, generalization and systematization of scientific observations and logical thinking.

Premises or initial setups of science are not always clearly and logically presented. Their logical clarification often comes after the given field of scientific literature came into being.

From a general philological point of view, a certain literary connection is established between works of scientific literature, which is, above all, represented by paraphrasing and quoting. The tradition of transmitting scientific content stems from this. That is why any work of scientific literature is always included in a certain group of sources and cannot exist outside of these sources. This is how scientific literary tradition is formed, and this is the context in which differentiation between different fields of scientific literature takes place.

Since any printed text, as mentioned above, needs to have original content, there is a general prohibition acting within the literary tradition of scientific texts: meanings already created should not be restated. That is why the author has to abide by the rules of using the scientific apparatus: quoting and paraphrasing the content of previous texts, as well as any links and footnotes, and the introduction of literary data all have to be precise. Abiding by the rules of the scientific apparatus, which exists in the literary tradition of scientific texts, ensures the establishment and development of enduring knowledge.

The *image of the scientific object* is the semantic and stylistic basis of the text as belonging to science. According to the established tradition, science may be either humanistic (social) science or natural science. Humanistic (social) and natural sciences are the main science categories in professional or departmental categorization as used in education.

The existing *image of the scientific object* is consolidated in the form of postulates and links which originate from representations of eternity, material constancy, and the infinity of the physical world, the hypostasis of which are in primordial motion and endless transformation, based on the principle of energetic equivalency.

From the point of view of natural science, any motion of the world, even the most complex, can be reproduced if all the component parts are united in the right order and proportion. The synthesis and analysis of a



thing are reversible in theory, as well as in practice. There are several main laws defining the existence and the interaction of things. Some are the laws of inertia, constancy of composition, energy and matter conservation, etc.

*The image of the object of humanistic (social) science* is not as clearly consolidated. Although in social science texts we may find many things borrowed from the natural science sphere, they have characteristics that are never present in natural science texts.

Humanistic (social) sciences originate from the fundamental inhomogeneity of the world, in which the active principle, connected with humanity and society, opposes everything else which is seen as an inert principle. The merging of the active and the inert principles takes place in reality. Activity is the summation of actions directed towards forming the new reality, and organized by certain rules. History is shaped by this making of the new reality through activity.

In history, all that is subsequent is based on previous events, without which nothing is subsequent. That is why creating a synthesis as an inverted analysis is possible only in theory. Therefore, a copy of the Monomakh's cap is not a relic, and a copy of a painting cannot replace an original.

For the humanistic (social) sciences, the emergence of the new doesn't equal the disappearance of the old. On the contrary, the emergence of something new preserves old things, transforming them. The world preserves the entire growing reserve of the results of its activity. That is why in humanistic scientific literature the world is viewed as constantly preserving the results of its activity while constantly performing new activities. As a result, the world grows, widens and becomes more complex. Time is irreversible. Historical time is revealed in the historical space of human society, and its main characteristic is revealed through the notion of culture.

The word *culture* has many different uses, which have the following attributes:

1. Culture is essential for the life of human society as a whole, not just for some separate groups.
2. Culture is something achieved in the past, but important in the present and for the future.
3. Culture may take shape in any kind of object (material or mental): cars, textiles, adornments, books, art, ideas, etc.
4. Culture doesn't include all objects, but only those a) touched by human activity (natural objects, such as the sun, the stars, the earth, and the mountains are not part of culture), and b) objects touched by human activity, which are unique, or which are

templates among uniformity. To summarize, culture is a socially significant, diverse activity, consolidated by the results of that activity.

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Culture as a summation of activities can be classified depending on the direction of and the nature of activity. Humanistic (social) sciences are differentiated, based on the cultural type and the research methods of these types.

Only historical time and space are significant for culture. It is not permitted to apply the natural science understanding of space and time to humanistic objects. There is no telling where in natural space the cost, the phoneme, the solar symbol, the legal norm, etc., are to be found. Similarly, humanistic objects can be characterized only in relation to their appurtenance to a society and a place in history.

From a humanistic (social) science point of view, anything can have some social significance, which can be determined by looking at the place it occupies in the system of activities and culture. The examination of social significance of things is an exclusive attribute of humanistic science.

We have to note that when the manner of activity is accomplished in a product of the activity, the product itself, like any physical body, has a space and time localization. However, the product of the activity is not necessarily a cultural fact. In that case, when the product of the activity becomes a standard for that activity, then historical time and social space become important.

This way, anything can be examined from two angles: the physical, natural angle or the socially significant angle. The differences between the *images of humanistic (social) objects* and *the natural science objects* can be observed in the following table:

Table 8.

Humanistic (social) sciences	Natural sciences
The world is not homogenous.	The world is homogenous.
The historical and social localization of things is important.	The space and time localization of cultural facts is important.
Practical analysis cannot be turned into a synthesis; cultural facts are not reproducible, they are unique.	Practical analysis can be turned into a synthesis; in principle facts of nature are not unique.
Energy relationships are not important.	Energy relationships are important.

