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**SCIENTIFIC DISCOURSE IN ARTISTIC LITERATURE**

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**Abstract**

The article distinguishes between the language of real life (a vital one) and the language of imaginary literature (an imaginary one). The aim of the article is to describe how a scientific discourse is presented in fictional works. The authors discuss the main characteristic features of text and discourse and underline the differences between them. Linguistic means of a scientific discourse or scientific functional style are analyzed on the material of the contemporary British writer D. Lodge's imaginary prose. It is shown how vital scientific discourse is being reflected in literary texts. The article also deals with some ways and methods of creating ironic and satirical effects. Discourse zeugma is suggested as one of such means.

**Keywords**

Vital and imaginary language – Scientific discourse – Literary text – Zeugma

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## Introduction

Fiction operates with a special language that does not fit into the system of functional styles for the reason that it is not used in real life. M. Ya. Bloch rightly believes that the language of fiction, which is invented, "imaginal", is opposed to the language of living human communication, which he calls "vital." He notes that "the language used by a writer is transformed, as it were, into the image of the language, which serves to reflect imaginary reality." Therefore, the tasks of these languages are different. Through the vital language a person reflects the surrounding world and interacts with it and the people within it. The function of influence is also important for the language of fiction. However, here it is implemented in a different way: "through the imaginal language, a person imagines and impresses"<sup>1</sup>.

These two languages are inextricably linked with each other. In fiction, like in a mirror, the real or unreal world is reflected, being refracted through its author's interpretation, i.e. being conceptualized. The author invents, imagines this world in accordance with his/her visions, ideals, tasks and problems. And to reflect, to imagine this world, he/she comes up with a language that is designed to solve these problems. Moreover, being a person of his/her time, an author cannot but reflect, along with his/her individual preferences, the ideological and aesthetic priorities of their time. That is why each period in the life of mankind is characterized by its own worldview paradigms and its own aesthetic searches, which are reflected in literary genres, styles and directions.

According to a figurative remark of H.-G. Gadamer, "in the language representation of the human experience of the world, there is no measurement or registration of the present, but the very being finds its voice in the form in which it manifests itself to a person as existing and significant"<sup>2</sup>.

A similar thought had already been expressed by Aristotle, who believed that "poetry is more philosophical and more serious than history, because poetry speaks more about the general, history – about the singular"<sup>3</sup>.

Imagining the world in his/her work, an author uses the vital language to reflect it, but uses it in a special way, refracting through his/her own aesthetic ideas and aesthetic priorities of their time. Therefore, in fiction we can meet almost all the functional styles of the vital language, but they will not be represented directly, but indirectly, through the solution of those tasks that confront the work of art at the time of its creation and which are caused by the mentality of the epoch and the author's position, and his/her aesthetic predilections.

The goal of this study is to show how functional styles of the vital language are refracted in fiction into the imaginary language. We'll study the language of scientific discourse presented in literary texts.

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<sup>1</sup> M. Ya. Blokh, "The Literary Skill of the Writer against the Background of the Natural Bilingualism of the People (based on the works of L. N. Tolstoy and I. A., Bunin), L. N. Tolstoy and Russian National Idea on Education: a collection of scientific papers based on the materials of the International Scientific and Practical Conference, eds. A. A. Shatalov and others (Orehhovo-Zuevo: State Humanities and Sciences University, 2016).

<sup>2</sup> Kh. G. Gadamer, *Truth and Method* (M.: Progress, 1988).

<sup>3</sup> Aristotle, "Poetics", *Collection of Works, Vol: 3* (Moscow: Mysl', 1984).

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## Materials and Methods

The notion of discourse appeared in modern linguistics in the middle of the last century. In the light of modern approaches, discourse is a complex communicative-pragmatic phenomenon, which, in addition to the text, also includes extra-linguistic factors necessary for its understanding (knowledge of the world, opinions, attitudes, goals of the addressee, etc.).

Moreover, as it was rightly noted by W. Chafe, “the discourse is multilateral, and the limitation of any attempts to reflect its modeling, reducing the discourse to one or two dimensions is quite obvious ...”<sup>4</sup>. This versatility of discourse determines the multiplicity of its interpretations by various authors.

Summing up all the approaches to the definition of discourse, we can identify the main ideas shared by most researchers. They include, firstly, the communicative characteristics of the discourse (E. Benvenist, E. S. Kubryakova, T. F. van Dyck, M. Ya. Bloch, M. Ya. Dymarsky, V. V. Krasnykh, G. N. Manaenko, etc.), and secondly, its activity character (M. Foucault, L. Guspín, P. Serio, V.E. Chernyakhovskaya and others).

