

**CONTIGUITY OF THE RESEARCH WORKS
OF
ROMAN JAKOBSON
AND
YURY ROZHDESTVENSKY**

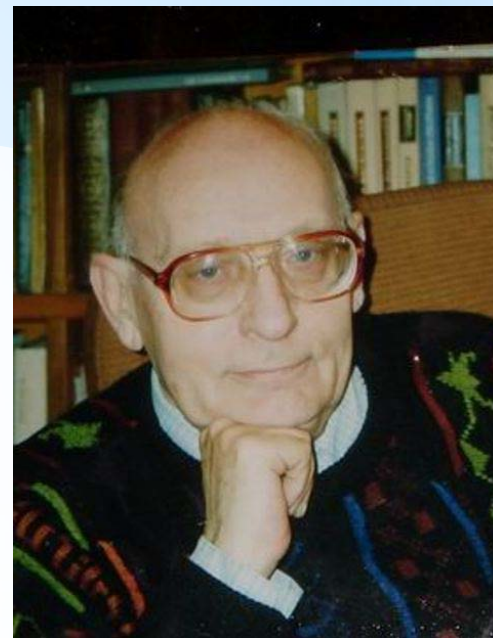
IN TERMS OF METHOD AND MATERIAL

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

21st October 21017 University of London



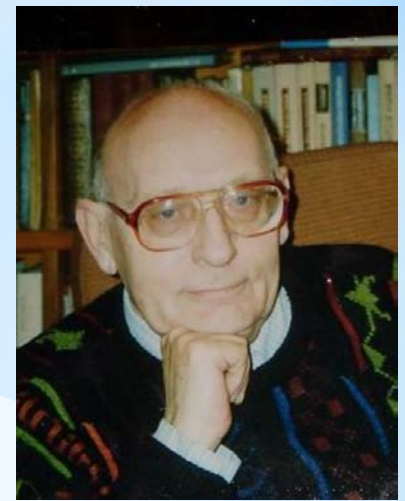
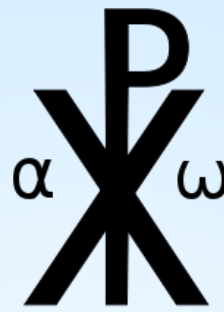
R.O. Jacobson



Yu.V.
Rozhdestvensky

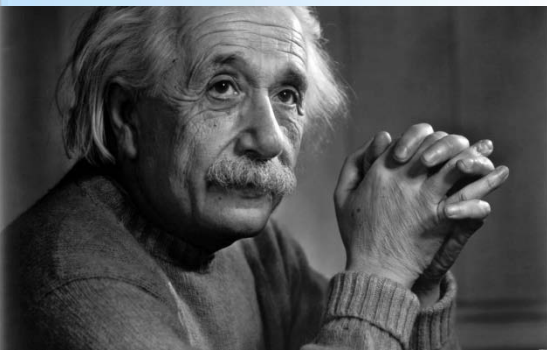
RUSSIAN HISTORY



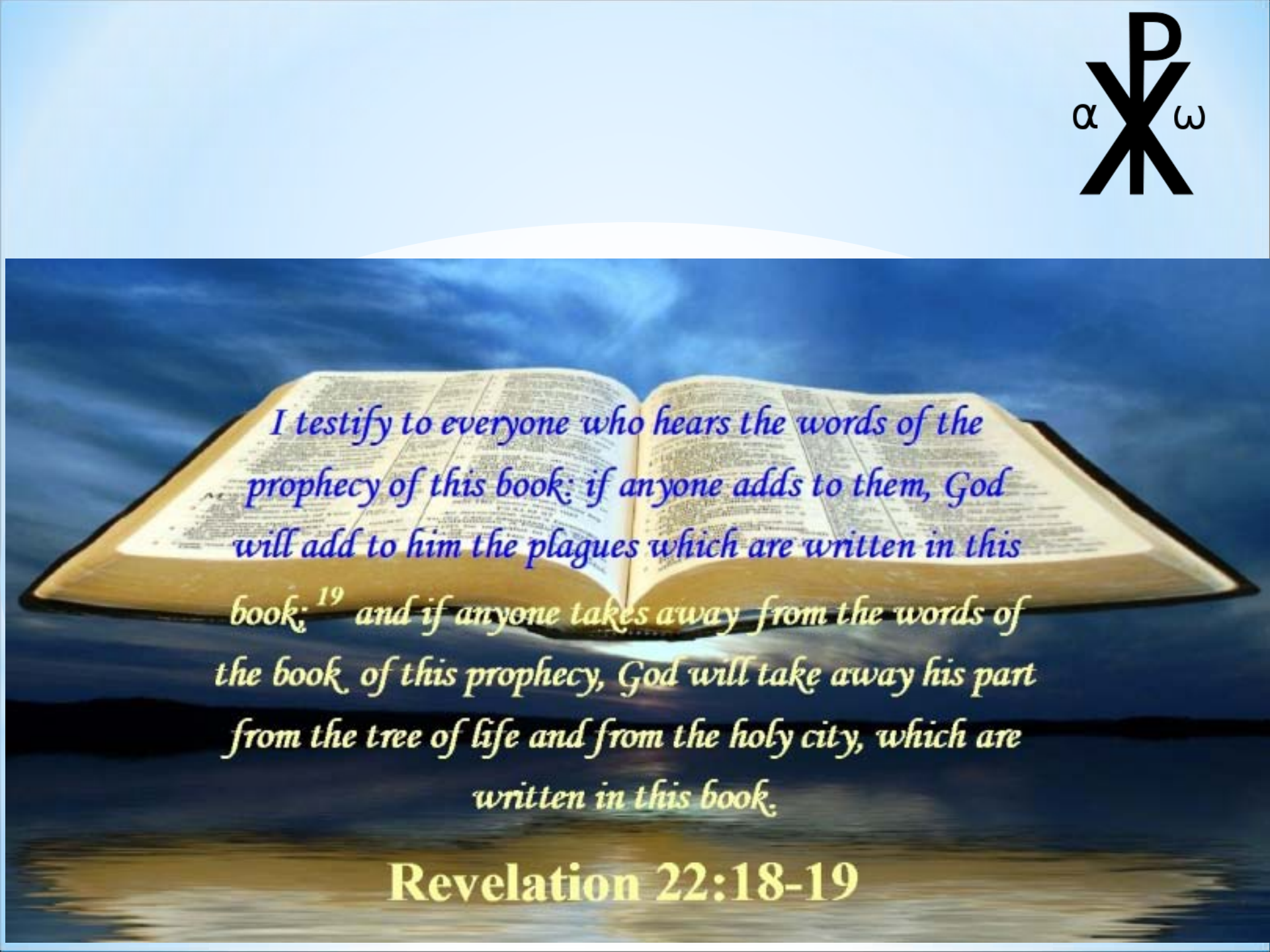


1938

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;¹⁹ 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