The thing is defined by its social significance.	The thing is defined by its physical essence; cultural and social significance is not of the essence.
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The opposition of humanistic (social) and natural sciences suggests that the specific types of knowledge are in a relationship where they complete each other, and together form a system of unified knowledge. Hence we may think that both knowledge types originate in a common text source.

The word “source” may be understood in two ways: a) as a real philological source, and undoubtedly, the entire tradition of ancient philosophy is a source, b) as a general semantic base from which the images of the science objects emerge, and this can be proven, and has been proven multiple times in different sciences by taking the content of knowledge back to the ancient source.

The image of humanistic and natural science objects is further detailed in each of the sciences according to those facts and research objects which interest the given science. This is how a unitary system of sciences is formed.

No science exists in isolation. Research of world objects always operates by borrowing images from one science to another in some degree. In this way, research results, data and methods, and sometimes the types of reasoning typical for a particular science may be borrowed by another. So, the theory of evolution, which was elaborated as a type of reasoning mainly for biology, was transferred to other sciences, for example, geology, linguistics, etc.

Mathematics is a unique science, which provides a potential source of borrowing by all other sciences. Mathematics is interdisciplinary in the sense that its applications may potentially be used by all sciences.

*Philosophy* is an important type of knowledge. Philosophy studies classification of learnable facts, applications of received knowledge and the nature of the object being studied by science. Philosophy as knowledge methodology helps in setting up the science discipline itself.

One of philosophy’s purposes is the classification of sciences. Philosophy proposes several main features which differentiate humanistic (social) and natural sciences depending on the object of their research:

1. Humanistic sciences study social phenomena whereas natural sciences study natural phenomena;

2. Humanistic sciences serve the role of transforming society and people, and natural sciences serve the role of transforming nature; and

3. Natural sciences study different physical, chemical and other forms of movement. Humanistic (social) sciences study social forms of movement.

Scientific philosophy builds a complete picture of the world relying on scientific data. It studies the paths of knowledge, and more importantly, predicts and directs the development of scientific knowledge and the systematization of facts; in research methods, in research goals, in the world view of researchers, and in scientific criticism. Philosophy expands by building philosophical systems, the value of which is justified by the entire human historical and cognitive practice.

Now we can try and connect the style of scientific literature and the characteristics of oral communication in the sphere of the scientific text.

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As stated above, in the sphere of scientific literature, the author and the reader exchange texts since every reader of scientific literature is also a potential author. This is where scientific texts resemble basic communications in oral discourse and epistles. However, in this case, the text exchange is not direct. Thanks to the text edition each scientific author does not address a concrete reader, rather, he or she addresses an anonymous and mass reader, and thus does not enter into a personal relationship with the reader through the scientific text. This way, on the one hand, there is a text exchange, and on the other, the exchange participants do not communicate with each other directly.

The lack of direct communication between the participants in the text exchange excludes the everyday context of scientific and literary discourse. This lack of casual context supposes that the understanding of the meaning of the text relies only on oral context. If scientific literature did not presume a text exchange, and the text would only move from the author towards the reader, as in the case of imaginative literature, then the reader could have his own understanding of the text, without taking into consideration the entirety and precision of that understanding. But when the reader is also an author, and he responds in kind after reading a scientific text, then accurate understanding is required.

Based on the fact that the readers are anonymous and numerous, and that every reader of a scientific text can potentially be an author, an exception to the rule of accurate understanding is created. That is why all readers-authors can have a “convention” about the uniform understanding

of a scientific text. This “convention” is mainly the result of demands from the reader on the author of the text, since the reader has to reach an adequate understanding of the author’s conception of the text.

The possibility of the text having a “conventional” meaning is based on the fact that the author is also a reader and therefore should know what the consumer demands of the text very well. Any writer of a scientific text is internally led by a special rule of self-control: “If I weren’t the author of this text and instead I received it from someone else and read it, would I understand it?” From here the meaning of “conventionality” requires the author of scientific texts to adhere to this rule: in a scientific presentation do not cross the lines of scientific premises nor the object of its subject. This prohibition against disrupting the *image of the scientific object* creates the possibility of a “convention” with the reader. This agreement is established through defining the meaning of terms. The prohibition against “diverting from the image” presumes the possibility of defining the meaning of terms in a strictly logical way. It is recommended that the reader understand the text within the lines of the *scientific object image* according to the definitions given in the text, and criticize the text from this particular point of view and not any other. These two rules about text formation, understanding and critique by the reader create the exterior form and a method of existence of the “convention” on terminology meaning between the author and reader.

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Further development of the composition rules and understanding of the scientific text is connected to the development of literary exchange and the increase in the number of scientific texts.

## **5.6. THE MAIN SEMANTIC AND STYLISTIC CHARACTERISTICS OF FICTION: THE IMAGE OF THE AUTHOR**

The scientific description of imaginative literature (fiction) is usually made by taking into consideration the stages of its development.

Courses on the history of literature often gather together fictional texts which were set up and developed in printed discourse, and the manuscripts which preceded them, which have entertaining, educational and significant (but not technical) value.

Sometimes printed fiction is separated into high and low (or cheap, popular) literature, which incidentally does not influence or highlight the developmental stages of fiction, which in this case are also determined as based on meaningful, stylistic and compositional attributes present in high literary works.

