

Actualization of Literary Works in Artistic Communication

Vladimir I. Konkov, Natalia S. Tsvetova and Alexey A. Goryachev
Universitetskaya emb., 7-9, St. Petersburg, 199004 V.O., Russia

Abstract: An artistic text in the study is considered in terms of its involvement into the spiritual life of society. The researchers believe that the way literary works are included into the active social life as well as the way they correlate with the key coordinates of social space-time, determine the active communication status of each literary work. If a work of art is not included into the current life context, it belongs to the world of non-actualized knowledge, existing in the timeless space of the world of knowledge or as one may also say, in the cognitive field. Today, the existence of a literary text which has an active communication status is accompanied by the actualization of a system of techniques aimed at the text's representation to the audience (i.e., the readers). Literary texts, both actualized and cognitive ones can change their communicative status.

Key words: Literary text, communicative status of a text, social space-time, text actualization, actualization techniques

INTRODUCTION

Since, the mid-19th century in Russia linguistic stylistics becomes the key philological scientific branch in the literary text studies. Linguostylistic approach was initiated in the work of Y.N. Groth, dedicated to the language of G.R. Derzhavin (Groth, 1883). The first half of the 19th century was marked by the publication of the works of A.G. Kornfeld, V. Hoffmann, A.A. Potebnja, M.M. Makovsky, B. Larin and others, who developed the ideas of Y.N. Groth, broadening the research horizons. In the 20th century, V.V. Vinogradov and M.M. Bakhtin (Vinogradov, 1941, 1963, 1977; Bakhtin, 1998, 1979b) identified two key analytical algorithms in the literary language studies. In works of V.V. Vinogradov and M.M. Bakhtin the key categories of aesthetics, designed to reflect the world of Russian literature in relation to human values, received their material incarnation. The efforts of Russian researchers, who were forming the corresponding segment of scientific knowledge, in the general tendency were consistent with the evolution of the Western-European philology (Todorov, 1977). This area of science started evolving most actively and diversely since 1960's, especially when researchers began to actively analyze the individual styles of the writers and the poetics of individual literary styles (Frenzel, 1988; Gillespie, 1996), the phenomenology of the artistic image (Levin, 1965; Kovalev, 1981; Fedorov, 1985; Nikolaev, 2011; Eagleton, 2008), the basic categories of literary and artistic speech, defining the ontological properties of such speech (these are the categories of authorship, addressee, perspective) (Bolotnova *et al.*, 2001). Today, it is clear

that many important features of the generation and functioning of artistic speech become clearer if to look at them through the prism of the categorical system of the dialogicality theory. N. Dragomirecka, A. Bolshakova, J. Langlade, M. Arias-Vikhil, E. Menshikov, O. Vershinskaya and other researchers, following Western-European humanities in many respects, proposed to study "the literary process as a search for truth and the restoration of the human in man" thus, paving the way to that very interpretation of a literary text that we offer in this article. We treat a literary text as a means of provoking social and/or interpersonal dialogue. Such text has a certain communicative status a system of diverse and multi-level characteristics that determine the communicative potential of works of art which is directly dependent on the text's ties with various spheres of spiritual existence of society in a specific social space-time coordinates.

LITERATURE REVIEW

A literary work which has an actual communicational status is being read, actively discussed and reflected in public opinion. The ideas expressed in such a text have resonance in various spheres of public life; the work becomes part of the political and ideological discourses, it is studied in school. Such art works are perceived as relevant because they are demanded by society, meeting its spiritual needs at some historical point.

To provide an example from the history of Russian literature, let us recall the circumstances, in which the reader was acquainted with the play of A.S. Griboedov

“woe from wit”. The researcher began to read his play “woe from wit” in the Russian capital’s best literary salons in 1824, before the work was published. In personal letters the playwright confessed that there was “no end” to “thunder, noise, admiration, curiosity” (Markovic, 2002). It is interesting that according to literary historians, spectators of the comedy drew more attention to the “brilliance of wit” than to the “depth of thought” (Fomichev, 1977). Apparently realizing this, A.S. Griboedov admitted to his correspondents that he was very afraid to be misunderstood. He wanted a serious dialogue with the reader a dialogue, appropriate to the scale of the researcher’s conception and constrainedly expected the printed responses to the publication of the text. These responses followed almost immediately. The first was the announcement of the almanac, where Griboedov’s text was published, in a reputable magazine “son of fatherland” (1824#2). After the announcement there followed a number of publications, the most significant of which were written by N.A. Polevoy, A.A. Bestuzhev-Marlinsky, M.A. Dmitrieva, O.M. Somova, V.A. Ushakova, N. I. Nadezhdina, A. K. Polevoy, Finally, we cannot but mention a well-known article by Belinsky (1842).

