ACADEMIC AND LITERARY COMMUNICATION: ADDRESSABILITY, STATUSES, AND FUNCTIONING

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Abstract: The article addresses the issue of creation and functioning of each link in the communication chain addresser/sender-message-addressee/recipient in three communicative statuses: external, internal, and potential. Personal and transpersonal communication is analyzed. Semantic and functional features of academic vs literary communication are considered.

Key words: personal communication, transpersonal communication, potential, external, internal communicative statuses; academic vs literary communication.

1. Introduction

"The word redoubles the world <...>, makes it possible to transfer experience from one individual to another and provides the opportunity to learn the experience of generations" (Лурия 1979: 37-38). Building on this thesis, which was formulated by a notable neuropsychologist Luria, one can claim that the word, or rather language, which is the most effective, although not the only means of human communication, can equally successfully connect both *separate individuals* and *entire generations*, implementing this connection in two main varieties, namely, as **personal** or **transpersonal** communication. In the former case, the addressee of the message is a familiar person or a group of persons, to whom the sender directs his/her message, for

example, the addressee of a private or a business letter, staff members to whom an office memo is addressed. In the latter case, the sender's message is addressed to an anonymous unknown audience, which is impossible to identify as a matter of principle, for example, readers of a literary text, citizens of a country whose activity is regulated by a certain law, scientists to whom an academic publication is addressed, readers of a mass-media publication. Personal communication genetically precedes transpersonal one. The difference between personal and transpersonal communication certainly concerns not only the nature of *addressability*, but almost all aspects and components of a communicative act. These two types of communication were investigated by many researchers, among them are Bakhtin (Бахтин 1979), Barthes (1989), Berdayes (2018), Chafe (2010), Freeman (2014), Hall (2014), Kamenskaya (Каменская 1980), Kolegaeva (Колегаева 2014; 2016), Lehrer (2012), Martin (2016), Strawson (Стросон 1986). The scholars considered them under different names and with a varying degree of detail.

This paper focuses on transpersonal academic and literary communication, which, as we suggest, function in three successive *communicative statuses*: *external, potential,* and *internal*, each of them reflecting a specific phase of: (1) text creation and its further functioning in the communicative space, i.e. the external status, (2) its existence as an ontological, material object, i.e. the potential status, and (3) its realization in the process of readers' perception, i.e. the internal status. Each link of the communication chain *sender-message-recipient*, or in other terms, *author/addresser-text-reader/addressee*, is regarded in either type of communication – academic or literary, and in each communicative status – external, potential, or internal.

The novelty of the suggested research lies in identifying and explaining the role of the addressee image embedded in the transpersonal communication message, in our case, an academic or literary text, which accounts for trans-temporal, sometimes for centuries on end, though informationally divergent functioning of any text of the kind in the communicative space of humankind.

2. Data and methods

The **aim** of the present paper is: 1) to offer a new terminological pair – *personal* vs *transpersonal* communication, 2) to introduce a new paradigm of communicative statuses of a text – *external, potential,* and *internal*, 3) to expose specific characteristics of each status realized in academic vs literary communication, which stand in opposition to each other. **The methods** of our research draw on pragmalinguistics, communicative linguistics, and hermeneutics. Linguocultural analysis, together with structural and metatextual analyses, have proved to be fruitful as well. The main source of **data** for our research is transpersonal communication, i.e. written, complete, formally structured texts addressed to an unlimited readership; these texts are determined, among other things, by the functional style parameter. *Literary communication,* which is discussed further, is represented by prosaic texts, such as novels, stories, fairy-tales, and essays. *Academic communication* encompasses different scholarly publications, such as articles, monographs, scientific treatises, and textbooks. In other words, the **object** matter of the present research is twofold: text as a unit of communication in general, as well as in the opposition of academic vs literary communication.

