Popular Science Linguistic Literature: Aspects of the Study in the Framework of Functional Stylistics

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Abstract: The article considers the functions of the popular science text, the functional styles of scientific narrative and fiction, and the provisions defining the features of discourse statements are given.

Keywords: discourse, text, pragmalinguistic context, scientific text, The article is devoted to the study of the language of science and literature.

The history of functional stylistics testifies to the fruitfulness of this direction in the study of various forms of language as a means of communication. The result of an active research process in this field was the determination of the place of functional stylistics itself in the system of linguistic knowledge, the definition of the basic concepts of this linguistic science (primarily language styles and styles of speech), the derivation of the trichotomy of language functions and the differentiation of functional styles on their basis. Already at the initial stage of applying the functional approach (50-60s) the fundamental works were written, which determined the starting point and further perspective of research (V.V. Vinogradov, R.A. Budagov, etc.). This starting point was the opposition of the two main styles - scientific and artistic, having philosophical parallels in the form of two different forms of knowledge of reality (science and art) - according to the polar characteristics: subjective and objective, figurative and devoid of imagery. The first stage made it possible to clearly differentiate these two styles by their contrast and dissimilarity. The aspiration of scientific thinking for absolute precision, unambiguity, and invariance, as reflected in the language and the gravitation of artistic thinking toward multivaluedness, multilayeredness of meaning, variability, and uniqueness were the fundamental basis for the contrast. As a result, scientific texts were, by definition, considered to be devoid of figurativeness, expressiveness, and emotionality, that is, the subjective aspect being organically alien to them. Everything that did not fit into the scheme of clear distinction, mismatch, and opposition was deliberately left out of the attention of linguistic science. The next stage (the 60-70s) was comparing "polar opposite" styles, with a shift of emphasis toward identifying similar characteristics. It was established that elements of

the subjective, figurative are also present in scientific prose, seemingly alien to this style (E. M. Galkina-Fedorchuk, M. N. Kozhina, etc.).

Further advancement of linguistic science along this path has led to an awareness of the heterogeneity of functional styles. It became evident that they were not "monolithic", was in a state of interpenetration, and that it was necessary to take into account the genre specificity of texts when analyzing specific material (Razinkina N.M., Kozhina M.N.). A kind of "white spot" on the map of functional stylistics is now the so-called "syncretic" genres, which are at the junction of functional styles. The boundaries between them are blurred, unstable, and mobile, and there is a unique intertwining of linguistic features of the once "non-contiguous" styles of scientific and artistic speech. The degree of inter-penetrability of styles in such "borderline" genres can be so high that it not only makes it difficult to determine their status in the functional-field system but, it seems, can shake the very foundations of the concept of "style", its integrity. Popular science texts belong to this type of work of speech. As a phenomenon, popular science literature is characterized, on the one hand, by the exceptional role it plays in the life of modern society, and, on the other hand (and perhaps because of this), by its uniqueness in terms of language.

Today, in the age of advanced technology, when the achievements of scientific and technological progress come to serve not only in research laboratories, but are firmly in the life and everyday life of ordinary people, when science becomes an essential element of mass culture, it is popular science literature is designed to fulfill this social order: to introduce modern scientific and technological achievements to the masses. The characteristic features of popular science literature are determined by the fact that it solves the problems of optimizing understanding and stimulating the reader's interest as the main ones, factors interrelated and interdependent according to the psychological axiom, according to which "interest in a subject increases attention, facilitates understanding and, therefore, contributes to more conscious and lasting assimilation". [Perelman 1976: 6]. The special character of the selection, organization, and use of linguistic means, dictated by the above-mentioned tasks of popularization, allows us to speak about the special characteristics of popular science narration.