Divisional (or fractional) biobibliographical<sup>4</sup> fiction text classification is completed by a more general classification according to style, range, literary school, for example, baroque, classic, sentimental, romantic, etc. [42, 46, 47, 127]

Printed fiction as a whole, apart from its internal divisions, correlates with scientific literature and journalism. This correlation is evident through the common style and composition principles, which differentiate all imaginative literary texts from scientific and periodical texts, and push to the forefront the *image of the author* category.

At the same time, we should note that, the summation of all texts: fiction, scientific, and periodical, all influence the behaviour of the author of fiction, and the rules which the author makes for himself with the possible reader in mind.

Within the field of philology, the study of the author's activities when creating a fictional text is done within the framework of the *theory of the image of the author* in fiction. A refined multilevel analysis of this theory was made by V. V. Vinogradov [20, 21, 22, 23, 24].

The *image of the author* himself as an imaginative discourse phenomenon can be discovered by comparing literary fictional texts with texts that preceded them.

In relation to Old Russian literature, N. A. Nekrasov expressed the idea that the Old Russian writer did not aspire to have an individual style, on the contrary, he tried as much as possible to blend the style of his works into canonic style models. To stray from the models by having an unusual style was a sign of insufficient erudition on the author's part.

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D. S. Likhachev showed [66] that in Old Russian literature it was not the genre of the work that determined the choice of expressions, i.e., the choice of "formulae," but rather, the subject about which it was written. It was precisely the subject that was the cue for choosing the necessary formulae and patterns required by literary etiquette. When the discourse talks about the saints, there is a compulsory set of formulae, and it is not relevant whether the work is the life of a saint, a chronicle or a chronograph. In this case, discourse formulae are chosen depending on what is being said about the saint. Similarly, formulae are compulsory when the story is about military events, or tales about soldiers, or chronicles, homilies or hagiographies. Military formulae may be found in a hagiography, hagiography formulae may be found in a military tale, a chronicle or a moral story.

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<sup>4</sup> "biobibliography: a bibliography with biographical notes about the author or authors listed"

V. V. Vinogradov developed a theory about printed fictional style as a whole and of all of its types. “Individual freedom of imaginative creation and poetic imaging reflected not only on literary canons of the middle ages, but also on the poetics of 18th century classicism,” writes V. V. Vinogradov. He observed the gradual change of the literary process itself, starting with the 18th century, when the notions of *style, image of the author, and structure of a literary work* received additional meaning. According to V. V. Vinogradov, this change involves the author’s style becoming more individualized when individual and inimitable works of fiction in classical style were created. That is why the structure of printed fictional works, in his opinion, significantly differs from the structure of any other literary work.

The *image of the author*, as a central semantic and stylistic fictional category is studied by V. V. Vinogradov not only in opposition to historical predecessors of fiction, but also in relation to other types of literature. This opposition is described in the *functional style* theory.

*Functional style* is a summation of methods for the construction of texts of a certain kind of literature. It is expressed in the choice of lexical units, and the creation and choice of syntactic constructions for the needs of a certain functional and thematic content. Functional style represents a general standard of style, which characterizes a type of literature (business style, literary style, everyday conversational style, etc.). Functional styles have numerous differentiations or subdivisions, and each of the narration styles is also a stylistic formation, which approaches a type of standard. [23]

The *image of the author* is the central stylistic characteristic for each fictional piece, and for fiction in general. According to V. V. Vinogradov, the *image of the author* is both a stylistic individual characteristic of a work of fiction and a general characteristic within specific categories of fiction as a separate functional style.

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The *image of the author* is revealed in the individual selection, individual use and non-use of syntactic and lexical units. Besides, lexical and syntactical fields are interpreted more broadly, not just as words and sentences, but also as text fragments, which act as “aesthetic pointers” in an original, internal “dialogue” between the different parts of the text. [21, 22]

V. V. Vinogradov shows how the “aesthetic lines” are correlated when analyzing “The Bronze Horseman” and the image of the author.

“The style of ‘The Bronze Horseman’ is not merely a variety of interactions, juxtapositions, amalgamations, replacement of things previously unconnected and remotely related in meaning, expressive nuances and usage of social and oral spheres, literary genre and stylistic elements of expression, but it is also tightly interwoven and interconnected. And all of this is accompanied by changes in the image of the author. Here is, perhaps, one of the simplest and most demonstrative illustrations. Here is how Evgeni, our young hero, is introduced to the reader. The gloomy image of Petersburg in the autumn is sketched in epic, high-style Slavic Russian syllables:

*November’s chilly breath pervaded  
The city’s streets, as daylight faded<sup>5</sup>.*

*Над омраченным Петроградом  
Дышал ноябрь осенним хладом.*

...But, the high Slavic Russian epic style, with the generalized picture of “chilly Petrograd,” is replaced by a more modest, domestic, habitual style when describing the the river Neva as the city’s restless, albeit powerful attribute.