We mean by discourse ideologically determined speech activity of a linguistic personality, which forms the verbal space of a particular science and/or art, as well as the result of this activity, a text or a collection of texts, taking into account their extra-linguistic characteristics<sup>5</sup>, when these texts are in the process of being created and/or communicating with a reader/s, other texts and discourses, with the society and with the culture as a whole.

Communicative-activity approach is the basis for highlighting institutional discourses: legal, medical, philosophical, etc. and a more general scientific discourse.

Any text, taking into account its communicative and extra-linguistic characteristics, can, under certain conditions, be considered as a discourse, that is, a product of discourse, or, in another way, discourse in the narrow sense of the word.

The discourse considered from these positions is wider than the text. Many linguists adhere to this view of discourse (M. L. Makarov, O. G. Revzina and others). However, as it was noted by J. Kress, “any single text <...> can be the result of many discourses, often contradictory, since a text rarely is a uniform one from the point of view of the linguistic features that it contains, or the discourses that it expresses.” (Cited. by: Rusakova)<sup>6</sup>. And in the light of this approach, the text is wider than the discourse, since it is able to include many discourses. In this context, the text can be defined as the ideologically formed result of the speech-cognitive activity of a linguistic personality, expressing or reflecting discourse, or discourses in the broad sense. And with this approach, it is the text that acts as a general, generic notion and the discourse - as a

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<sup>4</sup> W. Chafe, “Beyond Beads on String and Branches in a Tree”, *Conceptual Structure, Discourse and Language*, ed. Adele Goldberg (Stanford: CSLI Publications, 1996), 49.

<sup>5</sup> Z. D. Asratyan, “Discourse of Literary Work”, *Philological Sciences, Issues of Theory and Practice*, part 1, num 3 (45) (2015): 31.

<sup>6</sup> O. Ph. Rusakova, “The Main Theoretical and Methodological Approaches to the Interpretation of Discourse”, *Scientific Yearbook of the Institute of Philosophy and Law, Ural Branch of the Russian Academy of Sciences*, issue 7 (2007): 11.

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particular, specific one. Nevertheless, there is a significant difference between the notions of the text of a work of art and its discourse, because the space of the text, in contrast to the open space of the discourse, is closed as a result of its finality and completeness, but it opens into communication, into other institutional and individual discourses, if the text is considered as a part of one or another discourse. Any discourse is composed of texts and breaks up into them when you try to analyze it.

The finality and completeness of incomplete texts is manifested, on the one hand, at the level of intention when generating a text, and is also reflected in the result that is obtained on the basis of this intention, on the other hand.

## Discussion

In this article, we will consider the scientific discourse in the works of D. Lodge, which describe the representatives of university communities, namely, in two of his novels: 'Small World'<sup>7</sup> and 'Nice Work'<sup>8</sup> from his trilogy 'Changing place' and in the novel 'Thinks'<sup>9</sup>.

The scientific discourse or scientific functional style in the vital language is distinguished by a number of features. From the point of view of compositional speech forms it is, as a rule, a kind of reasoning. From the point of view of its lexical structure it is characterized by the presence of bookish words and terms. But as it was truly noted by L. Kosareva and others: "The language of science cannot be reduced to terminological differences from ordinary language".<sup>10</sup> One of the fundamental features of the scientific style is its monologue character.

In an effort to convey scientific speech in an art discourse, authors often put it into the mouths of the characters of their works, mainly during their speeches at scientific conferences. In the works of D. Lodge this technique is used quite frequently. Thus, it is this way that is used to represent the scientific ideas of the American professor Morris Zapp and young graduate student Angelica Pabst in the novel 'Small World', and speculations of Dr. Robyn Penrose, and writer Helen Reed in the novel 'Thinks ...'.

Another form of transmission of scientific monologue speech are educational lectures. This form is used by D. Lodge in the novel 'Nice Work'. A lecture in the novel is delivered by a young teacher of English literature Robyn Penrose, who will then appear as a venerable Doctor of Science in D. Lodge's later novel 'Thinks...'. It should be noted that many characters of the works of D. Lodge move from one of his novel to another. So in addition to R. Penrose, in the novel 'Small World', and in the novel 'Nice Work', the readers meet with the head of the department of English literature, Ph. Swallow, and his deputy, R. Sutcliffe, American professor Morris Zapp. It is worth adding that Ph. Swallow and Morris Zapp are also the main characters of the first novel 'A Tale of Two Campuses' from the trilogy 'Changing place'.