Different researchers call them differently, but all invariably include two absolutely opposite parameters: objectivity (as reliability, concreteness, etc.) and subjectivity (as figurativeness, emotionality, subjective estimation, etc.) (Serdobintsev N.Y., Vasyuchenko G.A.). This is because, although the object of description is a scientific fact, popular science literature widely uses means from the "arsenal" of fiction, its linguistic basis is a kind of "conglomerate" of diverse elements, and it itself is as if at the junction of two spheres of language use: science and verbal and artistic creativity. This makes it difficult to define unambiguously the place and status of popular science literature in the system of functional styles. The diversity of opinions concerning the status of popular science literature is interesting. For example, A. N. Gvozdev and N. N. Maevsky distinguish it as an independent style. Most researchers, however, consider popular science literature within the framework of the scientific style as its genre variety [Budagov 1976; Trojanskaya 1986] or as a sub-style [Kozhina 1993]. N.M. Razinkina is inclined to consider it an "inter style genre" [Razinkina 1989]. [Razinkina 1989]. There are many reasons for this uncertainty. One of them lies in the

lack of attention to the heterogeneity of functional style as such and the lack of experience in comprehensive comparative analysis of speech varieties within one register with a detailed description of the nature of functioning of language units. In modern linguistics, one of the most important concepts is the text. The text has become the object of a special direction in the science of language, called text linguistics, which replaced structuralism, which operated with transformations at the level of the sentence.

The modern stage in the development of linguistics is characterized by increased interest in the study of texts and their characterization. The approach to the text as a holistic object of study, which is firmly established in modern science, poses a number of problems, among which one of the most important is the problem of the organization of a complex formation, which is the text. The study of various factors that ensure the unity, integrity and coherence of the text, contributes to the identification of general regularities in the construction of the text. The text is a complex and multidimensional phenomenon, and, as any complex phenomenon, is understood ambiguously. That is why in the linguistic literature there are different approaches to the interpretation of the very concept of "text". In addition to the term text, the most used term in modern linguistics is the term discourse, which we understand as a more general concept in relation to the concept of "text. The text is a product generated by the linguistic personality and addressed to the linguistic personality.

The antinomy of systematicity/individuality is realized in it. Systematicity is the result of the pressure of the system, genre, literary trend, and the whole historical and cultural context. The author chooses only within the range of possibilities, which have the era. On the other hand, individuality manifests itself in the author's style. The text combines structuralism, sociality, and psychic logic. It has integrating properties and, first, it embodies different sides of language: semantic, syntactic, and pragmatic, through the Ego (linguistic personality) that creates it.

As the practice of linguistic analysis shows, in order to rise to a true understanding of the meaning and functioning of language units, it is necessary to go beyond the sentence to a broader context, to the level of the text. However, it is obvious that even textual research proper in many cases requires going beyond intra-verbal relations, which is possible when using the cognitive approach to the study of language. This is where cognitive methods merge with functional stylistics, which studies extra-linguistic factors as a prerequisite for the creation and functioning of the text. Cognitive science studies "cognitive processes and their reflection in the form of the most diverse structures of knowledge, from the simplest mental representations in the human brain to the most complex theoretical constructions, objectified with the help of language". [Aleksandrova 1996: 3]. Among the most striking cognitive abilities of man is the ability to distinguish in a huge flow of information and choose exactly what he needs to meet the basic needs of life, "and most importantly, to classify the perceived in accordance with the nature of things. The ability to form concepts and categories is a crucial part of the cognitive infrastructure of the human mind.

Being units ordering experience and knowledge, units demonstrating results of reduction of all mass of sensations, impressions, evaluations to some generalized discharges or groupings, categories always served as the basis of separate sciences, made a framework and

