

**CONTIGUITY OF THE RESEARCH WORKS  
OF  
ROMAN JAKOBSON  
AND  
YURY ROZHDESTVENSKY  
IN TERMS OF METHOD AND MATERIAL**

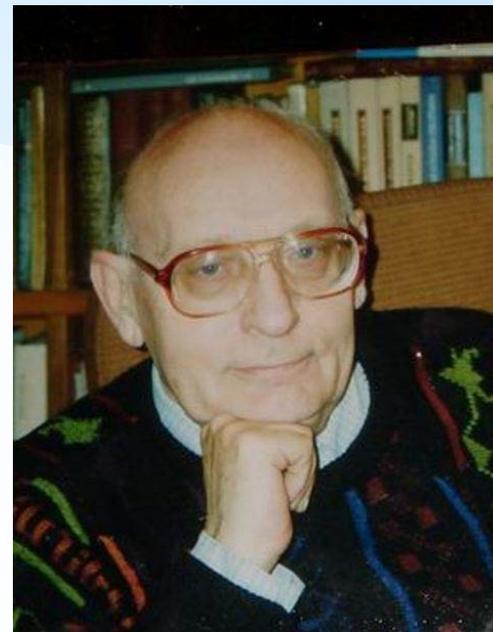
**Presentation at the 'Russian Evolution: Russian Reflections' conference on the work of Yuri Rozhdestvensky: his Contribution to Linguistics, Rhetoric, Communication Theory, Semiotics, Poetics and Narratology**

**21<sup>st</sup> October 21017 University of London**

\* ↑  
**S  
T  
R  
U  
C  
T  
U  
R  
A  
L**  
**T  
Y  
P  
O  
L  
O  
G  
Y**



**R.O. Jacobson**



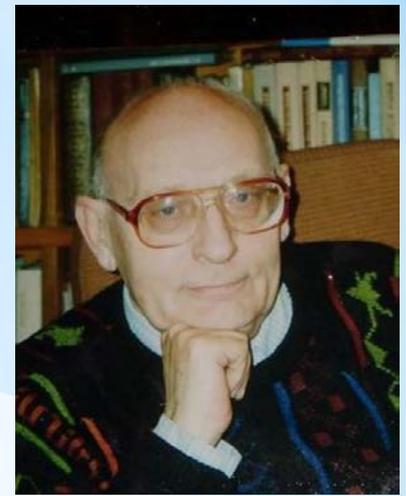
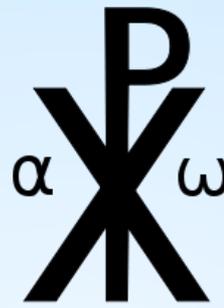
**Yu.V.  
Rozhdestvensky**

**RUSSIAN HISTORY**

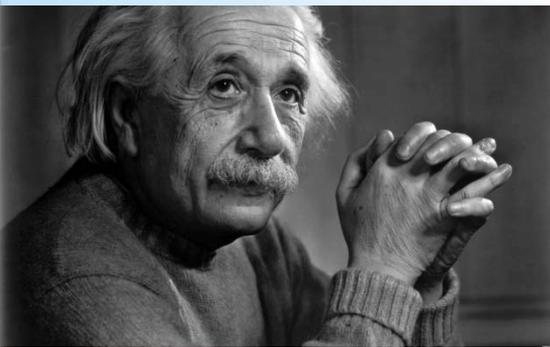




1938



The name *Rozhdestvensky* ←  
the Russian word *Rozhdestvo*  
= English *Nativity*:  
*Nativity of the Most Holy  
Mother of God (September 21)*



“:The distinction between the past, present and future  
is only a stubbornly persistent illusion”



*I testify to everyone who hears the words of the prophecy of this book; if anyone adds to them, God will add to him the plagues which are written in this book;<sup>19</sup> and if anyone takes away from the words of the book of this prophecy, God will take away his part from the tree of life and from the holy city, which are written in this book.*

**Revelation 22:18-19**

**\*Wilhelm von Humboldt;  
1767 —1835**

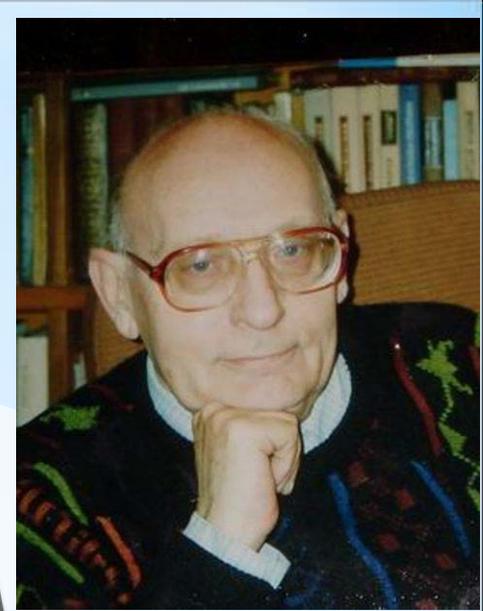
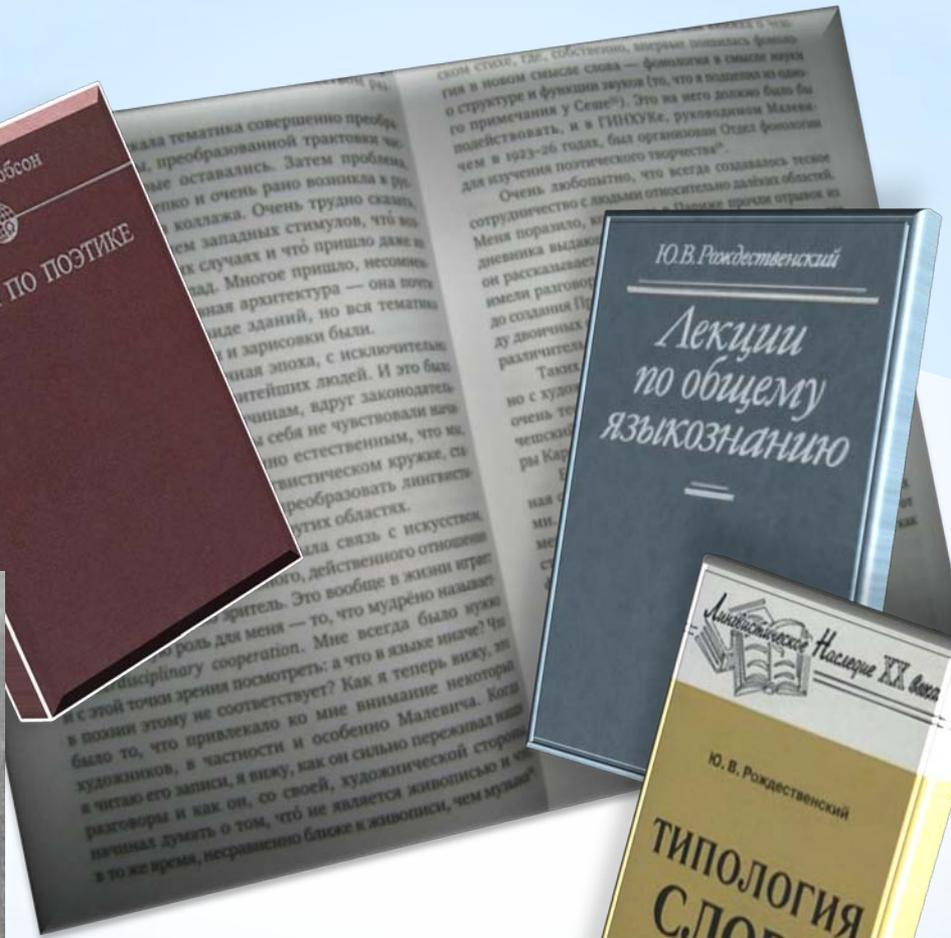
**The works  
on substantial  
composition of the word  
(without considering  
the semantics)**



