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General Philology by Yuri Rozhdestvensky (1996) Moscow, "Novoye Tysjacheletie" - The "New Millennium" Foundation [Ю. В. Рождественский, *Общая филология*, 1996, Москва, Фонд "Новое тысячелетие"]

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INTRODUCTION

The science of philology consists of not only the profound understanding of the content of any given text, but also its interpretation.

In defining the object of philology, academician N.I. Konrad states in his book "West and East" that: "Philology was born both in the West and in the East. In both places it was born in the era of late antiquity; in the West during the Hellenistic period, and in the East, in China, during the times of the Han Dynasty.

The scholars of Alexandria collected the literary classics of their times, i.e. the era of the Greek Polis, and the Chinese scholars collected their own classics of the Spring and Autumn period. They not only collected, but also worked on categorizing the texts. Working on texts led to working on the literary work itself. And so the essence of philological work became established, becoming a tradition: collecting the important written works of the past, examining the text and interpreting them." [53, p.7]

Researching a text includes three stages: a) analysis of the specific circumstances surrounding the appearance of the text, during which the author and audience are determined and the specific content is defined, as well as the particular style of writing, and so on; b) research of the circumstances when the text entered the given cultural area, its role in that given cultural area, the interconnections of the given text with other texts as evidenced in text content and linguistic form; c) general historical patterns of consistency in understanding and interpreting texts in the context of cultural evolution, progress in knowledge and oral communication, and technical progress in the creation of texts.

If the first two stages belong to *specific philology*, the last stage belongs to *general philology*.

The principles of general philology have been understood differently throughout the history of philology. Prior to the 1870's, general philology attempted to organize all types of text in a systematic manner. Particular principles for text classification were created: firstly, they were classified according to genres and aspects of language arts, secondly, according to language arts forms.

During the period from the 1870's to the 1930's, general philology went through a change of focus. Text classification according to genres and aspects of language arts was in fact excluded from the object of general philology, and the teaching about forms of language arts was placed first. Philologists studied poetic forms of discourse exclusively. The subject of philology was reduced to literary analysis and linguistics. Philologists stopped studying what, [p19 this refers to the printed page numbers of the book] in our view, is the most important part of this science, specifically, the research of different rhetorical forms of oral discourse, document style and language, the language and style of scientific literature, and many others.

Nevertheless, the expansion of language imposed the study of these speech aspects, and linguistics was the discipline that accomplished it. However, linguistics was never a general science about language. The methods of linguistics are especially adept at organizing and describing only one aspect of language, namely the sounds of speech, words and sentences. Linguistics does not and cannot include teachings about language texts, which is the basis of language practices in society.

Meanwhile, philology gives us an original and fundamental concept of language. The direction and the content of the linguistic research depends on how philology determines the components of language texts and the rules of their formation.

At the beginning of the 1960's, the so-called theory of text appeared and was a kind of displacement of philology. This teaching dealt with describing the text using linguistic methods. It did not have as a goal examining the texts as a whole, it did not categorize them, it did not observe how they functioned in society nor determined their place within the culture. However, it is very important that text theory studies the text itself and thus draws attention to the key problems of the life of language.

The 20th century, especially the second half, is characterized by consistent progress in language. The progress was first of all evident in the ways in which mass information and computer science emerged, with new kinds of language activities or new kinds of language arts, born from

technical and scientific progress; secondly, with the help of these new kinds of language arts new language relationships between people started to occur.

Scientific and technical progress significantly changed not only the course of language, but also the connection of language with people's industrial and cultural activities. Significant and new problems are brought before all of the philological sciences. Solving these problems would only be possible taking into account the entire historical experience acquired by philology, which pairs the cultural inheritance of languages with the development of materials and instruments of speech.

Each statement which is created and finalized in one way or another by someone, is accepted in philology as a *work of language arts* or *language arts work*. For creating each work of language arts, concentrated work is necessary in order to merge thought and speech material. This type of work is done by applying a certain concept with the help of instruments of speech in concert with speech materials.

Instruments of speech are the organs of enunciation, the writing instruments, printing equipment, etc. *Speech materials* are those objects in nature or artificially made things, that embody the support for works of literature, in association with the instruments of speech, [p20] for example, air, leather, paper, electromagnetic tape, etc.

Speech material, which is called the *text of a work of language arts,* is processed with the instruments of speech in accordance with the concept of a work of language arts, and is consequently, meaningful.

Since there are many kinds of speech materials and speech-related instruments, discourse may have different textures. *Discourse texture* refers to a discourse material processed with certain instruments. There are four main types of discourse texture: *oral discourse, written discourse, printed discourse,* and *mass communication discourse*. The texture of the first three types is clear from their names. Mass communication discourse includes radio, cinema, television, mass media, computers and other machines that transmit information, and also the oral, written or printed discourse systems that serve them.