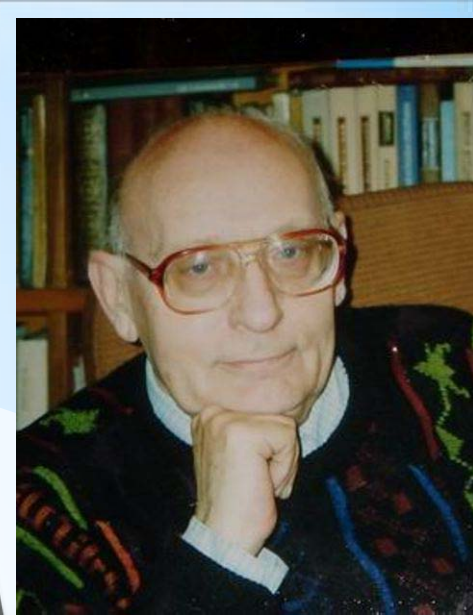
The works
on substantial
composition of the word
(without considering
the semantics)



*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

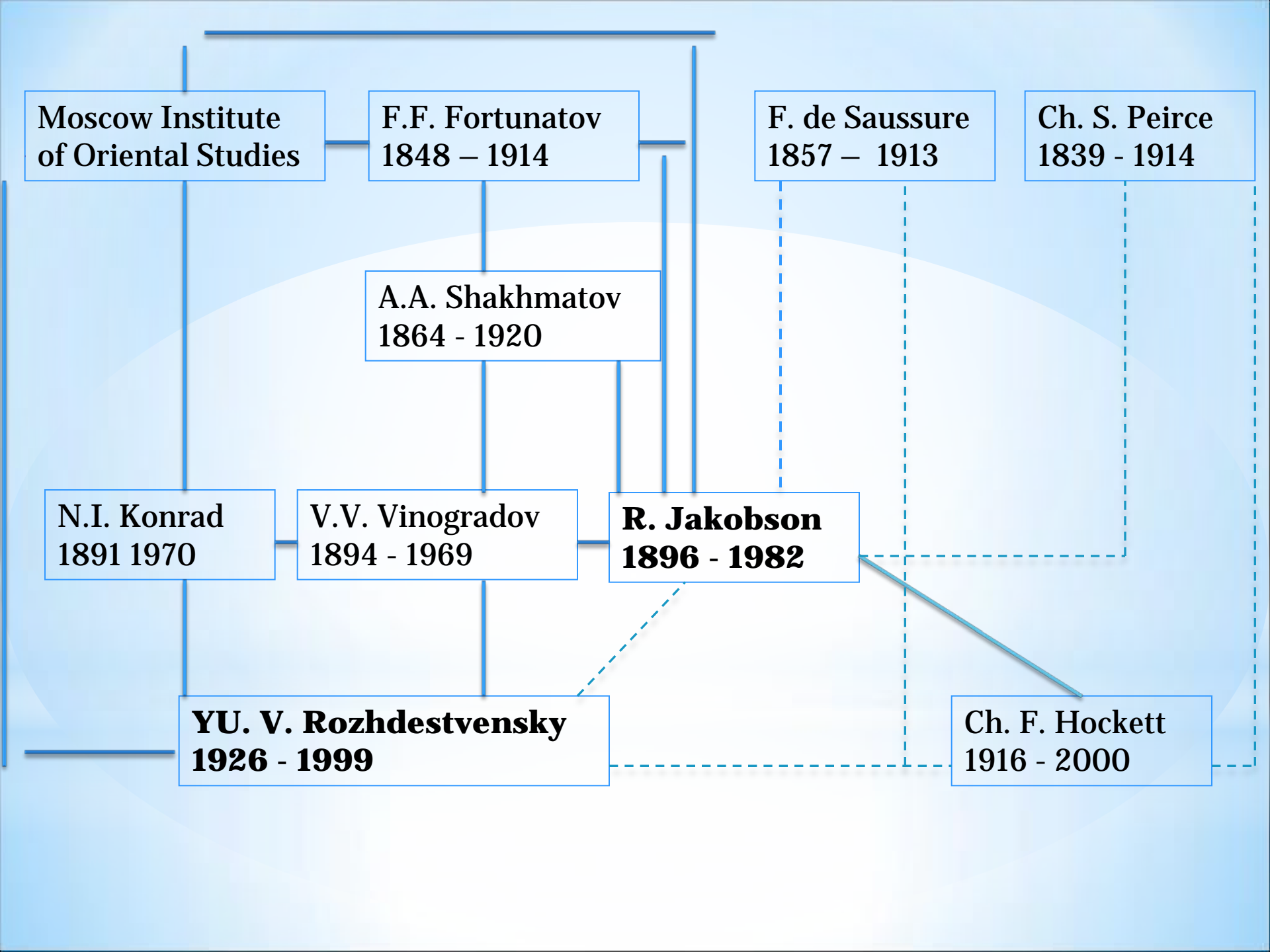
N.I. Konrad
1891 1970

V.V. Vinogradov
1894 - 1969

R. Jakobson
1896 - 1982

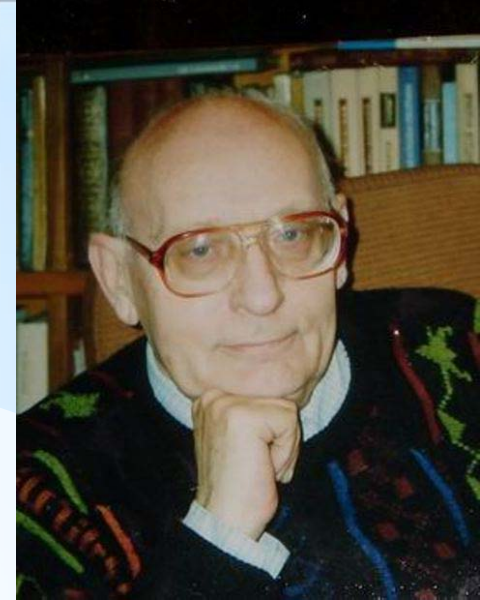
YU. V. Rozhdestvensky
1926 - 1999

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