# \* Ferdinand de Saussure (1857 – 1913)

The importance  
of semantics  
in any linguistic  
analysis





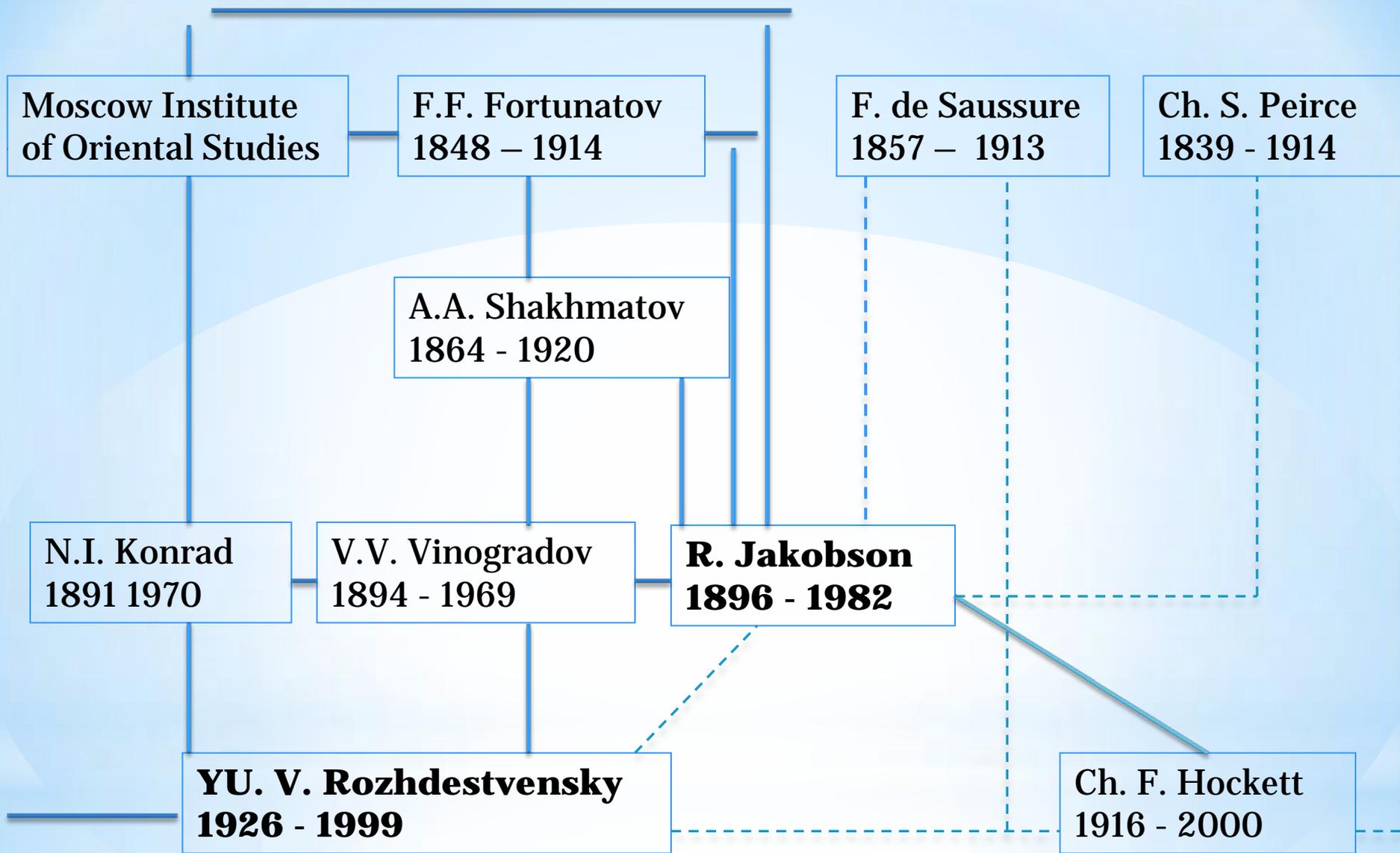
1926 - 1999



Courtesy Image

1896 - 1982

**The context juxtaposition**



Moscow Institute  
of Oriental Studies

F.F. Fortunatov  
1848 – 1914

F. de Saussure  
1857 – 1913

Ch. S. Peirce  
1839 - 1914

A.A. Shakhmatov  
1864 - 1920

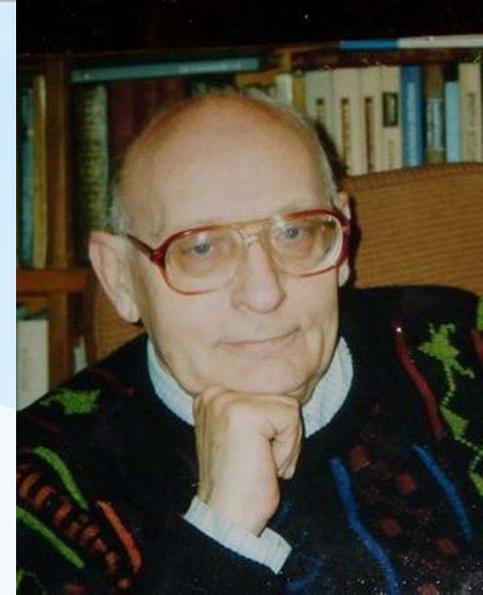
N.I. Konrad  
1891 1970

V.V. Vinogradov  
1894 - 1969

**R. Jakobson**  
**1896 - 1982**

**YU. V. Rozhdestvensky**  
**1926 - 1999**

Ch. F. Hockett  
1916 - 2000



## Folklore

is a key to historical system  
of verbal and cognitive communications

and simultaneously –

the key to the explanation  
of the modern discourse



Moscow Institute  
of Oriental Studies

***Fortunatov***  
***1848 – 1914***

F. de Saussure  
1857 – 1913

Ch. S. Peirce  
1839 - 1914

A.A. Shakhmatov  
1864 - 1920

N.I. Konrad  
1891 1970

V.V. Vinogradov  
1894 - 1969

**R. Jakobson**  
**1896 - 1982**

**YU. V. Rozhdestvensky**  
**1926 - 1999**

Ch. F. Hockett  
1916 - 2000

Full Member of the Russian Academy  
of Sciences (1902),

Full Member of the Finno-Ugric Society, Helsingfors  
(1911),

Doctor Honoris Causa of Norwegian University,  
Christiania (1911);

Specialist in General and Indo-European Linguistics,

graduated from Moscow University,  
did fieldwork in Germany at Curtius's and Leskin's  
laboratories and in France at Breal's laboratory;

Head of the Department of Comparative Linguistics;

Founder of the Moscow Formal School of Linguistics.



**F.F. Fortunatov  
(1848 – 1914)**



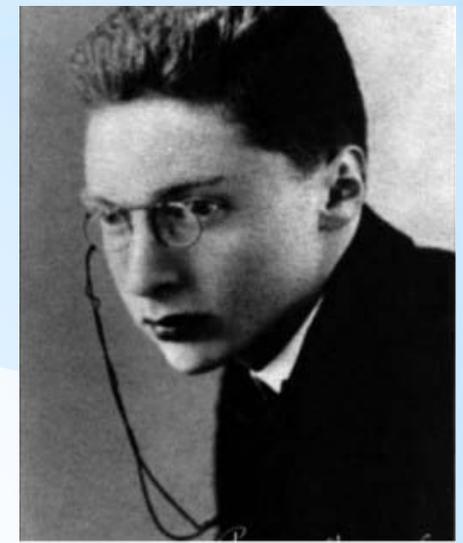
**L. Hjelmslev**  
1899 – 1965

The pathos  
of the research school  
(founded by  
Fortunatov)  
“is in the protest  
against  
interference grammar  
with psychology and  
logics”.

# Moscow Linguistic Circle (1915 – 1924)



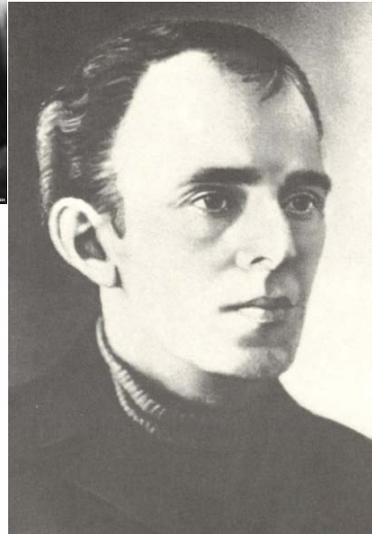
V. Mayakovsky



The first chairman  
of Moscow Circle  
(1915 – 1919)