*Dull waves mouthed malice as they ran  
To break against ornate defenses:  
Nevá was tossing, like a man  
Confined to bed with fevered senses.*

*Плеская шумною волной  
В края своей ограды стройной,  
Нева металась, как больной  
В своей постеле беспокойной.*

It’s a typical style: “waves ran to break,” instead of “waves broke”. *Ornate* and *defenses* are typical characteristics and attributes of Peter’s city... The domestic, habitual tone adopted by the narrative style takes on a casual, colloquial, slightly ironic storytelling manner and it becomes more evident; the syntax is simpler and freed of comparisons and highly “poetic” images:

*Now it was late, and dark; fierce rains  
Beat churlishly on window panes,  
While mournfully the wind lamented.  
Just at this time a young man came  
Back home from seeing friends. His name?  
Yevgeny – let us be contented*

*Уж было поздно и темно;*

<sup>5</sup> A. S. Pushkin, “The Bronze Horseman. A St. Petersburg Story”, translated by John Dewey, <http://www.tyutchev.org.uk/Download/Bronze%20Horseman.pdf> (t.n.)



*Сердито бился дождь в окно,  
И ветер дул, печально воя.  
В то время из гостей домой.  
Пришел Евгений молодой...*

However, by using the word “us,” the author includes himself in the narration, adding literary and onomastic, and later scientific, historical styles of commentary, and thereby breaking the objective simplicity of the story. On the one hand, it transfers the discourse into the atmosphere of literary associations, interconnections and tastes. The new work joins the other previous works written by the author, e.g., “Evgeni Onegin”.

*without preliminary feeler  
let me acquaint you on the nail  
with this the hero of my tale:  
Onegin, my good friend, was littered  
and bred upon the Neva's brink<sup>6</sup>*

*Мы будем нашего героя  
Звать этим именем. Оно  
Звучит приятно; с ним давно  
Мое перо к тому же дружно.*

On the other hand, the ironic attitude the author has for the social and historical genesis of his chosen hero is expressed in such bookish and rhetorical formulae, which  
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complicate and deepen the perspective of imagination, that we perceive the meaning of the initial story differently, i.e., as “sad,” although it also could have been perceived by the reader as simple or guileless.

*His surname we don't need to mention:  
In ancient times it may have been  
A shining object of devotion  
And eulogized by Karamzin  
In native annals – but what notion  
Do people have of it today?<sup>7</sup>*

*Прозванья нам его не нужно,  
Хотя в минувши времена  
Оно, быть может, и блистало  
И под пером Карамзина*

<sup>6</sup> A. S. Pushkin, “Evgeni Onegin”, translated by Charles H. Johnston,  
[http://lib.ru/LITRA/PUSHKIN/ENGLISH/onegin\\_j.txt](http://lib.ru/LITRA/PUSHKIN/ENGLISH/onegin_j.txt) (t.n.)

<sup>7</sup> Quote from A. S. Pushkin, “The Bronze Horseman”, translated by John Dewey. (t.n.)

*В родных преданьях прозвучало;  
Но ныне светом и молвой  
Оно забыто.*

Naturally, a return to the “previous” or “initial” style of direct habitual storytelling in its guileless form is now impossible. While keeping some of the nuances of the initial style, especially in its intonation and forms of syntax, and frequent bursts or splashes of different types of the wider “author” epic composition and stylistic plan occur:

*Our hero earns his honest pay  
As clerk, lives somewhere as a boarder,  
Shuns those ordained to rule and order,  
Gives his dead ancestors no thought  
And sets the vanished past at naught.<sup>8</sup>*

*Наш герой  
Живёт в Коломне; где-то служит,  
Дичится знатных и не тужит  
Ни о почюющей родне,  
Ни о забытой старине.*

In the following verses, which draw conclusions, an attempt is made to merge the casual, everyday, colloquial, storytelling styles with the narrative style of the interpretive “author”:

*Yevgeny came home and, undressing  
Got into bed.  
He tossed and turned,  
But could not sleep, for in him burned  
All those concerns he found most pressing<sup>9</sup>. [21, pp.163-165]*

*Итак, домой пришед, Евгений  
Стряхнул шинель, разделся, лёг.  
Но долго он заснуть не мог  
В волненье разных размышлений.*

Therefore, the sequential combination of: a) “high epic style”, b) style, containing “modest commonplace, everyday images”, c) casual, colloquial slightly ironic” style, d) authorial narrative style, with the influence of literary allusion, e) ironic authorial style in connection with the hero’s social genesis, deepening the depicted perspective, and f) allusions create the compositional style of the author’s designs. All of these, according to V. V. Vinogradov, illustrate the creation of an image of the author with multiple planes

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<sup>8</sup> ibidem.

<sup>9</sup> ibidem.

and multiple facets, like a changing series of actors' "masks"; this exchange of different authorial personae, which tell the story and seem to be in a dialogue with each other, defines A. S. Pushkin's originality of style and composition of the *image of the author*.

The *image of the author* is offered to the text researcher as a type of narration chosen by the author. As a result of this choice the reader has an illusory representation about the writer as a person with particular, recognizable thought processes.

The image of the author historically originates in the image of the orator (rhetorician), and which was introduced by rhetoric.