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1848 – 1914

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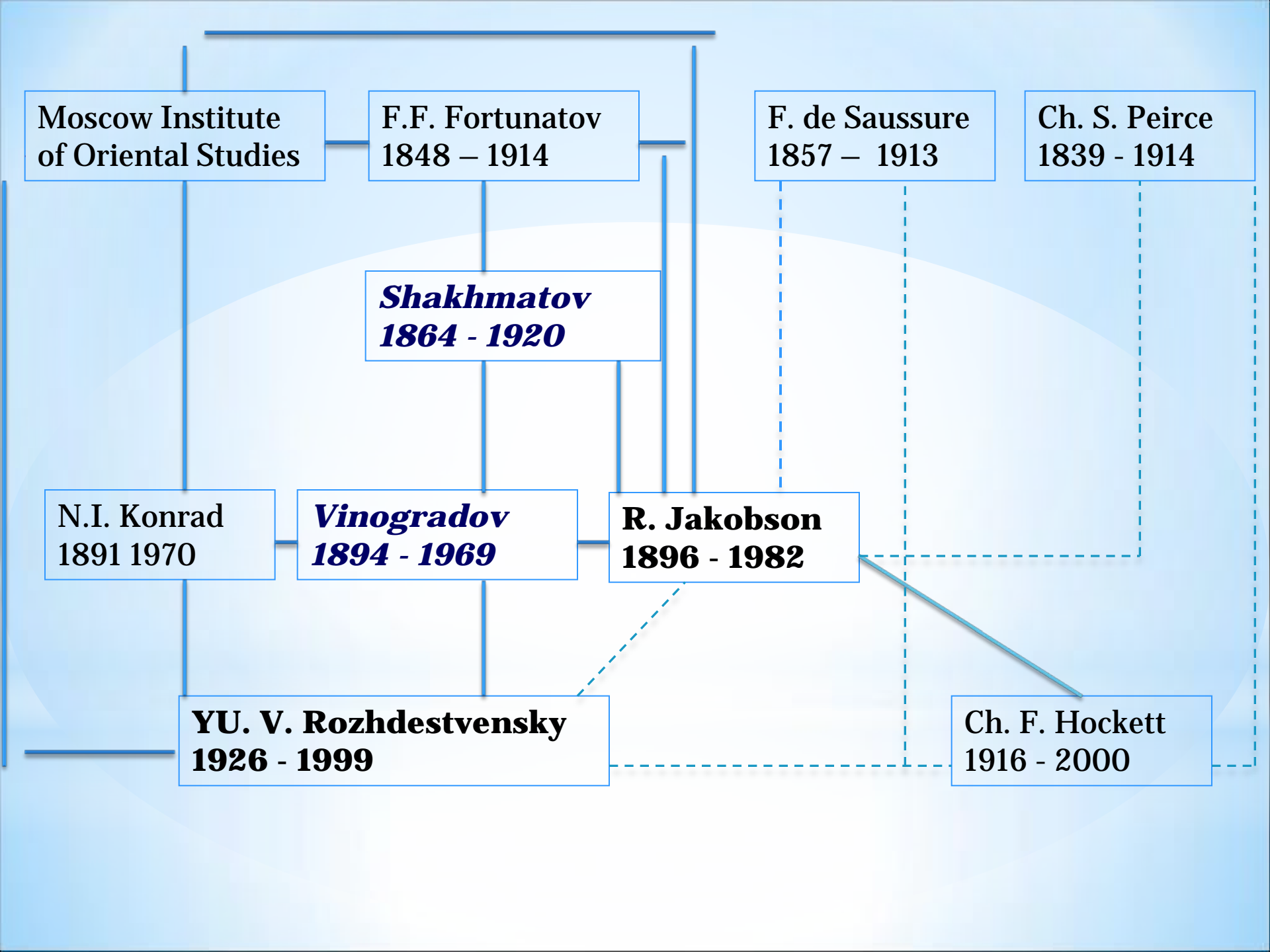
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Moscow Institute
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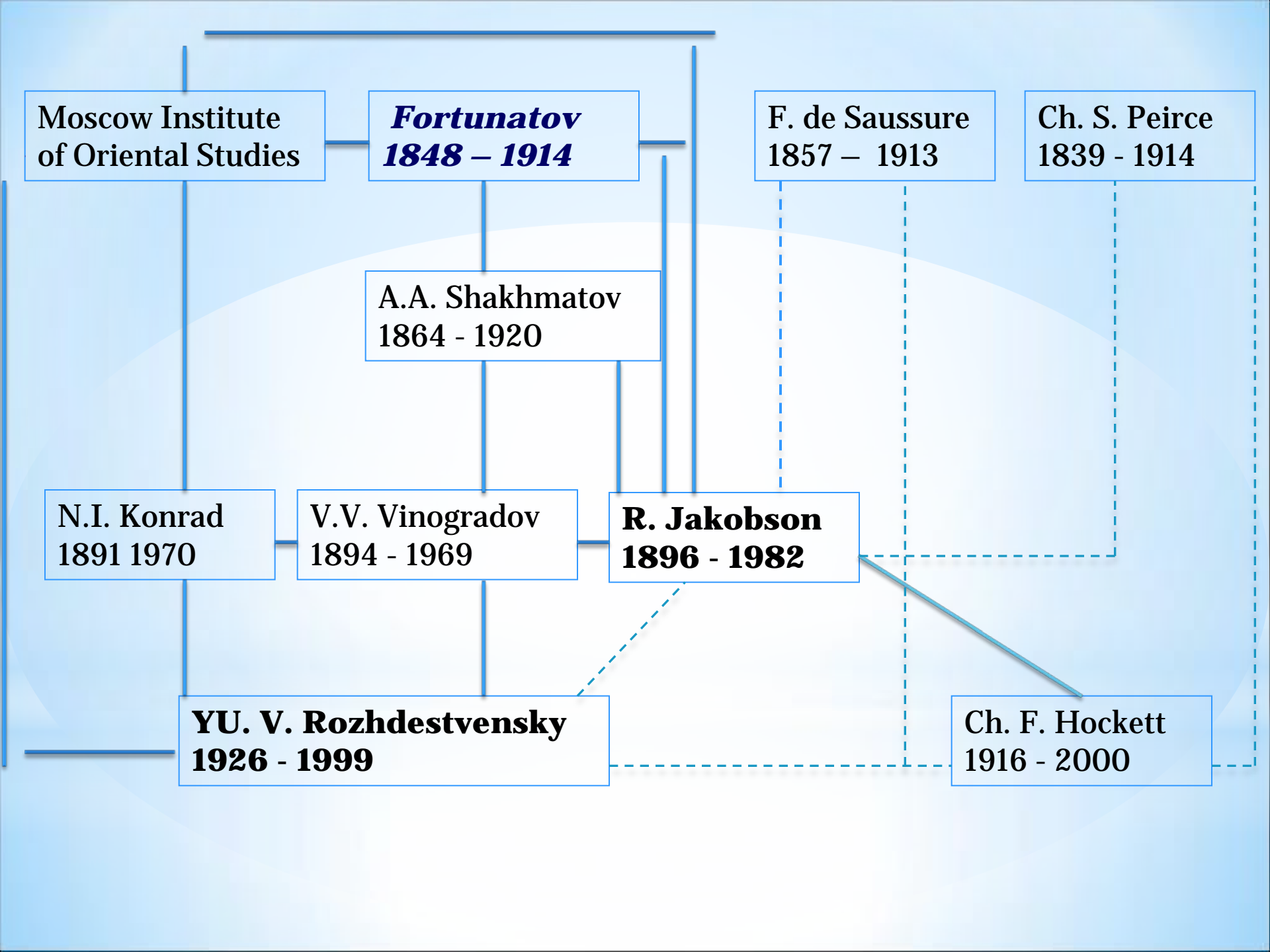
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1896 - 1982