In the following years the public dialogue on the great comedy of A.S. Griboedov developed and became more complicated: for 15 years “woe from wit” did not leave the stage. Through the efforts of the popular media, “woe from wit” as a “live satirical painting” (N.I. Nadezhdin) remained in the center of many public discussions about the “morals and manners” (A.S. Pushkin) and “the spirit of our time” (V.A. Ushakov), became the subject of discussion in an informal, personal conversations (V.A. Ushakov wrote that all “educated Russians” know the comedy by heart).

Comedy of A.S. Griboedov retained an actual communication status up to the present time. However, in the most frequent case, texts change their communication status over time. As an example we would like to mention the sequentially changing situations of the society’s perception of V.G. Benediktov’s creative works. When the first collection of poems was published in 1835, both readers and reviewers greeted the book with numerous favourable references. In particular, an enthusiastic review of V.A. Zhukovskiy’s well-known. The works of V.G. Benediktov remained at the top of popularity in the period from 1835-1838. However, towards the end of 19th beginning of 20th century the name of V.G. Benediktov has become a symbol of mediocrity and bad taste which happened largely due to an extremely negative review of V.G. Belinsky (Belinsky, 1842). The texts ceased to be actual, they went into the field of non-actualized

knowledge which is not directly connected with modernity. Repetitive actualization of the poet’s work began only in the 20’s of 20th century.

Today the very process of setting the communicative status of a literary text is greatly complicated. The starting point of this process may be seen in the conclusion of the contract with the publishing house to create a literary text that presents a particular life material. To illustrate this, we used materials from the personal archive of a prominent contemporary St. Petersburg writer Alexander Melikhov, excerpts from his interview in which for example, he talked about the fact that at least two of his works (“red zion” and a book of essays dedicated to the Republic of Korea), were created to the publishing order. While the writer was just beginning his work, the editor, representing the customer, already clearly enough presented the action plan that should ensure the commercial success of this order. This plan included a system of actions aimed at conveying the text to the reader, deliberately incorporating the text into the consciousness of society. Nowadays, creating a literary work as well as presenting it to the public and introduction into the society’s spiritual life, began to look like a well-oiled production process. The formation of the text’s actual communication status accompanies the process of publication. Moreover, this process begins even before the work is published.

The representation of a new product to the reader in many respects resembles the developed system of the newspaper publications positioning. A newspaper material should be understood immediately as a newspaper is either read the same day or not read at all.

A periodical is vitally interested in the reader; consequently, in the battle for readership, a well-defined system of presenting of each separate publication to the reader was formed in the media sphere. A newspaper material is printed under the head-line and under the heading has a title and a subtitle, a lead which is preceded by a keyword specifying the nature of the publication’s content. Insets, support texts, researcher’s surnames and email address as well as numerous non-verbal components (infographics, photographs, drawings, etc.) can be included into the text positioning system as well.

The actualization of a literary text is in the present time closely related to the field of marketing, where it is treated as a part of an artwork promotion (the artwork in this case is considered as a commodity). Let us point out some specific methods of the text actualization.

Reviews and testimonials from famous writers, artists, public and political figures (not all but only those that have the status of media people) have become almost mandatory. Moreover, the media persons must belong to

the same community with the same interests or the same social group that the author belongs to. Auxiliary texts of the reviews can be printed on the cover of the book, on the pages of newspapers and magazines, etc. In positioning the researcher's identity, it is habitual to focus on the person's originality (any kind of scandalous information is more preferable than the trivial facts of the biography). To encourage the reader in his desire to read the work, it is preferable to mention that the work is very likely going to join the list of truly great works of literature such as for example, "quietly flows the don", "the life of Klim Samgin". A contrary strategy is based on explaining to the reader that the text was at some time illegal, forbidden or, at least was somehow related to something that was considered illegal (for example, like some of the works of F.N. Gorenstein). Annotations to the text, in this case focusing not so much on philosophical and spiritual peculiarities of a work's dramaturgy, concentrate on the interesting plot in order to catch the audience's attention. It is also important to publish the work included in the series. It is especially profitable, if the work is the first one in the series. The name should be meaningful: "great literature", "classics. the best of the great", the "wisdom of millennia", etc. In a situation when a future text is actualized, being not yet published, the actualizing system can have a significant impact on the internal properties of artistic speech. The publisher may require to use or not to use some particular lexical groups, to make some necessary changes in the plot of the novel, etc. Speaking about the communicative status of a literary text, we must keep in mind that one and the same literary text, keeping the status of an actual text for some readers can be put into the field of pure knowledge by the others, whose need of this text is equal to zero. For example, some re-read "war and peace" or "quietly flows the don" many times, feeling the personal need to communicate with these works, while others, knowing about the work's existence and having the opportunity to read it however, do not do this, believing that these texts do not have and may not have any relation to the possible positive sides of their lives.