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According to V. V. Vinogradov, oral arguments in courts of law, which are part of rhetoric, are close to literary forms. It's possible to notice something close to the image of the author in them, something that compositions and the oral style of argument have in common.

Examining examples of S. A. Andreevsky's oral arguments, V. V. Vinogradov introduces this selection with the words of S. A. Andreevsky himself, "in complex trials with insidious and tempting evidence, where only an artist is able to find the truth", and "legal defense... is not a scientific specialty, it's an art (separate and independent)." [21, p.135]

V. V. Vinogradov demonstrates that S. A. Andreevsky's style offers the image of an orator who impersonates psychological portraits, which seemingly hide the truth using methods of artistic expression.

Unlike S. A. Andreevsky's style, F. N. Plevako's arguments are "short, sharp, and stylized as a simple unforced conversation... The introduction of familiar, already colloquial Church Slavic words in the general "storytelling" and casual conversational tone, gives the discourse a moral nuance. And this second level of F. N. Plevako's discourse shows clearly when events are interpreted in a religious and moral sense." [21, pp. 138-140]

Speaking about N. P. Karabchevsky's argument in the O. Palem case<sup>10</sup>, V.V. Vinogradov remarks that the discourse "actually seemed to be frozen in the position of 'searching for truth out loud'." [21, p. 145]

Based on books about rhetoric, V. V. Vinogradov concludes: "We are talking about a collective orator 'stage mask,' which is, of course, primarily made with the help of discourse forms and motor expression." But this mask is not unique: there are different types of functional personalities during the given period of time, "the preacher," "the defender," "the accuser," "the political leader," etc.

The orator's discourse is imaginative as a result of considering the *symbol* as being the main component of the literary imaginative text. According to A. A. Potebnya, the *symbol* is different from other "signs" by virtue of having multiple meanings. From this point of view, one of the traditional tasks of criticism, e.g., "revealing the meaning of

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<sup>10</sup> 1894 murder trial. Karabchevsky was the defense attorney. (t.n.)

the imaginative work,” is impossible to perform if the critic understands it as an objective system with ideological content that was given once and for all. “His task, writes V. V. Vinogradov, is not to cover the meaning of the work, instead it is to fill it with meaning which corresponds to the spirit and requirements of contemporaneity... The content of fiction is not unique, it’s polysemic to such a degree, that we can talk about multiple contents, which alternate with one another in the process of the work’s existence... Probably the first ever reader interpreted “the poet’s conception” in his own way to the poet’s great indignation, and the following generations of readers have in turn rearranged the thoughts and norms that glimmered in the historically given work to fit their own interpretation.” [21, p. 7]

The *image of the author* is the central *symbol* of fiction, and due to its polysemy is understood by different readers in a different way and consequently ensures a wide audience in the history of the text’s existence. From here, the *image of the author* is a consequence of the author’s relation with the *reader’s image*.

V. V. Vinogradov equates the creation of the *image of the author* with a kind of “playacting”. He considers that the so-called literariness, especially noticeable in mediocre writers, has an analogue in stage acting. The typical features of literary and stylistic “poses” depend on the group’s social literary tastes. “In manifestos and writer practice, every literary school usually gathers around a new understanding of the structure of the image of the author in a work. And different literary schools and different eras will promote different, non-identical attributes of the author’s personality as being more important.” [21, p.216]

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Separating the *image of the author* from the author himself, V. V. Vinogradov refers to L. N. Tolstoy’s testimony:

“People who aren’t very sensitive about art often think that each work of fiction forms one whole, because the same characters play in it, everything is based on the same plot, or the life of a single person is described. This is unfair. Only a superficial observer will think this way: the cement, which connects any work of fiction as a whole and thus creates the illusion of a life reflection, it’s not the unity of characters and situations, it’s the unity of the original moral attitude of the author towards the subject. In essence, when we read or when we contemplate a work of fiction from a new author, the main question in our soul is always this: “Well, what kind of a person are you? What makes you different from other people I know, and what can you tell me that’s new about our life?” No matter whom the artist created: saints, robbers, tsars, lackeys, we search for and only see the soul of the artist himself.” [21, p. 181]

So, the *image of the author* is the central category which differentiates one work from another, one creative method from another. In

forming the image of the author the most important thing is the selection of the material upon which the artistic conception is based.

According to the *theory of the image of the author*, as stated by V.V. Vinogradov, the individualization of an author's style is the specific characteristic of fiction which makes it different from other types of text:

1) the central category of the individualization of style in a work of fiction is the *image of the author*, i.e., the center of the work of fiction which expresses the author's attitude towards the events in the text and the text's ideas, and which is shown in the work's compositional structure in the choice of language methods in accordance with the aesthetic canons of fiction;

2) the *image of the author* as a central category of individual style is constructed in contrast with the general style of ancient manuscript literature and the functional styles which inherited the place of objective styles of handwritten literature in the discourse system;

3) constructing the *image of the author* as primary motivation of the fictional text is connected with the author's attitude towards the reader throughout the text. The reader is interested in the *image of the author* alongside the text's subject and idea content. In the process of understanding the text, it's important for the reader to compare the two aspects of the content: the modal one, connected with the image of the author, and the subject-related or ideological one connected with the description of the situation;