3. Written communicative act: Personal vs transpersonal communication, general characteristics

As Davison states, such kind of human activity as verbal communication presupposes the presence of two participants, who stand in functional opposition to each other – "the subject and the object of communicative activity" (2008: 369), in other words, the sender and the recipient of a message. The peculiarity of written communication, in contrast to oral one, is a spatiotemporal distancing of the sender's and the recipient's communicative actions. Due to this distancing, written communication always has a delayed implementation, since a communicative act cannot be fully realized until all three main links of the "sender-message-recipient" chain are involved into it.

The sender of a written message may intend it to be read by a particular recipient, for example, a private letter, or a particular group of recipients, for example, an office memo with instructions for staff members. The image of an addressee, which is embedded in the message, is rather clear-cut; the time of receiving and decoding the message is prognostically limited, though it can be prolonged, for example, a letter may be reread many years later. This is the situation of *personal communication*.

The sender of a written message may address it to some unlimited number of anonymous recipients, for example, a poem, an essay, an article, a newspaper report. The image of an addressee, which is embedded in such a message, is rather vague; the time of receiving and decoding the message varies from several days to several centuries. This is the situation of *transpersonal communication*.

Essentially different types of addressability result in different structuring of the messages in question as well as in different parameters of their functioning. Transpersonal communication is immanently not limited in either time or space. Thus, Shakespeare's sonnets have been circulating in the communicative space of humankind for more than five centuries. Likewise, scientific findings of Newton have been read by generations of addressees.

Bolinger writes: "the basic function of writing is communication through time, over a long distance and with a large number of people" (1975: 470). We should add that the thesis is, first and foremost, applicable to transpersonal written communication. We investigate it in the perspective of three *communicative statuses – external, potential,* and *internal, –* in which the sender, the message, and the recipient exist. The proposed differentiation clarifies a number of theoretical questions about the nature of written transpersonal communication.

4. Communicative statuses of written communication

4.1 Potential communicative status

When a verbal message is recorded, according to Bakhtin, it is presented in "dead material <...> – manuscripts, <...> books" (Бахтин 1975: 401). The message turns out to be just a static material object that contains nothing but a sequence of graphic signs on some surface, for example, a sheet of paper, a roll of papyrus, a clay tablet. It exists, like other objects of reality, regardless of its perception by anybody. Such a status is a kind of 'conservation' of the message, a necessary precondition for preserving, replicating, and moving it in space and time without damaging its communicative identity. At this stage of the message's existence, its communicative potency exists in a condensed, virtual form. It is not by chance that when a researcher starts to decipher an unknown writing, he/she, first of all, should approach it exactly as a *message*, i.e. a material object with an intrinsic communicative potency, for example, a clay tablet with some inscriptions on it should be treated as a message, not as a decoration.

Virtual communicability functionally unites a lot of *discrete material objects*, which may differ considerably, for example, a text printed out in different formats, into a **single** *communicative object* – a ***message in its potential communicative status***. The two classical editions of Shakespeare's *Hamlet* published in "First folio" in 1623 and in "Oxford Shakespeare" in 2005 are quite different material objects separated by nearly four hundred years, yet *all* their copies are nothing but *one* communicative object, i.e. a certain transpersonal literary message, namely, Shakespeare's play *Hamlet*. The material mode of written communication allows for *multiple* replication of its graphical instantiation while preserving its potential communicative *identity*.

The message in its potential communicative status exists in the "real chronotope". In addition, in the same "real and unfinished historical world" (Бахтин 1975: 401), there exist ***potential communicants***, i.e. people who might become communicants either as senders or recipients of messages. Taken outside the framework of their specific communicative activities, they are, according to Arutyunova, global personalities, in

whom all the constituents are merged together in the fullness of their biographical, socio-cultural, biological, emotional/mental, etc. being (Арутюнова 1981: 357).