In such a situation, the interests of the state and the whole society and often the interests of a particular family, require the actualization of such artistic works. People with high intelligence are more useful to the state than poorly educated ones, who often make the environment less comfortable for others. In this case, a vital task is to actualize those artistic works that constitute the golden fund of Russian culture and have a considerable spiritual value which is recognized by the international community. Such a situation of the literary text's actualization is fundamentally different from the

previous one. Presentations system of such a text is focused on the actualization of genuine artistic values which the product contains. With this purpose, screen versions of the work are made, dramatic works based on the original text are staged. Deluxe editions also facilitate the text's actualization. Books-comments are created that help the perception and interpretation of a text. The publication of the work is accompanied by a preface which helps to approach the text correctly and numerous notes. The reader is assisted in understanding the text's topical specificity and professional critical literary reflection. The text is accompanied by illustrations. Auxiliary texts (articles of columnists, responses of contemporaries, etc.) are printed as appendixes. Everything is done so that the reader could assess the artistic text as a fact of social life in public and personal communication.

The offered idea of the ratio of two communicative statuses of a text is connected with the problem of the correlation of categories such as text and artwork. The mere existence of expressions like the text of the "war and peace" novel by L. Tolstoy tells us that the text of the novel is not the novel itself. Following the theory of M.M. Bakhtin, one can conclude that the text becomes an artwork only when it is conceptualized by the readers and the whole society (Bakhtin, 1979b). In our understanding, the text becomes a genuine work of art only when it receives the current communication status.

METHODS

The idea of studying the text in relation to specific spatial and temporal coordinates does not belong to us. It was expressed emphatically by researchers within the theory of discourse analysis. The necessity to examine the text's creation as a technological process is one of the key ideas of the linguo-praxiological approach (Duskaeva, 2015a, b), developed in modern media studies. However, we believe that the idea we introduce is independent in its existence and is really able to realize its scientific potential in the framework of other theoretical approaches. In this study, we intend to develop only two aspects of this idea, associated with the juxtaposition of the different communicative conditions of one literary text and with the pragmatically directed process of formation of the communicative status of the literary text in the text's correlation with the spatial and temporal coordinates of real life.

The object of study is the literary work as a kind of integrity associated with a certain life context. This relationship manifests itself in the reader's reflection which in a later era takes on a programmable character.

Such kind of life context is formed by critical literary reviews, epistolaries, public dialogues about the text, advertisements. Our research is focused, on the one hand, on the elements of literary context as a manifestation of the interest of the reader or interlocutor; on the other and we consider a set of tools and techniques which are aimed at the text's actualization and attracting the audience's attention, thus including literary works into the spiritual activities of the society.

Communication status of an actual literary text is determined by the direct involvement of a literary text into the life of the society in direct relation to the specific place and specific time (Konkov, 2015; Konkov and Goryachev, 2015). A literary work can lose its communicational status of an actual text; in this case a text is excluded from the active turnover for a period of time which can be long or short just as well.

In the history of the Russian literature, there were some cases when a literary work for some reason was not included in the active turnover since its inception, it was not spoken about in society, it was not discussed in the media, it was not in sight of politicians and public figures. Such texts belong to the world of non-actualized knowledge, existing in the timeless space of the world of knowledge. In such cases we say that the text has a cognitive communicative status (that is what we call a cognitive text).

CONCLUSION

Finally, we cannot but state: the fact that a literary text can acquire an actual state means that existence of such a text is accompanied by a system of presentational means which ensure its entry into the general flow of life.

Actualization of a literary text, its transfer from the cognitive sphere, the sphere of pure knowledge, into the sphere of utilitarian speech, immersed in the world of human life, requires the use of a developed text positioning system. A few observations on the text may be offered to the reader. When a new work is promoted into the actual state, references of famous writers, artists, public and political figures are generated; any presentation of the author keeps focused on the originality and uniqueness of his personality; it is mentioned that the created work can potentially be ranked among the truly great works of literature. Abstract to such a text focuses more on the work's dramaturgy and interesting plot, than on complex philosophical and spiritual issues. Publishing the work, it is desirable to include it into some series as for the individual stylistic features of the text, they shall be adjusted in accordance with the requirements of the publisher. When a

time-tested classical work of national literature is transferred into the actual state, the text's positioning system is built differently.