The borders of the text are defined by its texture. Thus, a dramatic work is written first by its author, and is then read out loud on the stage by actors. Here we have two different textures of discourse, and from a philological point of view, two different texts, although they are connected in meaning. Accordingly, there are two different literary works: the dramatic literary work (written text) and the play or the dramatic work played on stage (oral text).

Depending on discourse texture, philology has *types of language arts works* or *language arts types*: *oral language arts, written language arts, printed language arts,* and *mass communication*.

As a rule, a literary work is created for the purpose of communicating some concept to other people. The process in which other people are informed of a literary work concept is known as an *act of literary communication* or an *act of communication*. During the act of communication, the creator of the literary work transmits, in one way or another, the text of the literary work to its recipient, who receives and understands the literary work.

In different types of language arts, the act of communication takes place in a different ways, a fact determined by the discourse texture. The creation, transmission, receipt and understanding of the literary work cannot occur spontaneously. They are always conscious and purposeful acts or require some labour. The labour may be divided and specialized. This is the reason why special rules are made for creation, transmission, receipt and understanding of literary works. These rules are called *literary rules*.

An example of literary rule may be oral etiquette, which defines the art of conversation. One particular section of literary rules is the arts and sciences of speech: logic, grammar, poetics, rhetoric and stylistics. [p21]

The arts of speech determine and regulate the internal linguistic text structure of the literary work. This is why the arts of speech may be called *internal literary rules*.

In addition to internal language arts rules there are also external language arts rules. *External literary rules* concern establishing the order of creation, receipt and preservation of literary works. For example, the rules for manuscript acceptance and publication approval, publishing laws, administrative rules for receiving, moving, and safekeeping documents, and so on. These rules do not include the internal text structure. They regard the literary work as a whole object without examining the text of the literary work itself.

Oral etiquette, which concerns mainly oral literary discourse and its written analogue, i.e. personal correspondence, has a special place among literary rules. Its rules can determine the internal text structure, as well as external rules for handling literary works.

The division of literary works into literary types and genres is connected, on the one hand, with the text texture, and on the other hand, with the literary forms.

Each kind of literature is divided into types and subtypes, depending on the kinds of text textures and external literary rules. The collective genres, types, and subtypes are visually represented in a classification (see Table 1, p.23).

Different arts of the discourse play different roles in the creation of different literary forms.

Each literary genre, type and subtype has its own language activities. Therefore, each speech agent acts differently. The differences in the speech agent's activities may be regarded from two points of view: a) from a *sociological discourse* point of view and b) from a *psychological discourse* point of view.

From a sociological point of view, language arts emerge as a result of the *division of labour*.

As an example let us examine the complex division of labour that we see in document-related activities.

The labour of transmitting or sending, reproducing, safekeeping and prompting for the reading, and composing of documents is taken on by the secretaries and public notaries, who, in their activities, apply the external literary rules.

The executors of documents, employees of institutions, and private individuals, are involved in composing and reading the text of documents and applying internal literary rules, i.e., arts of speech.

Secretaries and public notaries, on the one hand, and executors of documents on the other hand, further implement the division of labour within the given literary subtype. Thus, inside administrative offices, the functions of document receipt, reproduction, sending and safekeeping and so on, are separate. Document execution produces its own functions: its conception and the directions for composing the document, whether personal or collective, the reading and verification of the document via stamps and signatures. [p22]

Table 1. Language arts genres, types and subtypes   [please also see Appendix 1]

Language Arts					
Oral Language Arts					
Before Written Language			**Literary**		
(Oral) dialogue	Rumour	Folklore	Oratory	Homiletics	Stage talk
			Judicial speech	Sermon	
			Advisory speech	Academic speech	
			Demonstrative speech	Propaganda speech	
			Written Literature		- Sphragistics (sigillography)
		- Literature (Fiction)	**Printed literature (neography)**	**Paleography**	- Epigraphics
		- Scientific literature		- Personal correspondence	- Numismatics
		- Journalism		- Documents	
				- Essays (literature)	
			Mass Communication		
			Mass media	**Advertising**	**Information technology**
			- Radio		
			- Cinema		
			- Television		
			- Mainstream press		

[p23] [please also see Appendix 1]

The executive work for creating documents is disjointed in contemporary scientific and technical documents: often, before the document is composed, special scientific and constructive work is required and externalized in different types of texts, both linguistic and general semiotic ones.

The division of labour apparently characterized language from the very beginning, this is if language is understood as a collection of names. The creation of a name required the obligatory division of labour between the creator of the name, the person or persons who approve and confirm the name to be used, and the users of the name. This pattern has been preserved from ancient times up to this day.