backbone of human knowledge about the world, and when we speak about foundations of this or that science or its categorial device, we mean exactly what categories are operated in this science and what contents are ascribed to them". [Kubryakova 1997: 3]. The modern methodology of functional stylistics applies a categorical approach to the analysis of the text, based on the opposition of the three main language functions - communication, message, and impact, highlighted by Academician V.V. Vinogradov [Vinogradov 1963: 6], on whose doctrine the entire "building" of functional stylistics rests. The doctrine of V. V. Vinogradov's teaching is being consistently developed. O.S. Akhmanova writes: "Proposed by Acad. V. V. Vinogradov's classification of language functions, apart from the logical conceptual basis reflected in the names of these functions, has stable characteristics at the linguistic level, i.e., it has a categorical character. Linguistically, a certain stable and extensive set of lexical units, which do not name narrow special concepts (communication function) and do not have connotations (impact function), corresponds to the communication function. These lexical units are combined with each other in speech according to the rules of morpho-syntactic and lexical-phraseological combinability; these rules emerged gradually in the course of the historical development of language and are fixed by lexicographers and grammar specialists. If there is a tendency in a text to limit the number of specific and unexplainable patterns at the logical level, it can be perceived as another formal manifestation of the message function. If, on the other hand, these patterns are not only preserved, but also appropriately played around, violated, or expanded, then the linguistic side of the text draws the attention of the researcher to a much greater extent than in the realization of the communication function (let alone the message function), and these cases should be perceived as a manifestation of the influence function". [Lipgart 1994: 6]. The two most important functions of language have been accepted as message and influence since the function of communication in the broad sense lies at the basis of all speech activity and therefore includes the two above-mentioned in their complex dialectical unity. First of all, as we have already noted, the functional styles of scientific presentation and fiction relate to them. Popular science literature, as it were, occupies an intermediate position between them, because the language of science is related to it, firstly, by the object of description - the objective cognitive content, and, secondly, by the manner of presentation: clarity, accuracy, and reliability of scientific facts description, i. e. realization of the message function; and it is brought closer to fiction by the form, the manner of presentation: imagery, emotionality, subjective evaluation, i. e. "artistry" of narration, which is intended to affect the reader. In other words, the objective content can be conveyed by subjective ways and means of expression.

The purpose of a popular science text is to familiarize the lay reader with scientific data through the use of specific techniques of popular processing of knowledge. The author of a popular text uses these techniques to ensure that the achievements of advanced science are promoted in the form that is most accessible to readers and would correspond to the level of knowledge of those for whom it is intended. Considering language as an instrument of interaction between mental and socio-cultural life, linguoculturalology is based on Benveniste's triad - language, culture, and human personality [Benveniste 1974]. In studying the mutual influence of language and culture, linguoculturology acquires an integral character because it a)

forms a system of philosophical-cultural and linguistic traditions; b) is aimed at a comprehensive description of language and culture; c) is based on the comparison of different languages and cultures [Vorobyov 1997]. It follows that language has the ability to represent the cultural and national mentality of its speakers, which means that it functions as an instrument of consciousness. Scientific texts create a special cultural space in which various cultural and national etalons and stereotypes function, transmitting from generation to generation samples and etalons of attitude to the world. Popular science texts and scientific texts operate with "cultural" words, i.e. words immersed in the context of culture; such words are not just a unit of a given text, but part of a single meta text (intertext) of culture. The interest in the popular-scientific text is determined by the fact that the popular-scientific text is an inter-genre formation that combines both the features of a scientific text with its high degree of abstractness, conceptuality, terminological character, and of artistic text with its concrete and figurative means of expression. Being designed for the general reader, this type of text seeks to convey scientific content that is accessible, simple, and entertaining. At present, this type of text remains understudied. In his book "White Spots on the Map of Modern Linguistics: A Book of Risks," V.K. Kharchenko writes, in particular: "Ideally, everything systematized and already described should not be overlooked, even temporarily. Ostensibly familiar themes at regular intervals need both updating of theoretical postulates and revision of the material itself from the standpoint of contemporary paradigms of linguistic thought. Such an attitude aims at correcting the methodology of scientific research, ideally equally distributed along two tracks: toward the urgency and novelty, and toward the already studied, but potentially very, very mysterious" [Kharchenko 2008: 3-4]. Here is one of the examples to illustrate this: "Intensively researches the language of the media, in particular the newspaper discourse, which could not be but welcome, if it were not for one "but". The language of the media pulls the blanket over itself, and not covered by the research attention remains, for example, the language of modern SCIENTIFIC-POPULAR literature (emphasis added), which we have a right to admire and be interested in much more than the tone-setting language of the newspaper" [Kharchenko 2008: 3-4]. The text of a popular science linguistic work, along with such attributes as its dialogical character, authoritativeness, addressability, etc., has a pragmalinguistic context. The linguistic aspect is undoubtedly an object of linguistic research. Text and discourse are conditioned by the author's desire to ensure the adequate perception of the text content by the reader and represent the linguistic manifestation of the indicated desire of the author in the text. Discourse analysis of the text is related to its content. The text through discursive components forms the pragmatic-discursive plan of its content, which differs from the exact copy of the real situation, as it is correlated with the interpretive properties of the components representing them.

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