<sup>7</sup> D. Lodge, *Small World* (Penguin Books, 1984).

<sup>8</sup> D. Lodge, *Nice Work* (Penguin Books, 1989).

<sup>9</sup> D. Lodge, *Thinks...* (Penguin Books, 2002).

<sup>10</sup> Larisa A. Kosareva; Olga V. Murashova and Olga S. Fisenko, "Mental and language space of russian religious philosophical discourse of the end of XIX-beginning of XX", *Revista Inclusiones* Vol: 6 num 2 (2019): 43.

Monologue literary speech in this case is close to vital scientific speech and is characterized by almost the same features. One of these features is the consistency of the presentation of the material. It is achieved through the repetition of certain notions. Let us consider this in more detail with the examples from the lecture by R. Penrose on an English industrial novel of the 19th century in 'Nice Work', which spans about 4 pages of the novel. In the lecture, as it should be for a scientific style, there prevails bookish vocabulary and a lot of terms are used: *Industrial revolution, Industrial novel, Chartism, metonymic, metaphorically, phallogentric, conscious, subconscious, middle-class, etc.* The most frequently there are used nouns related to literary terminology: novel (s) -9, novelists (2) and their synonyms: work (2), fiction (2); specific names of authors and their works (7); as well as words related to the semantic field of a literary work: characters (2), heroin (1). The next group is represented by words and phrases related to the theme of the industrial revolution: *industrial (9), industry (1), revolution (5), factory work, social and economic problems (issues), society, working class (4), workers (3), working people, economics, wages, employment, market, trade unions, Chartist Movement (2), the People's Charter, Chartism, strike(s) (2), demonstrations, Luddite riots, capitalism (2), capitalist, etc.* And the presentation of thematic groups of words would be incomplete without "phallogentricism" so characteristic of post-structuralist, deconstructivist, postmodern literary criticism. This group of words includes: *sexual, phallogentric, phallic symbol, male sexuality, castration, knobstick.*

Another way to ensure connection, and, consequently, logicity is the employment of deictic words, demonstrative pronouns, adverbs: *at first..., but when...; as well as; expressions: for instance; One... The second; This is also true of; Opposed to; On the conscious level it was... On the subconscious level it was....* Besides in R. Penrose's lecture there are a lot of objective data in addition to references to authors and their works. These are the dates: *In the 1840th and 1950th ...; By the fifth decade of the nineteenth century ...; 1848 was a year of revolution throughout Europe; ... at the time of the Napoleonic wars.* These also are references to real events: the Chartist movement, the industrial revolution, the Luddite revolts. References to real historical facts and events determine the periodic transition of the narrator's speech from reasoning to storytelling.

The logicity of cause-and-effect relations is also ensured with the help of subordinate conjunctions and conjunctive words: *because, which, who.*

It should be noted that the presence of the emotive element in scientific reports and lectures is characteristic not only of the imaginary, but also of the vital scientific language. This gives liveliness to scientific discourse and, therefore, enhances its impact function. To achieve this effect, both vital and imaginal speakers often resort to figurative comparisons: similes, metonymies and metaphors. Comparisons in D. Lodge's works are often taken from sexual life, which in principle does not contradict the scientific views in Western philosophy and psychology of such researchers as Z. Freud, J. Derrida, J. Lacan, M. Foucault, and especially representatives of the "feminist criticism" within the framework of deconstructivism. However, in D. Lodge's novels this aspect is not adequately reflected, which generates, to a large extent, a comic and satirical effect of these works.

Returning to the works of D. Lodge, we see that Morris Zapp in the novel 'Small World' compares the process of comprehension and interpretation of a text with striptease, in which the text never reveals itself to the end. Robyn Penrose in her lecture, which we examined in detail above, insists that industrial capitalism is phallogentric and emphasizes: *"The most commonplace metonymic index of industry – the factory chimney – is also*

*metaphorically a phallic symbol.*"<sup>11</sup> And this exaggeration is especially obvious in the speech of Angelica Pabst, who is engaged in the study of chivalrous novels, as well as romantic literature, united in Western literary criticism by one concept 'romance'. At the first conference, with the description of which the narrative of the novel '*Small World*' begins, Angelica states:

*"I've read too much already. I've read hundreds of romances. Classical romances and medieval romances, renaissance romances and modern romances. Heliodorous and Apuleius, Chrétien de Troyes and Malory, Ariosto and Spencer, Keats and Barbara Cartland. I don't need any more data. **What I need is a theory to explain it all**" (highlighted by me – Z.A.)<sup>12</sup>.*