Thus, personal names, which are typically given by parents and confirmed by governmental institutions responsible for civil documents,are used by everyone, including the persons thus named.

Terms are words given as names by authors, creators of objects, inventions and discoveries, creators of names for merchandizing, which are then confirmed for usage by the appropriate department and used by all who need them.

Neologisms in poetic literary language are created by writers, approved by critics as part of literary works and enter the language as equal property of all language arts users.

The total collection of names is processed in language handbooks, dictionaries and grammar books by philologists who create a system of words and their derivative forms, then they are approved and confirmed by pedagogy, and further implemented by normative teaching practices as standard literary language.

From a psychological discourse point of view, any *linguistic personality* or *language persona*, coincides with an *individual*. In psychological discourse, the classification should be introduced according to data from language and linguistic teaching in conjunction with the internal literary rules or literary arts. The linguistic personality is evaluated depending on what language arts they mastered, the experience and the skills they have in different literary genres, types and forms.

From a sociological discourse standpoint the linguistic personality does not coincide with the individual. One individual can have several linguistic personalities.

Thus, Anton Chekhov was at the same time both a writer and a doctor. One group of individuals or institutions can represent one linguistic personality while they are creating a unitary text together, for example, the editorial staff of a newspaper is both a linguistic personality and also a legal entity from the sociological discourse point of view.

The division and classification of linguistic personalities within sociological discourse is built on the basis of external literary rules.

For all types of oral literature the discourse creator coincides with the linguistic personality, the *individual language persona*.

In written literature, when we refer to manuscript writing, the creator of the discourse also coincides with the individual in all types of literature, except factual documents. In factual documents, the discourse creator can [p24] also be collegial. Different requisites may relate to different legal entities. That is why documents in their entirety may be issued by a collective group of people in the legal profession. The collective group of people in the legal profession represents only one linguistic personality from a sociological standpoint. That is the reason why such a linguistic personality may be called *collegial*.

Printed literary works are created by the author and the publishing house. The division of labour is with regards to the creation and printing of the text. That is why the creation of printed literature is the result of cooperation. The creator of the text is a *cooperative linguistic personality*, consisting of the author and the printing organization.

Information technology as a type of literature contains three main subtypes: a) abstraction, annotation, and its equivalents; b) document retrieval; and c) automated control.

To implement any type of computer science, certain kinds of institutions are necessary, e.g., the information technology institutions. Information technology institutions are the creators of computer science texts. They are in charge of compressing and processing the so-called primary texts, and based on that, creating so-called secondary texts. In order to achieve this, a complex division of labour is needed for analyzing the primary text and synthesizing the secondary text. This can be achieved only as a result of a deep division of labour in regard to text structure. Part of this labour uses mechanical means. This is the reason why any information technology institution represents a *collective linguistic personality*.

Therefore, from a sociological discourse standpoint, we find the following types of creators of literary works: a) the individual linguistic personality; b) the collegial linguistic personality; c) the cooperative linguistic personality; d) the collegial-cooperative linguistic personality; and e) the collective linguistic personality.

All social types of linguistic personalities are re-enforced by corresponding external rules and, in particular, legal rules. All types are connected through different transition forms.

In this way the social characteristic of the linguistic personality does not coincide with individual linguistic personalities (language personae) studied by psychological discourse. But within these two levels of understanding the linguistic personalities are opposed to each other within the context of sociological discourse and psychological discourse. In literary works the opposition is cancelled out. [p25]

Every receiver of any kind of genre, type and form of literary work as a social linguistic personality coincides with the psychological linguistic personality, i.e. the individual linguistic personality. As a rule, the discourse receiver perceives the literary work in the form of external material (live speech, tape recording, radio and television broadcasts, written discourse in all its different types and subtypes, books, magazines, newspapers, and so on), and in the form of content.

The discourse receiver labels the social type of the creator of the literary works based on external form and assumes from the beginning the type of content for the literary work in connection with the given social type of the discourse creator. The discourse receiver assigns a label based on his knowledge of external literary rules. After determining the type of content, the receiver will then analyze and perceive a specific text. In doing this, the receiver will use the arts of the discourse and already established discourse skills.

The depth of understanding any literary work depends on three factors: a) knowledge of various types of content which are inherent in different genres and types of literature; b) understanding the specific content of a literary work based on applying internal literary rules; and c) the linguistic experience, education and abilities of the discourse receiver.

Thus, sociological discourse determines psychological discourse and, in turn, is determined by it, as it applies to linguistic personality.

In this way the development of the sociological language forms gives rise to the development of psychological forms through its existence. And vice-versa, the development of linguistic social forms has to be prepared by the development of psychological forms of language existence. The dialectic and historical connections between social and psychological aspects of the linguistic personality represent a special linguistic problem. This problem is the subject of general philology.