Besides the findings mentioned, our observations lead to a number of conclusions that enable us to outline some prospects for further research of scientific issues associated with the communicative status of the text. First, it is crucial to note that updating of the text leads to the formation of a whole system of auxiliary texts around the main text. This fact enables to conclude that the study of such concepts as text boundaries requires additional research. The actual text in its existence never ends with the last phrase; it finds its continuation in a whole system of subordinate texts. Secondly, the actualization of a literary text makes the text together with the auxiliary texts a holistic multicode system which increases the force of the impact and activity of the text, the probability of its contact with the minds of the citizens. As a result, the literary text itself becomes a central component of a hypertext.

Thirdly, the intertextual relations become more active: the frequency of mentioning the given literary text in public discourse is increased by all means.

ACKNOWLEDGEMENTS

The researchers would like to express thanks to the writer A. M. Melikhov for the factual material that helped to analyze the specificity of the literary text's pre-printing preparation.

REFERENCES

- Bakhtin, M.M., 1979a. The Problem of Text in Linguistics, Philology and other Humanitarian Sciences. Experience of the Philosophical Analysis. In: Aesthetics of Verbal Creativity, Bakhtin, M.M. (Ed.). Publisher Art, Moscow, Russia, pp: 77-90.
- Bakhtin, M., 1979b. A Esthetics of Verbal Creativity. Art Publisher, Moscow, Russia, Pages: 284.
- Bakhtin, M.M., 1998. Problems of Aesthetics of Dostoevsky. Publishing House the Labyrinth, Moscow, Russia, pp: 457-591.
- Belinsky, V.G., 1842. Vladimir Benediktov's poetri. Notes Fatherland (Russia), 25: 38-40.
- Bolotnova, N.S., I.I. Babenko and A.A. Vasil'eva, 2001. Communicative Stylistics of a Literary Text: Lexical Structure and Idiostyle. Publishing House TGPU, Tomsk, Pages: 331.
- Duskaeva, L.R., 2015a. Linguo-praxiological analysis of the arts media-discourse. Res. J. Applied Sci., 10: 17-21.

- Duskaeva, L.R., 2015b. Praxeologic method in media linguistics. *J. Lang. Literature*, 6: 260-264.
- Eagleton, T., 2008. *Literary Theory: An Introduction*. 2nd Edn., Blackwell Publishing, New York, USA., Pages: 296.
- Fedorov, A.I., 1985. *Figurative Speech*. Publishing House of Science, Siberian Branch, Novosibirsk, Russia, Pages: 120.
- Fomichev, S.A., 1977. Woe from Wit and the Readers of the Comedy. In: *Creativity, Biography and Tradition*, Griboedov, A.S. (Ed.). Publisher Science, Leningrad, Russia, pp: 5-27.
- Gillespie, D.C., 1996. *The Twentieth-Century Russian Novel: An Introduction*. Berg Publishers, Oxford, UK., ISBN-13: 9781859730836, Pages: 179.
- Groth, J., 1883. *Derzhavin's Works with Explanations and Notes*. Publisher Academy of Sciences, St. Petersburg, Russia, Pages: 762.
- Konkov, V. and A. Goryachev, 2015. Performative and cognitive: About two communicative statuses of media texts. *J. Lang. Literature*, 6: 269-272.
- Konkov, V.I., 2015. The system of the presentation of media texts. *Media Linguist.*, 2: 35-44.
- Kovalev, V.P., 1981. [Language Expressive Means of Russian Literary Prose]. Krajina Mriy Publishing House, Kiev, Ukraine, Pages: 183, (In Russian).
- Levin, Y.I., 1965. *Structure of Russian Metaphors: Works on Sign Systems*, Book 2. Publishing House of the University of Tartu, Estonia, pp: 293-299.
- Markovic, V.M., 2002. Woe from Wit in Criticism and the Literary Criticism of XIX-XX Centuries. In: *Woe from Wit in Russian Criticism and Literary Studies*, Griboedov, A.S. (Ed.). Publishing House Azbuka-Classik, St. Petersburg, Russia, pp: 7-44.
- Nikolaev, A.I., 2011. *Foundations of Literature: Textbook for Students of Philological Specialties*. Publishing House LISTOS, Ivanovo, Russia, Pages: 255.
- Todorov, T., 1977. [The Poetics of Prose]. Seuil, Paris, France, Pages: 256, (In French).
- Vinogradov, V.V., 1941. *The Style of Pushkin*. Publisher GIHL, Moscow, Russia, Pages: 619.
- Vinogradov, V.V., 1963. *The Style. The Theory of Poetic Speech*. Publisher Academy of Sciences of the USSR, Moscow, Russia, Pages: 256.
- Vinogradov, V.V., 1977. *About the Theory of Artistic Speech*. Publisher Graduate School, Moscow, Russia, Pages: 240.