And, it seems, she found such a theory. At the end of the novel at another New York conference delivering her report, Angelica says:

*"Jacques Derrida has coined the term 'invagination' to describe the complex relation between inside and outside in the discursive practices... I want to appropriate this term and apply it, in a very specific form of my own, to romance. If epic is a phallic genre, which hardly be denied, and tragedy the genre of castration... then surely no doubt that romance is supremely invaginated mode of narrative"<sup>13</sup>.*

Further, the entire report is based on this sustained sexual metaphor, likening the pleasure of comprehending a text to the pleasure of a sexual intercourse. The obvious excess of sexuality in a field far enough from medicine gives rise to an ironic and satirical effect.

The narrator's speech, which in the form of short remarks of description or narration accompanies the characters' scientific speech, also slightly reduces the formal register of scientific events in a work of art. So, the narrator in the novel '*Small World*' notes the reaction of the young academic in English literature Persse, who is in love with Angelica: "*Persse listened to this stream of filth* (highlighted by me – Z.A.) *flowing between Angelica's exquisite lips and pearly teeth with growing astonishment and burning cheeks...*"<sup>14</sup>. The irony is emphasized by the contrast between the graceful lips and pearl teeth of Angelica and the words which fly from those exquisite lips.

In the following passage from the same novel, one can also observe a kind of descending from the formal register: "*In the event, not many people did like Morris Zapp's lecture, and several members of the audience walked out before he had finished*". And in this particular case, the decrease is due to the very description of the audience's reaction, although some emotiveness manifests itself in the language as well as a result of using the emphatic 'did'. In addition, the narrator's language, although quite formal, loses the features of a scientific discourse and, as a result, lowers the degree of scientific character of the entire narrative, giving rise even to a slight comic effect.

<sup>11</sup> D. Lodge, *Nice Work*...78.

<sup>12</sup> D. Lodge, *Small World*... 24.

<sup>13</sup> D. Lodge, *Small World*... 322.

<sup>14</sup> D. Lodge, *Small World*... 323.

However, much more often scientific speech in fiction is presented in the form that is not characteristic of the printed vital language of scientific prose, namely, in the form of a dialogue. These are the dialogues of the writer Helen Reed and Ralph Messenger, who runs the laboratory of cognitive science at the university in the novel *'Thinks...'*, the dialogues of R. Penrose with her colleague and sexual partner Charles in *'Nice Work'*, and the numerous dialogues and polylogues of the characters in the novel *'Small World'* most of which are presented in the form of answers to questions after scientific reports. Sometimes direct speech is combined with represented uttered speech: *"One of the young man at the table said, if the organ of epic was phallus, of tragedy the testicles, and of romance the vagina, what was the organ of comedy? Oh, the anus, Angelica replied instantly, with a bright smile. Think of Rabelais..."*<sup>15</sup>. The formal preservation of the scientific nature of the dialogue conflicts with the primitiveness and one-sidedness of its content. Despite the fact that it is in the works of F. Rabelais, where according to M.M. Bakhtin folk jolly culture with its apotheosis of the body bottom is most clearly manifested, a discussion of literature in general and the works of F. Rabelais in particular in the novel by D. Lodge takes a grotesquely simplified form. Let us compare this discussion with the scientific reasoning of M. M. Bakhtin himself: *"Rabelais's works usually demonstrate the exceptional predominance of the material-bodily principle of life: the images of the body itself, food, drink, bowel movements, sexuality. These images are also depicted in an overly exaggerated, hyperbolic form"*<sup>16</sup>. The reasoning of the heroes and heroines of the novel *'Small World'* is also given in a hyperbolized, grotesque form.

Continuing the tendency of D. Lodge, employed in these novels, to consider the phenomena of life through the prism of literary and philosophical terms: metonymy, metaphor, aporia, we would also like to call the not quite appropriate physiologism of his scientific discourse a discursive zeugma.

Zeugma is stylistic device which the dictionary *'The Concise Oxford Companion to English Literature'* defines as *"figure of speech by which a single word is made to refer to two or more words in a sentence when properly applying in sense to only one of them"*<sup>17</sup>. In Y.M. Skrebnev's definition zeugma *"consists in combining unequal, semantically heterogeneous, or even incompatible, words or phrases"*<sup>18</sup>.