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.



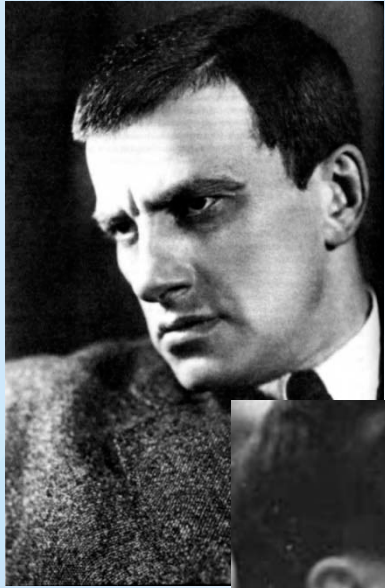
**F.F. Fortunatov
(1848 – 1914)**



L. Hjelmslev
1899 – 1965

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

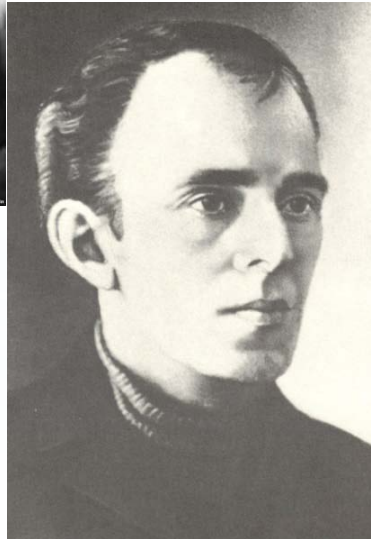
Moscow Linguistic Circle (1915 – 1924)



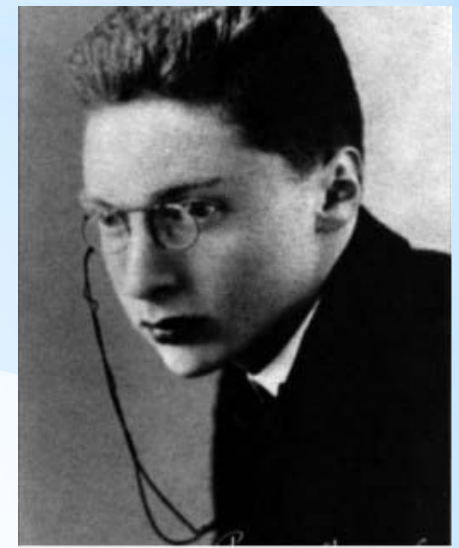
V. Mayakovsky



B. Pasternak



O. Mandelstam



The first chairman
of Moscow Circle
(1915 – 1919)