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4) the *image of the author*, as shown in the examples of judicial eloquence and in the differences between literary schools, is a form of social type of thinking, which becomes apparent in the imaginative description of a subject, and evident in the creation of new means and the selection of existing literary and linguistic methods;

5) the *image of the author*, created as a category of imaginative discourse, represents a symbolic, i.e., polysemic structure, which allows a wide range of individual interpretations, which allow the text to be interesting for different categories of readers at different times, which at least partially explains the existence and the literary usage of these texts;

6) the *image of the author* as a stylistic, semantic construction, is created intentionally by the author like the actor's role in theater; the education needed for creating the image of the author takes place in the existing channel of authorial tradition. The tradition is expressed in the

author's private declarations about the writer's mastery, the manifests of the literary school, and is consolidated indirectly in literary criticism;

7) in line with tradition any *image of the author* is built on: a) the aesthetic alienation of the author's personality from the *image of the author*, b) the text development in accordance with the laws of aesthetics, c) the removal of direct "frontal" didacticism and the compliance of the storyteller, who more or less objectively tells the story as something that created a "precedent", as if they exist in reality, and the reader could become familiar with them, if he wishes, and d) the knowledge that the aforementioned "precedents" are imaginary, and the reader is aware of that.

The conclusions enumerated above by V. V. Vinogradov and his theoretical standing are understood in general philology as rules of linguistic discourse in the creation of a fictional text.

The reader becomes connected with the author through the content of the work. This makes us study discourse relationships between the author and the reader on two levels: on the one hand, the connection at the level of text, forces us to consider the relationship between the author and the reader as being similar to the relationship between the speaker and the listener in oral discourse, however, on the other hand, there is no possibility of understanding the content through the action of the subject. Thus the content becomes fiction, a work of the imagination.

Artistic discourse, i.e., the aesthetic representation of reality, is expressed in the fact that discourse has to be constructed as if it addressed the reality of the subject, although in reality, it cannot directly address it.

The reader, being a participant in this "aesthetic game," learns from given examples. In this "game" the reader directly or indirectly chooses his  
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manner of possible behaviour, which corresponds to his interests and value system.

The similarity of communication between imaginative printed discourse and oral speech and epistles requires the author to stand before the reader as a carrier of individual discourse who speaks as an individual. What is required of the author is the creation of an individual style with its central category, the *image of the author*, which for each reader creates the possibility of picturing the image of a certain individual conversation partner. Thus, a literary, imaginative text embodies the rule: a text cannot be fiction without the *image of the author*.

At the same time, the reproduction of fictional texts presumes the existence of an indefinite number of persons who seemingly "listen" to the

text in a “private conversation”. Since understanding depends on each reader, his capacity to interpret discourse, and his desire to comprehend the text depends on the “aesthetic game” contained in a text, the *image of the author* is created as a *symbol*, i.e., as a polysemantic construction, which is not prone to monosemantic interpretations. Another rule is thus explained: the *image of the author* cannot be constructed without multiple aspects of its semantics.

The consequence of these two rules is that the *image of the author* is, on the one hand individual, and on the other, has multiple aspects. These two requirements differentiate the *image of the author* from the *literary persona of the author*, which in turn can be juxtaposed to each other. Thus, the *image of the author* is presented in the fictional text, and the *literary persona of the author* is the summation of his or her written, literary, and verbal texts with their typical content and relationship to him or her.

The relationships between the *literary persona of the author* and the *image of the author* in a work of fiction are similar to those between the actor and his or her part in a play. These are “transformations” from the particular into the general, into a “symbol,” from multi-semantic into individual, from a single person into a generalization. This explains the use of notions such as “playacting,” the author “actor’s mask,” etc., in the *theory of the image of the author*. The necessity to “transform” is connected to the requirement of reconciling two rules: the prohibition of the absence of the *image of the author*, and the prohibition of a lack of symbolism, and lack of polysemanticism of the image of the author.

This way the “transformation” of the *literary persona of the author* and the *image of the author* is a dual process: a) it presents the content of ideas and subjects, and b) it shapes the relationship between the *image of the author* and the content of ideas and subjects.

The presentation of the content of ideas and subjects is connected with the fact that the reader, demanding a re-creation of reality with artistic means from the text of the author, takes part in an “aesthetic game”, and in  
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the process, the reader is educated. Shaping the relationships of the author through the *image of the author* with the content of ideas and subjects, connects the fictional text to the general rule of discourse comprehension, which is to differentiate the content and subject of the text from the intentions of its creator. That is why the reader has an ambivalent relation with the text: on the one hand, he searches in the text for didactics, homilies, and entertainment, and, on the other hand, like a “game” partner,

he examines the ideas of the text and its connection with the image of the author as a referee, and evaluates the author's work in creating the text. The combination of these three requirements is reconciled by the author by describing a concrete case, one that reflects issues important to society and comments on them from the *image of the author* perspective. As a result, the reader perceives some (not his own) type of personal relation with the narrated events through the *image of the author*.