By discursive zeugma we understand discrepancy between the signified and the signifier, when in form the signifier corresponds to the signified, and in content these concepts are incommensurable. In other words, there are applied predications of notions which might have been quite appropriate for a medical or a psychological discourse but for a literary one they don't seem properly applying.

Dialogues in the novels are often accompanied by quotations from vital scientific prose. Thus, the dialogue of Robyn and Charles in which she says: *"You could represent the factory realistically by a set of metonymies – dirt, noise, heat and so on. But you can only grasp the meaning of the factory by metaphor. The place is like a hell"*,<sup>19</sup> – was

<sup>15</sup> D. Lodge, *Small World*... 323.

<sup>16</sup> M. M. Bakhtin, *François Rabelais' Creations and Folk Culture of Middle Ages and Renaissance* (M.: Khudozhestvennaya literature (Khud. lit.), 1990), 24.

<sup>17</sup> *The Concise Oxford Companion to English Literature*, eds. Margaret Drabble and Jenny Stringer (Oxford University Press, 2007), 795.

<sup>18</sup> Yu. Skrebnev, *Fundamentals of English Stylistics* (M.: Vysshaya shkola, 1994), 174.

<sup>19</sup> D. Lodge, *Nice Work*... 178.

inspired by a quotation read by Charles from J. Lacan, which raised a question on part of Robyn and her subsequent reasoning: “*But isn't he making a distinction between 'truth' and 'meaning'? Truth is to meaning as metonymy is to metaphor*”<sup>20</sup>.

Dialogic speech may combine different styles. Thus, for example, Robyn asks Charles:

*“But doesn't it bother you at all? ... That the things we care so passionately about – for instance, whether Derrida's critique of metaphysics lets idealism in by the back door, or whether Lacan's psychoanalytic theory is phallogocentric, or whether Foucault's theory of episteme is reconcilable with dialectical materialism – things like that, which we argue about and write about endlessly – doesn't it worry you that ninety-nine point nine per cent of the population couldn't give a **monkey's**?”*<sup>21</sup>.

The character's speech in this example, despite its obvious scientific character, is very emotional due to partially parallel constructions, interrogative sentences, and even the vulgarism that we have identified.

And if sexual terminology in almost all previous examples is sustained in physiological scientific terms, then in the following remark Robyn uses direct vulgarisms:

*“When you say a man '**has balls**', approvingly, it's a metonymy; whereas if you say something is a '**lot of balls**', or '**balls-up**', it's a sort of a metaphor. The metonymy attributes value to the testicles whereas the metaphor uses them to degrade something else”*<sup>22</sup>.

Furthermore, scientific terminology is used in the narration in the author's speech as well: “*She sat in lecture theaters and nodded eager agreement as the Young Turks of the Faculty demolished the idea of the author, the idea of the self, the idea of establishing the single, univocal meaning for a literary text*”<sup>23</sup> (*Nice Work*). Scientific character of the discourse is reflected only in terms, the syntax is very emotive due to syntactic parallelism and anaphora. The metaphor ‘*Young Turks of the Faculty*’ in relation to the radical employees of the English language faculty is rather ironic and derogatory and also slightly reduces the register of elevation in the language.

## Conclusion

Scientific speech or scientific discourse in a work of art is usually conveyed through reasoning. It is, as a rule, represented by characters' speech in the form of monologues, dialogues and polylogues. Dialogues and polylogues lead to a certain decrease in the degree of scientificness, since they often represent a mixture of the scientific style with other functional styles, most often with a colloquial style in which there are neutral and colloquial words, and slangs, and jargons and even vulgarisms. Various author's remarks perform the same reduction function.

When referring to historical events in scientific speech, there may occur a transition from reasoning to narration.

<sup>20</sup> D. Lodge, *Nice Work*... 178.

<sup>21</sup> D. Lodge, *Nice Work*... 217.

<sup>22</sup> D. Lodge, *Nice Work*... 224.

<sup>23</sup> D. Lodge, *Nice Work*... 46.

Scientific speech in the works of D. Lodge has two functions. On the one hand, it serves as a background for the image of the academic environment. And on the other hand, it is the use of scientific discourse that creates an ironic, comic and satirical effect due to the simplified vulgarity of scientific reasoning. Such an effect can be the result of any extreme in the presentation of scientific views in both an imaginary and a vital discourse. However, an appeal to physiology and its terminology makes this discrepancy more obvious and vivid.

In accordance with D. Lodge's tradition to describe life in his works with the help of literary and philosophical terms we call this discrepancy discourse zeugma when the form (scientific literary speech) does not quite correspond to the physiologism of the content.

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