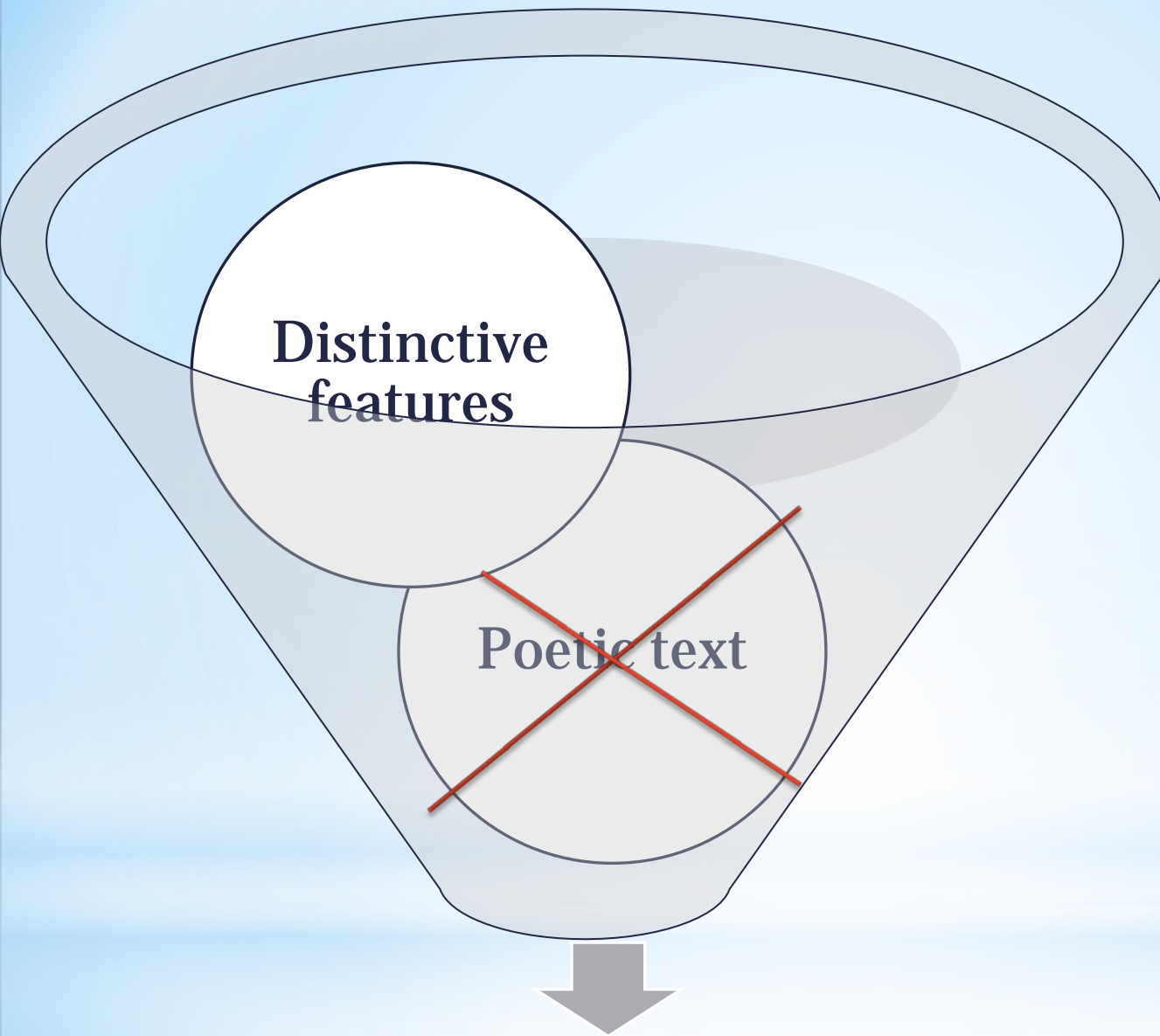
N. Aseev

The diagram features a central red circle labeled "Meter". To its right is another red circle labeled "Grammatical relations", and to its left is a lighter red circle labeled "Alternation". A thick red line forms a large arc connecting the two outer circles, passing behind the central circle. The background is a light blue gradient with a faint white circular shape behind the central circle.

Meter

**Grammatical
relations**

Alternation



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 bewEEP 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

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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