B. Pasternak



O. Mandelstam

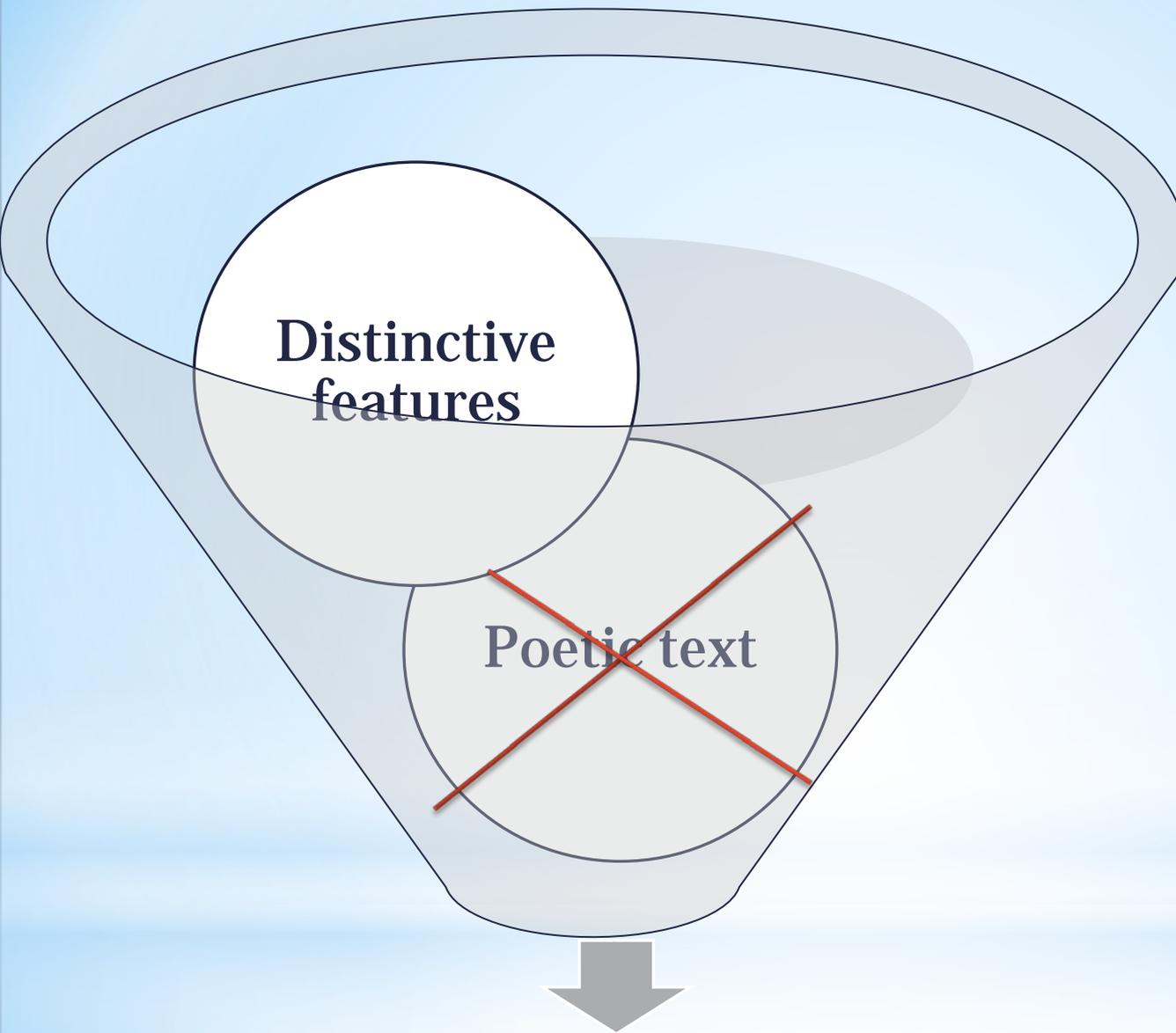


N. Aseev

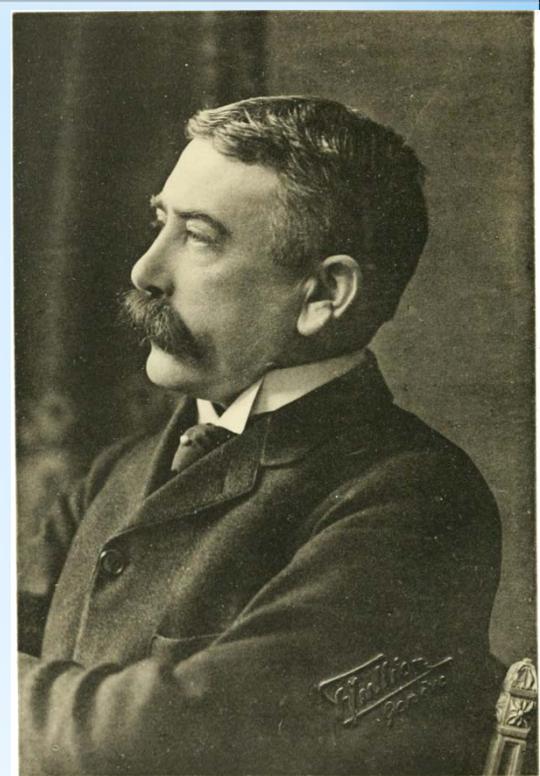
**Meter**

**Alternation**

**Grammatical  
relations**



**Material of research**



“language  
is the form,  
not substance”

# The English typical features:

when IN /      disGRACE /      with FOR- /      -tune AND /      men's EYES  
i ALL      /      a LONE      /      beWEEP /      my OUT-      /      -cast STATE

da DUM /      da DUM      /      da DUM      /      da DUM      /      da DUM  
da DUM /      da DUM      /      da DUM      /      da DUM      /      da DUM

When in disgrace with Fortune and men's eyes,  
I all alone bewep my outcast state,..

Sonnet 29  
by William Shakespeare

# The Russian typical features:

The Latin VOGUE toDAY is WANing,  
And YET I'll SAY on his beHALF,  
He HAD suffIcient LAtin TRAINing  
To gloss a COMMon epiGRAPH,..

Eugene Onegin  
by Alexander Pushkin  
Translated from Russian  
into English  
by JAMES E. FALEN

da DUM/ da DUM/ da DUM/ da DUM/ da

da DUM/ da DUM/ da DUM/ da DUM/

da DUM/ da DUM/ da DUM/ da DUM/ da

da da / da DUM/ da da / da DUM/

# The English iambus

**The  
grammatical  
level**

**The  
phonological  
level**

# The Russian iambus

**The  
phonological  
level**

**The  
grammatical  
level**

# **Language as a part of culture**

```
graph TD; A[Language as a part of culture] --> B[Linguistic system: dictionaries and grammars]; A --> C[Creation of texts];
```

**Linguistic system:  
dictionaries and  
grammars**

**Creation of texts**

# Language as a part of culture

```
graph TD; A[Language as a part of culture] --> B[Linguistic system: dictionaries and grammars]; A --> C[Creation of texts]; B --> D[Popular-colloquial element]; B --> E[Heterogeneous texts]; E --> F[Oral speech connected with these texts];
```

Linguistic system:  
dictionaries and  
grammars

Creation of texts

Popular-  
colloquial  
element

Heterogeneous texts

Oral speech  
connected  
with these texts

# Language as a part of culture

```
graph TD; A[Language as a part of culture] --> B[Linguistic system: dictionaries and grammars]; A --> C[Creation of texts]; B --> D[Popular-colloquial element]; B --> E[Heterogeneous texts]; E --> F[Oral speech connected with these texts]; C --> G[Esthetics of text]; C --> H[Individuality of an author];
```

Linguistic system:  
dictionaries and  
grammars

Creation of texts

Popular-  
colloquial  
element

Heterogeneous texts

Oral speech  
connected  
with these texts

Esthetics  
of text

Individuality  
of an author

# The goals and objectives of typological investigation

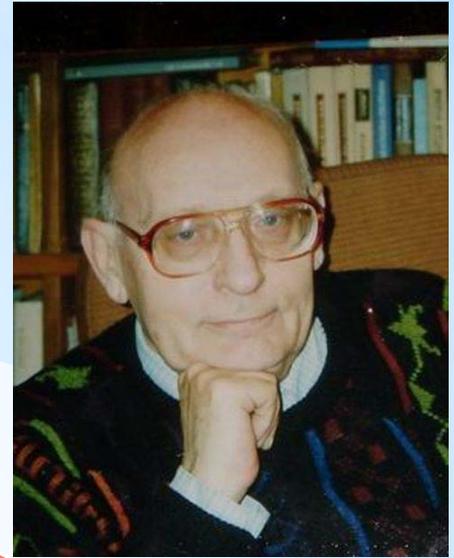
which groups of elements in subsystems and systems are possible and which are not