## 5.7. THE ISSUE OF LITERATURE IN MAGAZINES

The history and theory of literature in magazines is a subject rarely studied, and only introductory comments are offered about it [42].

Magazine literature is encouraged by the growth of mass texts of fictional and scientific literature. Depending on the orientation of the text, magazine literature can be divided into *scientific* and *periodical* literature.

Scientific literature is presented in editions of scientific periodicals. The goal of these editions is to cast light on the most current scientific problems. Since writers of science as a rule are authors themselves, and the creation of a scientific text requires knowledge of the sources, scientific literature, according to science studies data, begins as an edition of bibliographical and reference collection. Further publishing of scientific articles adds to that.

Therefore, we have to note that works previously attributed to scientific prose are divided into two branches: one branch contains works about the objects of science, and the other contains writings about scientific works. This division joins different genres of scientific texts.

Articles in scientific magazines not only have to be a representation of the newest research, but also have to meet two other demands: to be representative from the point of view of current methods of research; and consolidate data about the problem in question.

This is usually the main difference between periodical and non-periodical scientific texts.

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The scientific magazine system is organized on a thematic principle. Each magazine has the goal of publishing materials from a certain circle of scientific subjects. The appearance of new magazines may be a sign of scientific development or the appearance of new science disciplines.



The content of each issue of the magazine is built in such way that it does not allow the repeated publication of articles which were previously printed in the magazine. Only new articles may be published. It follows that the consequential study of the published magazine articles may offer a picture of the development of scientific knowledge. This picture, from the point of view of knowledge, is not complete, but its virtue consists in the fact that the publication's history makes it possible to follow the history of the development of that knowledge. Following the history of a scientific magazine makes it easy to study the relationship between texts and their authors, which is important for the study of science.

It follows that the literature of scientific magazines is a medium of science organization, on account of which communication between authors and readers of scientific texts is organized, and it is also a summation of scientific facts, and a separation of more important scientific texts from less important texts. Scientific journalism follows the development of various branches of knowledge and makes it possible for the scientific reader to orient himself, firstly, in literature, and secondly, as much as possible, in contemporary and current scientific issues, thereby participating in managing the development of science.

Constructing a scientific text for a magazine is determined by three important interdiction:

- 1) it's not advisable to publish materials that thematically fall outside the program frame of the given magazine;
- 2) it's forbidden to publish the same article more than once in the same magazine; and
- 3) it's forbidden to deliberately publish thoughts and information which are outdated from a scientific development point of view more than once.

Before long, scientific journalism will cover all scientific fields and all of the authors of scientific works who are already represented, one way or another in scientific magazine articles. The selection of magazines regularly read by the scientist may be a sign of his or her scientific specialization. In this way, scientific magazines 'tend to' group scientific readers according to their interests. However, the groups are not formal and are not firmly delineated, since not all scientists follow the same magazines.

Scientific journalism contains several trends and has a differentiated genre system.

The first necessary and pivotal trend is informing the scientific reader about scientific achievements. This trend is represented by bibliographies,

annotations (glossaries), critical reviews, overview articles and, lastly, publication of scientific works, published in the magazine for the sake of a  
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faster and wider notification of results achieved by the author of the article.

Another important trend is *scientific criticism*. Scientific criticism is represented in one way or another in all enumerated genres, but is especially prominent in reviews and overviews. The significance of scientific criticism lies in the printed exchange of opinions between researchers of the same discipline of science, or a closely related one.

Scientific criticism as a trend in scientific journalism is an important part of science since it helps support the integrity of the system of scientific terminology, and also preserves the oneness of scientific premises and the image of the subject of science. The reduction of scientific criticism usually causes disturbances in the system of scientific terminology and in the unity of the science discipline.

The third trend in scientific journalism is *popularizing* scientific achievements and scientific texts themselves. This trend is necessarily represented in scientific journalism. It can create its own branch of magazine publications and lead to the creation of special scientific magazines which are published with the goal of popularization. The development of annotations and essays is typical for this trend. The main goal of popular magazines is to bring the results of scientific research closer to a non-specialist reader and their eventual use in practice.

The entire system of scientific journalism is juxtaposed with non-scientific literature, or periodicals (publicist literature). *Publicism* serves readers' interests and first of all, addresses the mass of readers of non-scientific fiction. Non-scientific literature represents a less ordered category and it would be, in essence, hard to survey by the reader, if it were not for publicism as a method of orientation of the reader's interest.

Publicism begins with newspaper publications and public magazines, in which information important for the public is multiplied in print. Thereafter, publicism takes more specialized forms. Publicism can extend far beyond the borders of the described subjects, and it can also describe a series of other aspects of practical life: social relationships, politics, philosophy, technological achievements, economic life, and non-verbal art. That is why publicism has a much wider scope than simple comments or text analysis.

Every periodical publication is different from another in the way its content is organized. The subscribers of the publication are the main

readers of the publication, and thus the group of readers are connected with the text. This gathering of people in a group, formed on the basis of their uniform preference for certain periodical texts or a particular text, reflects their common interests.