Popular-
colloquial
element

Heterogeneous texts

Oral speech
connected
with these texts

Creation of 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



**Semantic
feature**

Phonology

**Creation
of texts**

Poetics

**System
of texts**

**Material
feature**

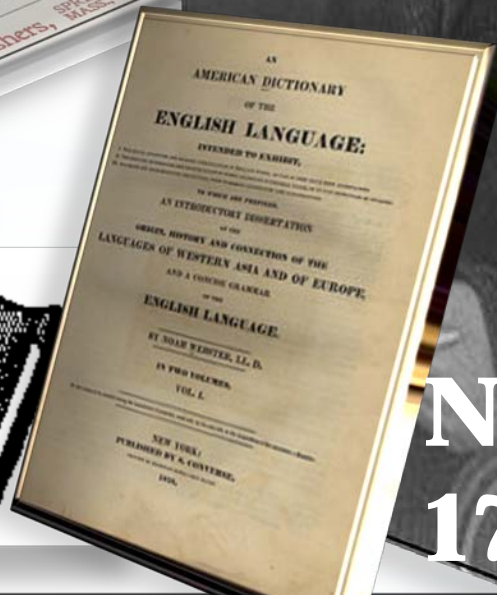
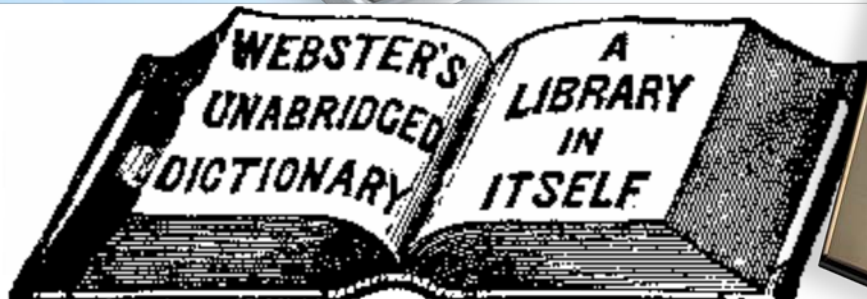
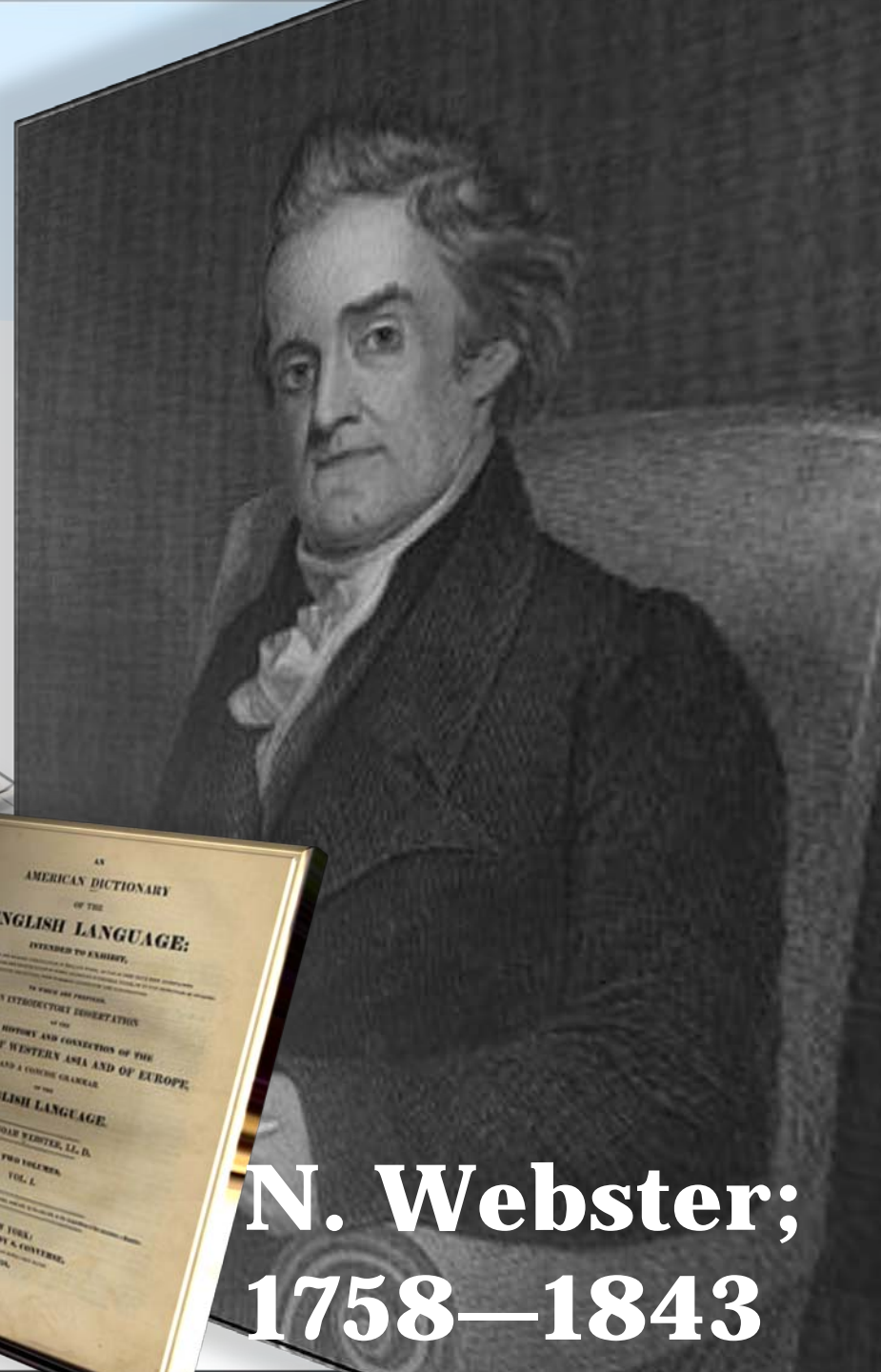
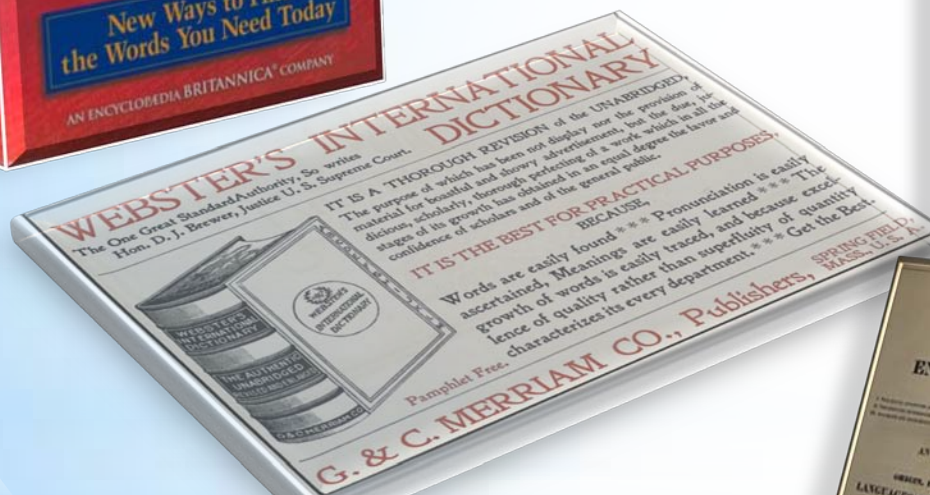
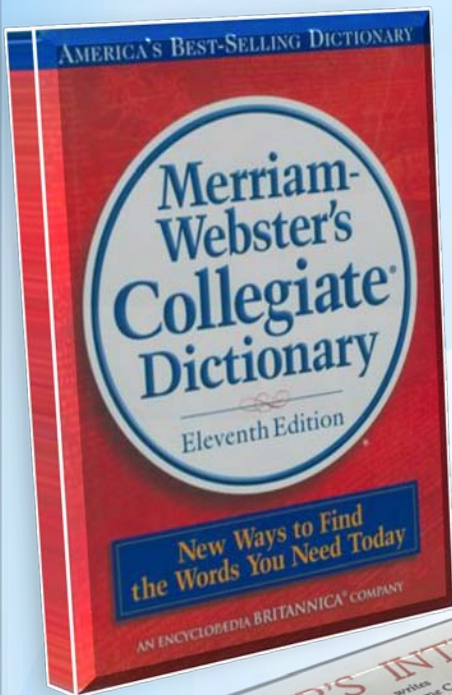
Type of slovesnost	Facture of speech
1. Oral speech	Material is air; instrument is speech apparatus.
2. Written speech	Material is writing/ non-writing; way of processing is by means of a die or letter by letter.
3. Printed speech	Material is writing; instrument is printing machine.
4. Mass communication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

Types of slovesnost	Subtypes of slovesnost		
1. Oral speech	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			
2. Written speech	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		
3. Printed speech	3.1. Belles-lettres		
	3.2. Scientific literature		
	3.3. Journalistic literature		
4. Mass communication	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 $\frac{2}{2}$ or $\frac{4}{4}$ 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.