which combinations of subsystems in systems are possible and which are not

which systems are possible and which are not



Courtesy Image



**Semantic  
feature**

**Phonology**

**Creation  
of texts**

**Poetics**

**System  
of texts**

**Material  
feature**

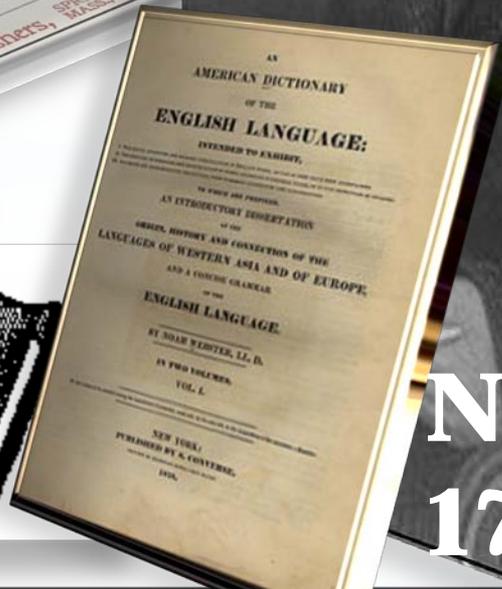
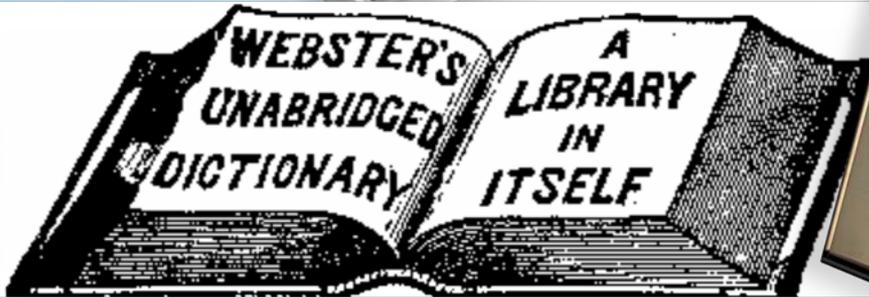
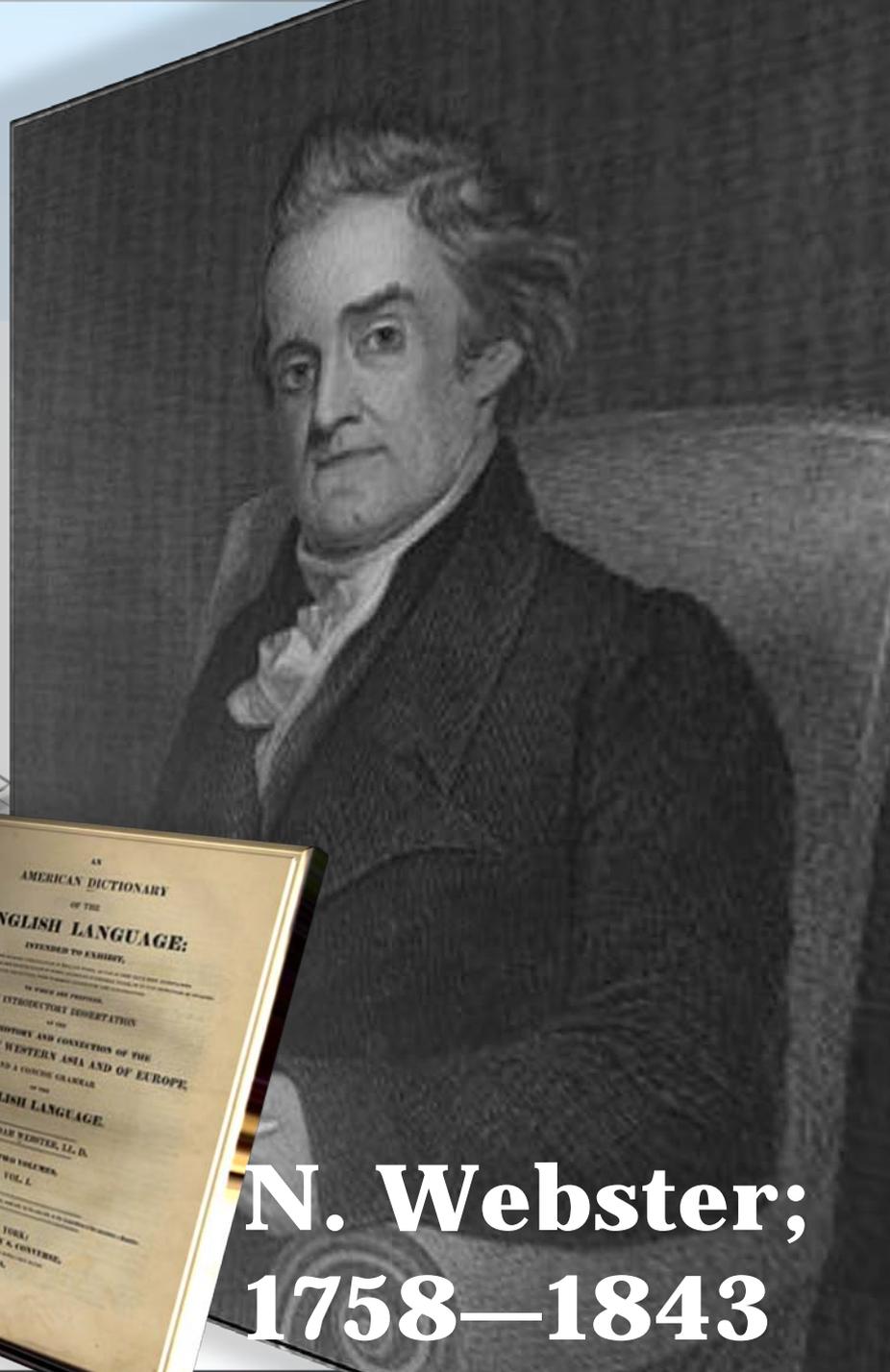
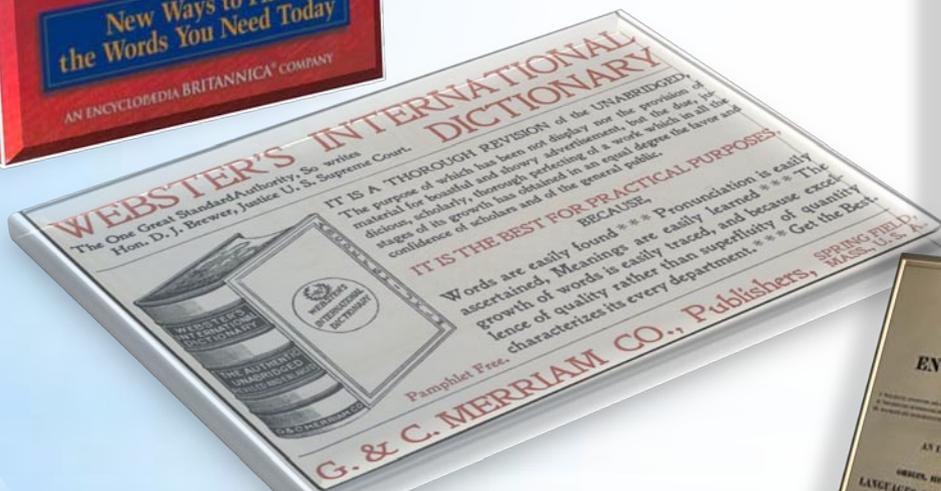
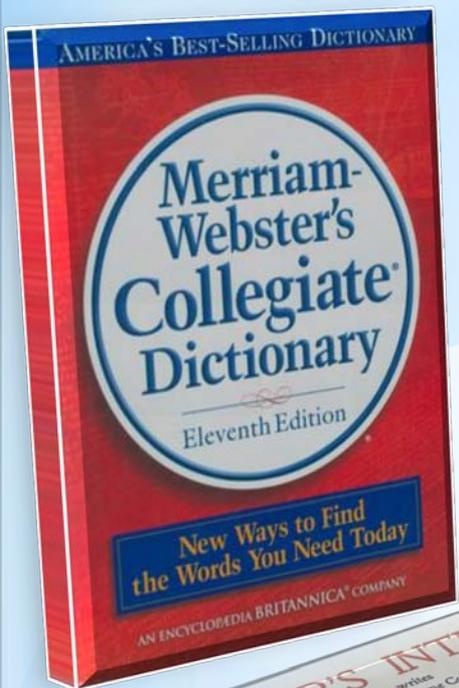
<b>Type of slovesnost</b>	<b>Facture of speech</b>
1. Oral speech	Material is air; instrument is speech apparatus.
2. Written speech	Material is writing/ non-writing; way of processing is by means of a die or letter by letter.
3. Printed speech	Material is writing; instrument is printing machine.
4. Mass communication	Electronic facture: the transformation of electromagnetic energy for receiving, transmitting, processing and storing information.