General philology does not oppose specific philology, which studies the specific facts of language culture, nor does it oppose the special

language sciences: linguistics, literary criticism, stylistics and so on. Instead, it complements them.

General philology explains the principles that form the basis of each discourse science and systematizes their history. It is constructed on generalizing the data of specific philologies. Each specific philology contains a description of the composition of a text in any given language, their historic interpretation, and the current condition of their research.

General or specific philology cannot be truly learned without performing a concrete analysis of specific texts. General philology has only one goal: to offer initial orientation in an ocean of texts and to navigate among research principles. [p26]

Appendix 1 contains a copy of the original tabulation of 'Language arts, genres and subtypes' by Yuri Rozhdestvensky and an alternative and clearer tabulation provided by Professor Marina Subbotina in personal correspondence.

Схема 1. Роды, виды и разновидности словесности

Словесность

Устная словесность

дописьменная — литературная

Диалог (устный) · Молва · Фольклор

Ораторика · Гомилетика · Сценическая речь
Судебная речь · Проповедь
Совещательная речь · Учебная речь
Показательная речь · Пропагандистская речь

Письменная словесность

Сфрагистика · Эпиграфика · Нумизматика

Художественная литература · Научная литература · Журналистика

Печатная словесность (неография)

Палеография
Личные письма · Документы · Сочинения (литература)

Массовая коммуникация

Массовая информация · Реклама · Информатика
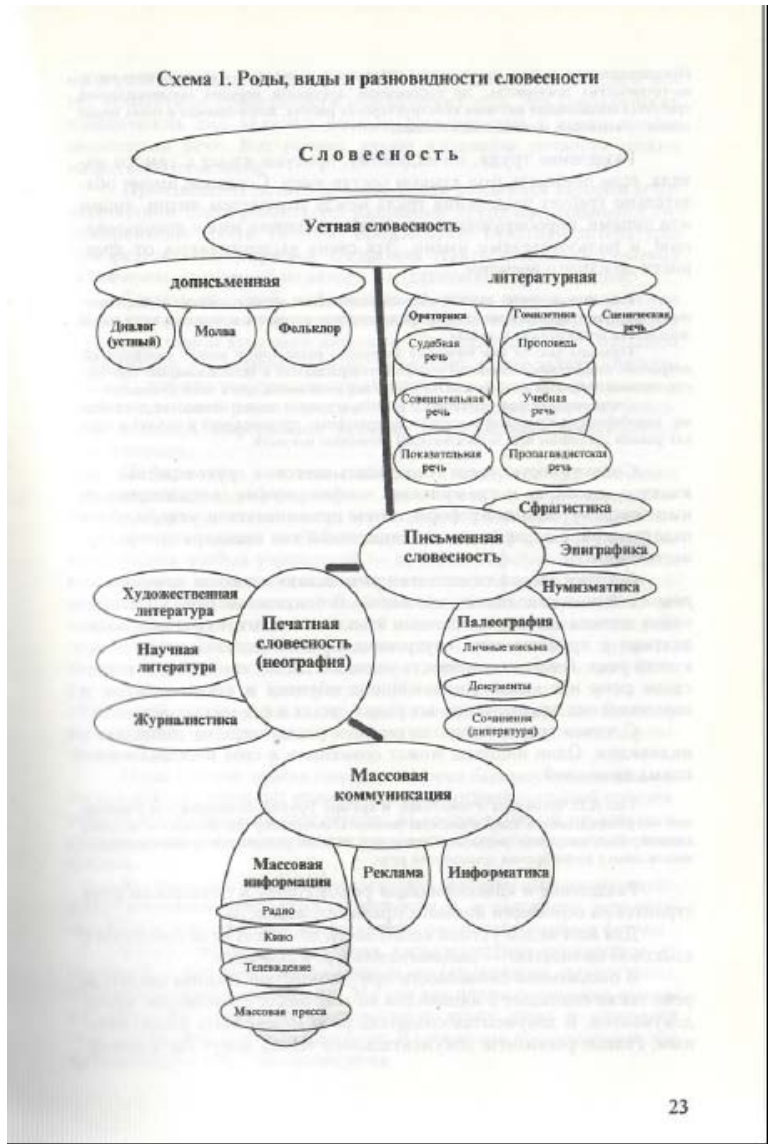Радио · Кино · Телевидение · Массовая пресса

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Table from page 23 of Yuri Rozhdestvensky's book 'General Philology'

And below an alternative tabulation in English by Professor Marina Subbotina.

Slovesnost ≈ 'the totality of works of literature'

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	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 and literature (fiction)		
	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	

Slovesnost ≈ 'the totality of works of literature'