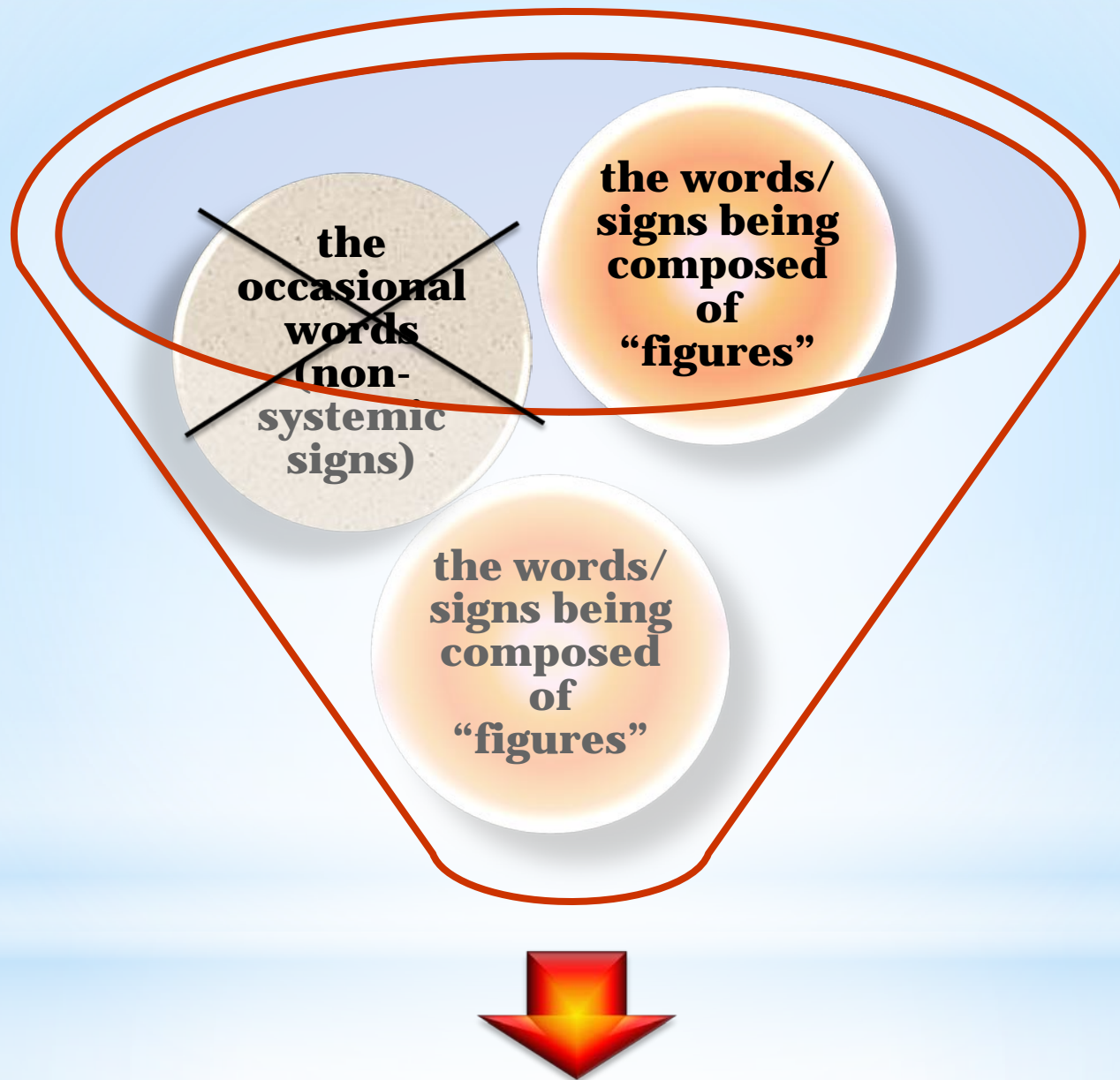
All the words with their definitions were redistributed from alphabetic order into thesaurus order

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

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

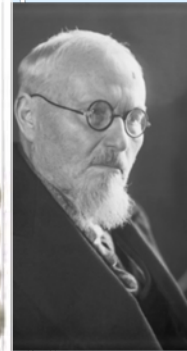
**2) parts of these classes
(e.g. ceremonial dance)**

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

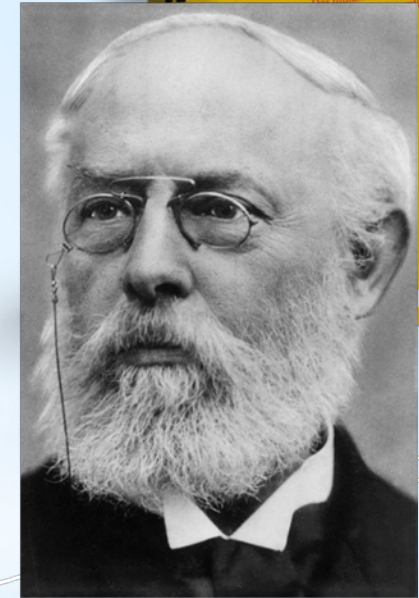


The pattern of semiotic systems

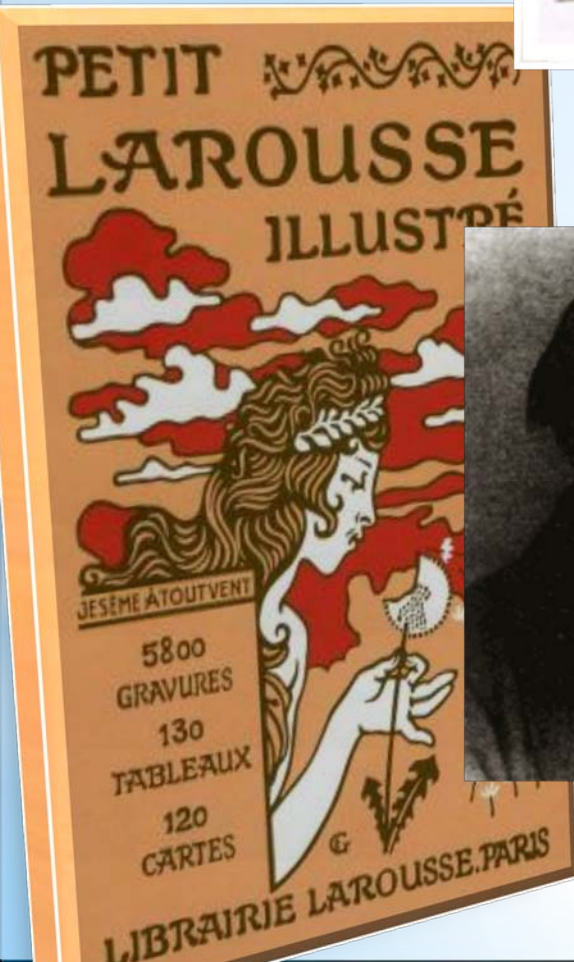
**Russian academic tradition: Dictionary
of modern Russian literary language:
in the 17-t/
ed.V.I. Chernyshev**