<b>Types of slovesnost</b>	<b>Subtypes of slovesnost</b>			
<b>1. Oral speech</b>	1.1. Pre-written oral speech	1.1.1. Folklore		
		1.1.2. Rumour		
		1.1.3. Dialogue		
	1.2. Literary oral speech	1.2.1. Oratory		1.2.1.1. Judicial speech
				1.2.1.2. Advisory speech
				1.2.1.3. Demonstrative speech
		1.2.2. Homiletics		1.2.2.1. Sermon
				1.2.2.2. Propaganda
				1.2.2.3. Academic speech
1.2.3. Scenic Speech				
<b>2. Written speech</b>	2.1. Paleography and neography	2.1.1. Personal correspondence		
		2.1.2. Documents		
		2.1.3. Essays		
	2.2. Sphragistics			
	2.3. Numismatology			
2.4. Epigraphy				
<b>3. Printed speech</b>	3.1. Belles-lettres			
	3.2. Scientific literature			
	3.3. Journalistic literature			
<b>4. Mass communication</b>	4.1. Mass information	4.1.1. Newspapers		
		4.1.2. Radio		
		4.1.3. Television		
		4.1.4. Cinema		
	4.2. Advertising			
	4.3. Informatics	4.3.1 Information systems		

# Common methodological axioms:



- Significance of material substance with the help of which the language form is rendered
- Language's administrating role in terms of extralinguistic reality by means of nomination



**N. Webster;  
1758—1843**

\* **pavane,**



(probably from Italian *padovana*, “Paduan”), majestic processional dance of the 16th- and 17th-century European aristocracy. Until about 1650 the pavane opened ceremonial balls and was used as a display of elegant dress. Adapted from the [basse danse](#), an earlier [court dance](#), the pavane presumably traveled from [Italy](#) to [France](#) and [England](#) by way of Spain; in southern Spain it was performed in churches on solemn occasions.

The pavane’s basic movement, to music in  $2/2$  or  $4/4$  time, consisted of forward and backward steps; the dancers rose onto the balls of their feet and swayed from ... (100 of 241 words)

Some 10,000 words, which more or less identify the basic symbolic range of the English-American culture, were selected from Webster dictionaries.

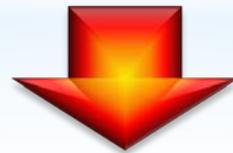
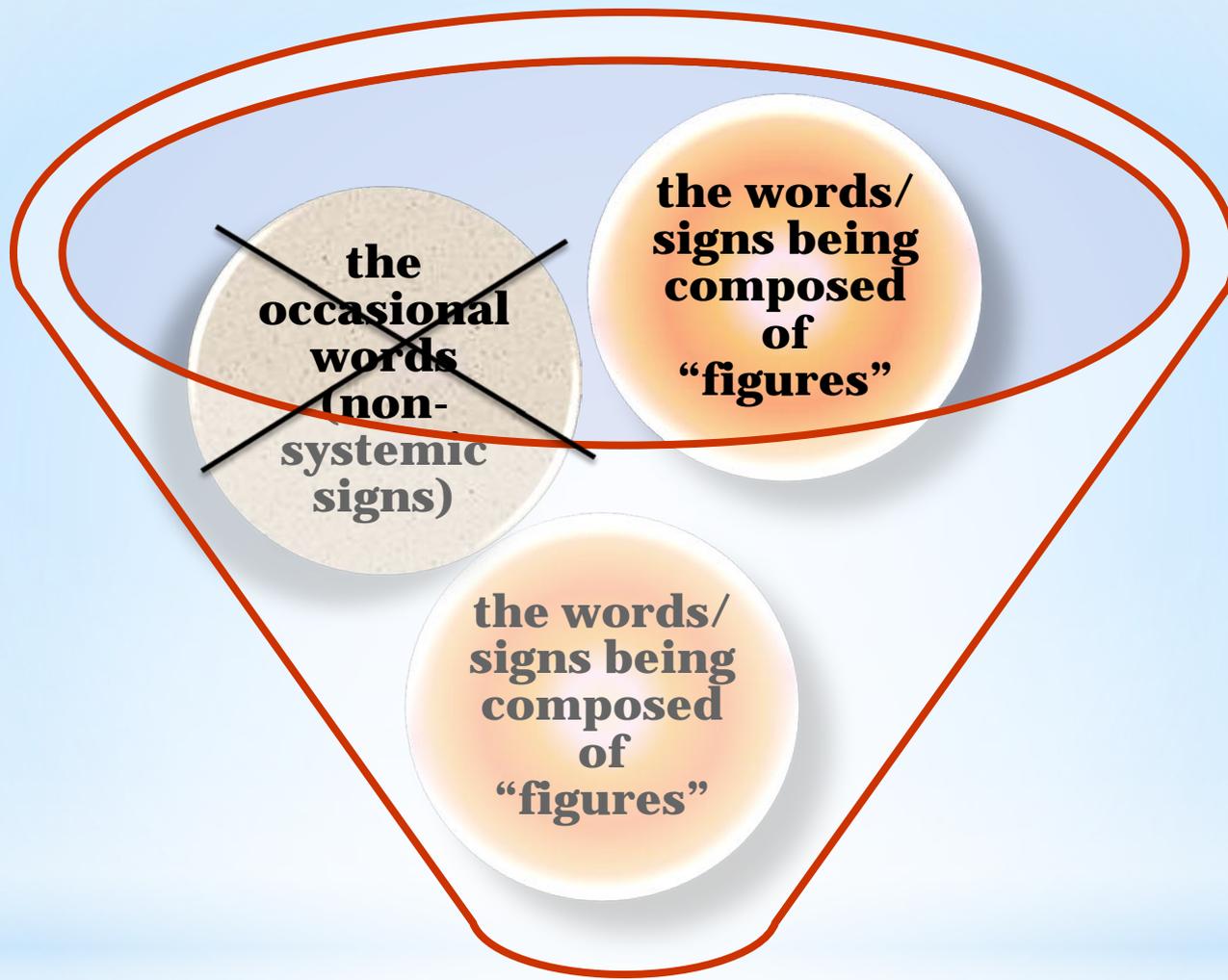
All the words with their definitions were redistributed from alphabetic order into thesaurus order