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The backbone of publicism, as a method of managing information about the state and the development of non-scientific literature for a wider reader audience, is the extremely close connection with the audience. The relationship of the reader to publicism, as in other cases, is built on the principle of freedom of text choice: the reader has the right to read or not to read a certain periodical. But the characteristic way of building periodical texts limits the reader's choice.

First of all, the *periodical text*, is not reproduced as a whole, and secondly, is represented only in periodical publications. Consequently, the reader has a choice: 1) read or not read periodical texts in general; and 2) if reading is chosen, deciding what to read.

Two things influence the reader's choice: a) the necessity to generally be informed on current events; and b) the partiality for an organization or author, dictated by a similarity in interests.

Since there are a relatively small number of periodical publications to choose from, the readers are theoretically divided into groups, as many as the combination of publications the reader can receive. In reality, the readers' choice is limited to several combinations of magazines and newspapers.

The creation of a periodical text can in turn be subject to certain rules. The publicist has to present his or her thoughts as if convictions of a larger group of persons are presented. The publicist, like an orator, has to perform in the name of social interest. The publicist has to have the conviction of the magazine's or the newspaper's ideas, and has to be capable of expressing these ideas as if they are his personal ideas.

The part of publicism which discusses fictional literary texts has an especially important place. This part carries the name of literary criticism. *Literary criticism* is not only the publication of reviews and bibliographies of literary works, but is a considerably wider concept. Literary criticism includes explanations about the relationships between the evolution of fiction, the content of fictional works, their aesthetic, formal and ideological value. Following the goal of forming relationships with literary works and

the entire evolution of literature, literary criticism uses all of the methods of publicism.

The wide range of content within literary criticism can be explained by looking at fiction itself, at its relationship with the reader which is characterized by the lack of an exchange of printed text between the authors of fiction and their readers.

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There are many different methods to acquaint the reader with fiction:

- a) the reader is acquainted with the original work;
- b) the reader is acquainted only with the description given in a magazine; or
- c) the reader is acquainted with a magazine review, and the original;

Depending on the method of acquaintance with the work of fiction, the reader's attitude to the text is different.

In the case of the reader being familiar only with the work of fiction, he or she has only a relationship with the content of the text.

In the case of the reader being familiar only with the magazine description, he or she has some partial relationship with the author of the text, since fiction cannot be paraphrased, and only features like author style and plot can be described.

When the reader is familiar with both the original and the magazine description, he or she can compare both types of relationships with the text and evaluate the artistic quality of the text.

The artistic quality of the text within the parameters of literary criticism is understood to be the aesthetic text perfection, in relation to the author's individualization. In this case the general non-differentiated aesthetic idea expressed in the work, can become, and does become, a type of psychological reader behaviour, i.e., what is called *ideal*.

Shaping psychological reader behaviour types (i.e., "shaping ideals") doesn't necessarily require the adoption of the author's aesthetics. A type of psychological behaviour can also be shaped by starting from the author's aesthetic, which can often combine features of different author aesthetic views.

Based on the examination of a work of fiction in a magazine text, the reader creates his or her own picture about the artistic form of the text and forms an ideal, a type of internal psychological behaviour. It's important to stress that the reader doesn't respond immediately after reading a work of fiction by forming a system of notions based on this work, like in scientific literature; rather, he or she responds to fiction spiritually, by forming an individual model of behaviour, creating an ideal. No external manifestations can direct the relationship between the work of fiction and the reader. Naturally, the reader may not respond by creating an ideal after receiving the text, i.e., he or she may remain indifferent.

There are direct and indirect forms of urging the reader to start a spiritual activity when reading a text. The emotional force of the text is a direct impetus. Indirect forms, besides magazine literature, include

methods of influencing public opinion, which contain an attitude towards the given work of fiction.

Thus, for example, a certain variety of gossip appears, one that praises or negates the artistic qualities of the text, and evaluates works of fiction. Writers for whom reading literature is a professional activity, engage in professional correspondence, where they comment on literature; the subject of such correspondence is usually

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personal evaluations of literary works. The correspondence serves in elaborating aesthetic ideals, and forms literary schools.

Knowledge of fiction is a separate school subject and is included in school education programs. One of the goals of the subject is to teach how to independently form literary and aesthetic ideals.

In this system of forming ideals, periodical magazine literature has a special role.

Magazine literature deals with interpreting artistic works from aesthetic, ideological and social points of view. Literary criticism comprises the sum of problems of the complex process of artistic text perception by the mass reader and it generalizes it.

As a result of this, periodical magazine literature generates an opinion towards the style of some works. Through judgment or condemnation of the style of some works, basing the choices on style preference, publicism disseminates style categories from aesthetic categories of fiction into wider spheres of style. These spheres of style don't refer only to works of art (painting, music, theater, architecture, etc.), but also to lifestyle and activities. Publicism translates aesthetic style categories into lifestyle, treats style as a method of combining thought with action in a way that is specific for the given period of time and society. Publicism is efficient precisely in affirming and disseminating a certain "spirit of times" or lifestyle. In an era of printed literature development, the general style formation gradually transitions towards literature as the main source of style formation, above all under the influence of magazine periodical literature.

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