**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

14. Commands

7. Fortunetelling

13. Property design

8. Fine arts

12. Dress

9. Body plastique
and dance

11. Architecture

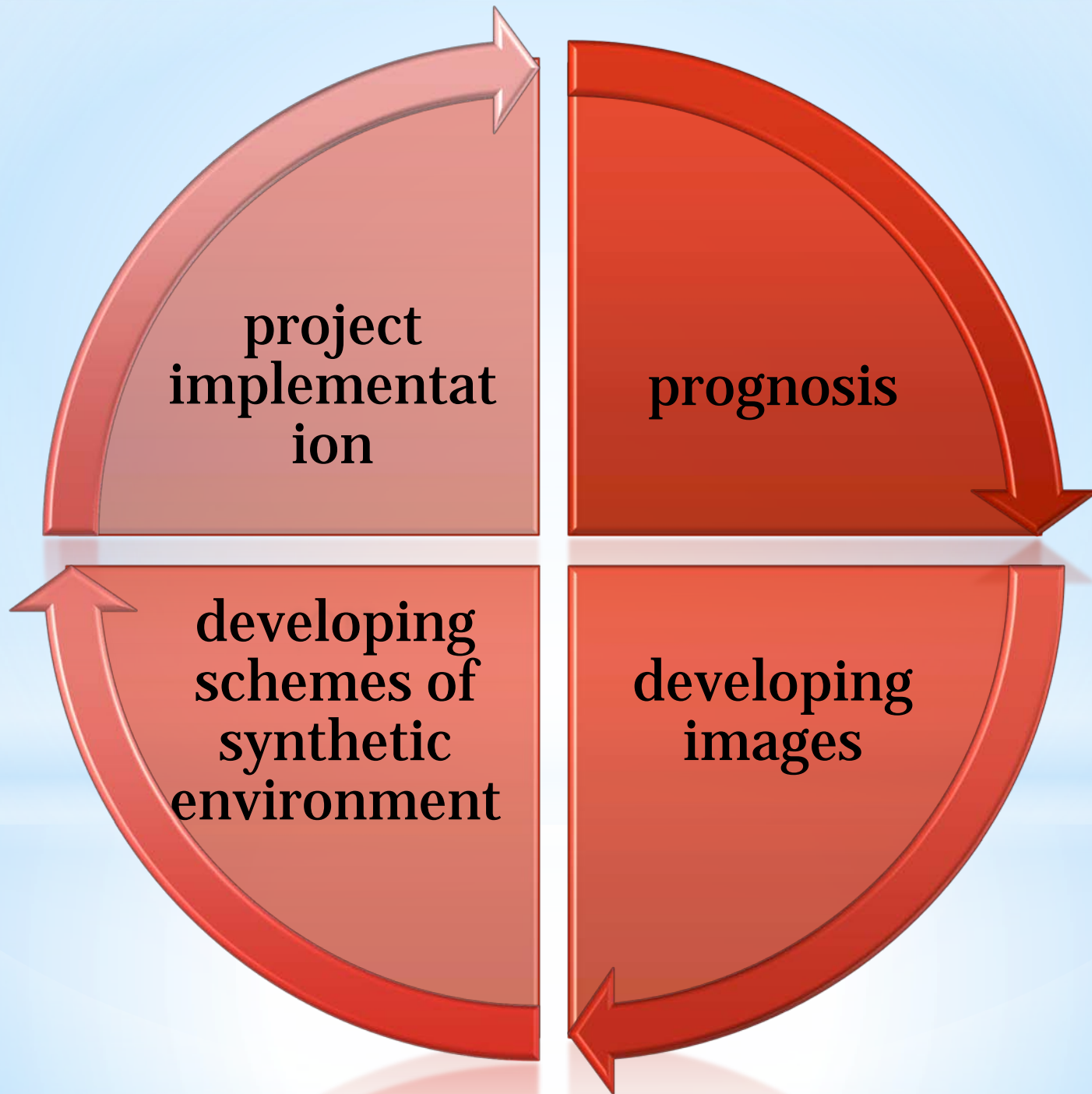
10. Music

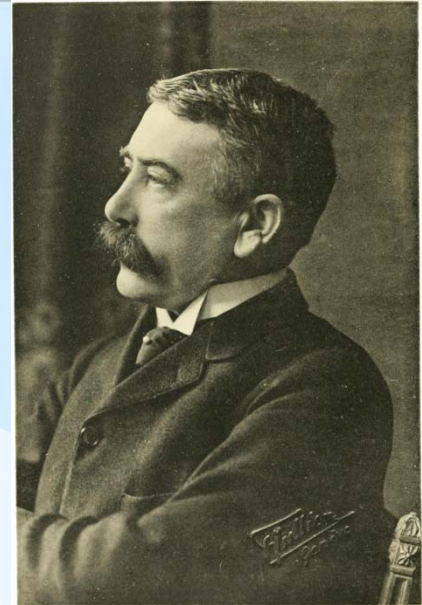
2. Means of counting

3.
Rites

4.
Games

*** *THE SOCIAL INTELLIGENCE***





**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		
a'	a''	a'''

contrastive		
a	b	c



	I	II	III
a	a'	a''	
b		b''	b'''
c	c'		c'''



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

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IN TERMS OF METHOD AND MATERIAL

Thank you for your attention!