**4) parts of units/signs  
(e.g. forward and  
backward steps)**

**3) units of the classes  
(e.g. pavane)**

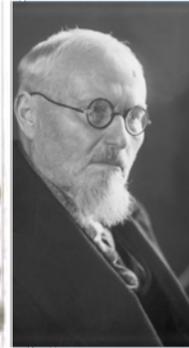
**2) parts of these classes  
(e.g. ceremonial dance)**

**1) classes of signs  
(e.g. dance)**

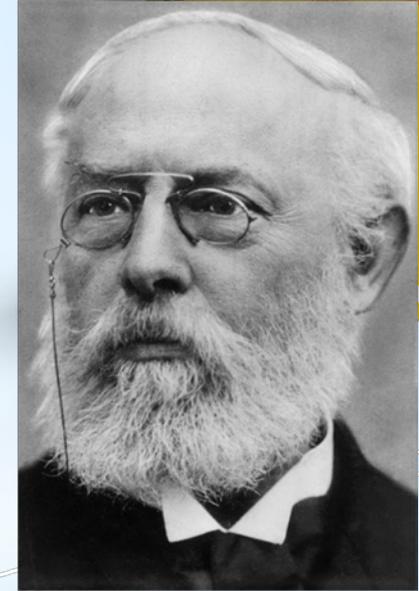


**The pattern of semiotic systems**

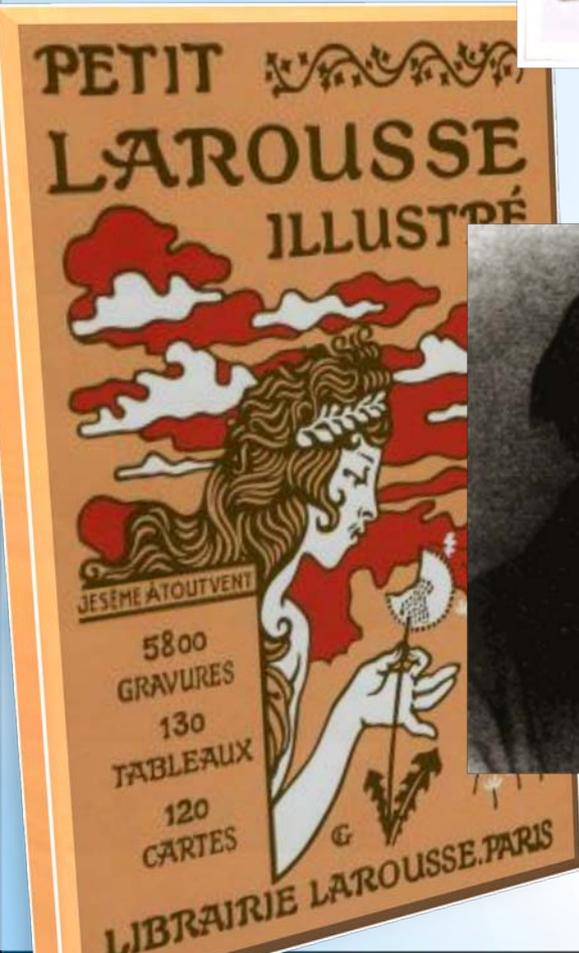
**Russian academic tradition: Dictionary of modern Russian literary language: in the 17-t/ ed.V.I. Chernyshev**



**1866 - 1949**



**Konrad Duden; 1829-1911**



**Pierre Athanase Larousse; 1817 - 1875**

**The progressing  
complexity of  
semiotic systems**

**No mix is possible  
among the classes of  
semiotic systems**

**For all  
these  
cultures**

**The general scheme  
comes up to sixteen  
semiotic systems**

**The specificity of  
every semiotic system  
is determined by the  
facture of signs**

# 1. Language

16. Measures

5. Omens

15. Guidelines

6. Signs

3. 14. Commands

7. Fortunetelling

4.

Rites

Games

13. Property design

8. Fine arts

12. Dress

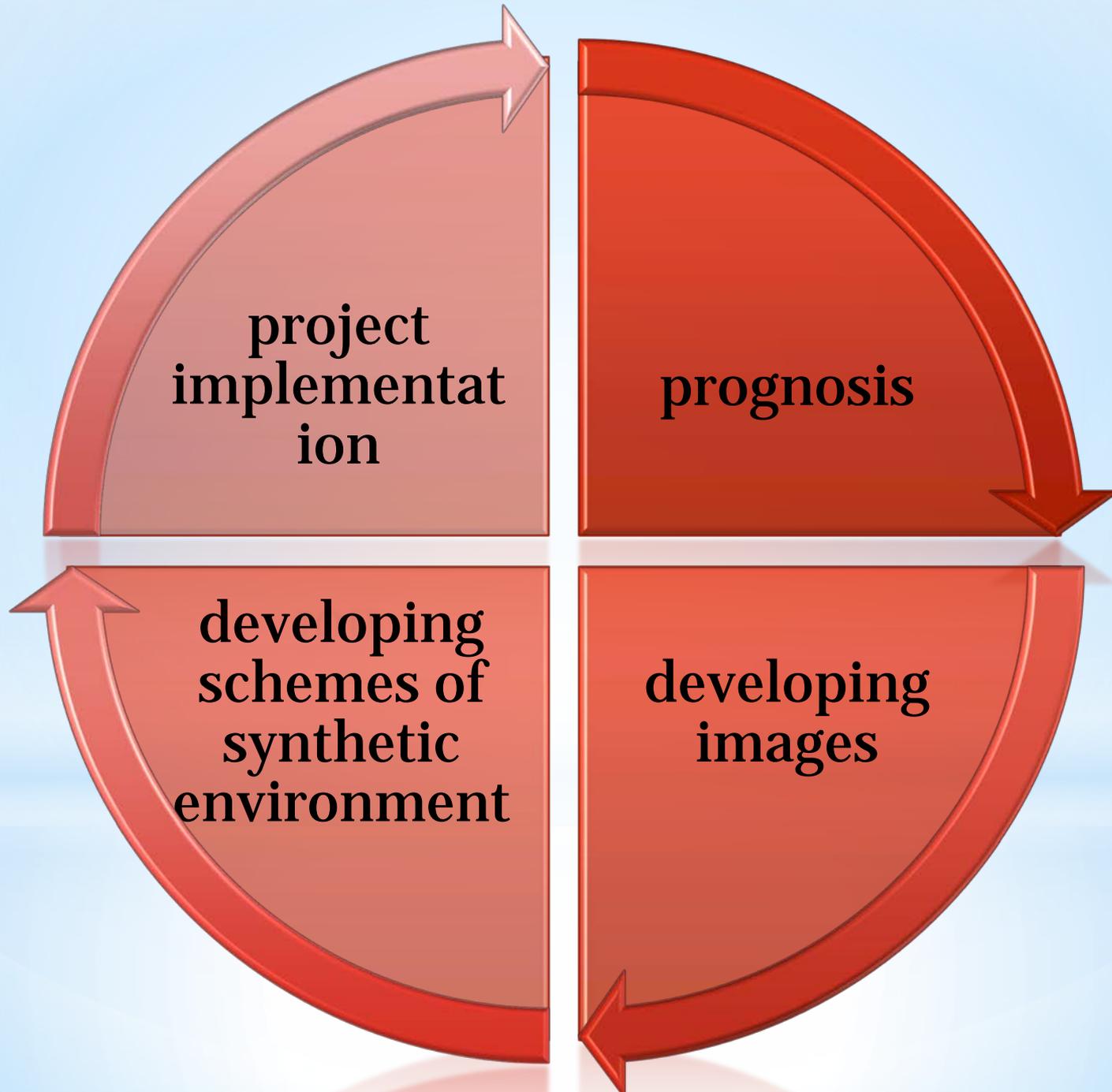
9. Body plastique  
and dance

11. Architecture

10. Music

2. Means of counting

**\* *THE SOCIAL INTELLIGENCE***

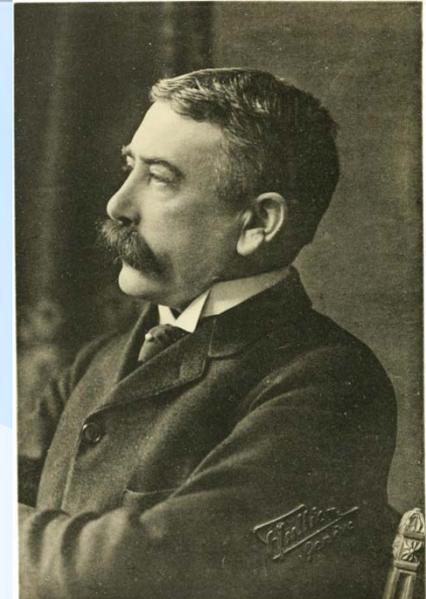


project  
implementat  
ion

prognosis

developing  
schemes of  
synthetic  
environment

developing  
images



**The axis  
of paradigms**  
is considered as  
the axis of  
simultaneity  
(synchronism)/  
axis of selection  
(metonymy)



**The axis of syntagmas –**  
as the axis of sequence (diachrony)/  
the axis of combination (metaphor)

# DISTRIBUTION

complementary		
<i>a'</i>	<i>a''</i>	<i>a'''</i>

contrastive		
<i>a</i>	<i>b</i>	<i>c</i>



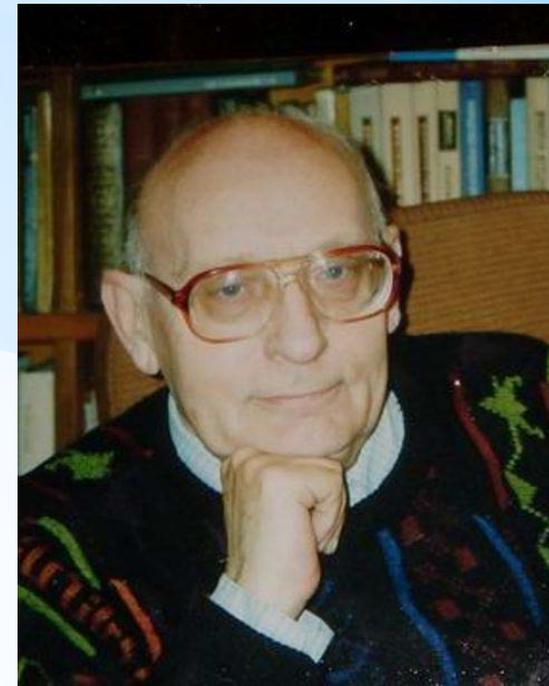
	<b>I</b>	<b>II</b>	<b>III</b>
<b>a</b>	<i>a'</i>	<i>a''</i>	
<b>b</b>		<i>b''</i>	<i>b'''</i>
<b>c</b>	<i>c'</i>		<i>c'''</i>



**a, b, c**

are independent units;

*a'*, *a''* – variants of invariant **a**



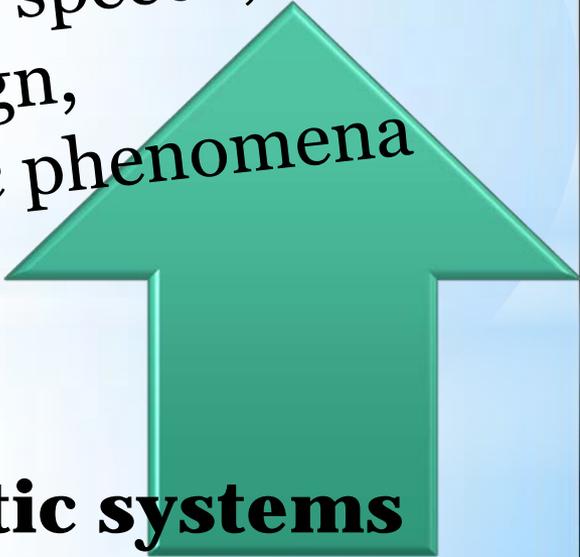


# Typology of texts



## language forms:

- folklore,
- poetical organization of speech,
- material of language sign,
- nomination of semiotic phenomena



**Cultural significance of linguistic systems**

**CONTIGUITY OF THE RESEARCH WORKS**

**BY**

**ROMAN JAKOBSON**

**AND**

**YURY ROZHDESTVENSKY**

**IN TERMS OF METHOD AND MATERIAL**

***Thank you for your attention!***