We claim that *the potency of communicative activity is virtually present in every mentally healthy member of human society familiar with the norms of verbal communication.* However, the possibilities and results of a specific realization of this potency are extremely diverse. The list of conditions can be foreseen only theoretically. It includes both *natural*, anthropometric and psychogenetic parameters, for example, sex, age, talent, and *socially* acquired ones, for example, learning. It is often said that women and elderly people are more talkative, educated people are more active readers, etc. *Internal*, psychological factors (the aim to actively communicate or the aim to react only passively) and *external* ones (biographical, professional, and other motivations) influence the process of turning a potential communicant into a real one, for example, a participant in a polylogue might prefer to speak or just to listen, a person with a rich life history might feel like reflecting it in an autobiography, a professional might seek specific information in some expert's publication. *Means of codifying* the message, either oral or written, using a natural language or an artificial sign system, and the *purpose* of the communicative act, for example, to inform, to influence, to persuade and so on, determine the type of activity, which the potential communicant will choose. Oral political debate to persuade the audience in some doctrine requires a different communication technique than a written presentation of some mathematical theory does. Undoubtedly, the *register* of the addresser-addressee relations, which can be official or unofficial, and the nature of the *reference space* reflected in the message, which can be real or quasi-real, modify both communicative activity and its result, for example, a grandmother telling a bedtime story to her grandchildren and an academician presenting his/her research at a symposium, act differently, creating quite different communication products.

All these conditions, the number of which is virtually unlimited, produce an infinite number of combinations that significantly affect the actualization of the

communicative potency of an individual. The process of actualization of communicative activity, depending on the possible combinations of above mentioned conditions, goes along the channel of either the addresser or the addressee within the framework of everyday or official, academic, literary, or any other communication type, relying on some characteristics of a personality and suppressing others. It can be argued that *each potential communicant has a bundle of virtual communicative roles,* which, under appropriate conditions are actualized, often alternating with one another, and indirectly influencing one another: we are constantly switching our communicative roles functioning now as oral and now as written communicants, now as listeners/readers, now as speakers/writers participating in everyday unofficial communication, in academic or literary communication, in mass-media communication, etc. By activating any of their virtual communicative roles, a person switches from the *potential* status to the *actual communicative* status. First, let us consider external characteristics of the communicative status.

4.2 External communicative status

4.2.1 Sender and recipient of a message

The external communicative status of the addresser and the addressee of communicative activity, i.e. the *sender and the recipient of a message,* is a transitory state. A potential communicant at different times of his life can take on diverse communicative roles. Each time this process correlates with the corresponding parametrization of his personality.

In written communication, the addresser and the addressee are separated by the time and space of the "real chronotope". As we have mentioned, any text is written and is read in different places and at a different time, nevertheless, the addresser and the addressee are inextricably linked with each other, forming a pair of functional correlates. This implies that the type of communicative activity of the recipient of the message must fully correspond to the type of communicative activity chosen by the sender of the message. Probable differences "between targeted audiences and those

who are given access to a message, not originally intended for them, may complicate communication" (Davies 2012: 369). The absence of correlation between the sender's and the recipient's activity makes effective communication impossible, communicative failures are inevitable. Here are a few examples: erroneous interpretation of transpersonal communication as personal; groundless critical attitude to a message, resulting from an incorrect attribution of its functional style or genre. The former is characteristic only of children's naive perception, while the latter may be caused by missing the irony of a message or mistaking a parody for the original text. It is appropriate to quote here the words of Stepanov, which hold for works of any functional style: "The existence of a work of art encompasses not only production of literary value, but also its consumption" (Степанов 1988: 112). Coherence of the abovementioned processes of production and consumption is only possible because of a functional correlation between the communicative actions of both participants of this activity. The very same correlation is provided by cultural and historical conventions, which should be mastered, ideally, by all potential communicants. As Hyland resumes (2007: 283), writers have something to say, and the ways they choose to say it are influenced by their expectations of how it will be received by a particular audience. Such expectations are encoded in a set of communicative conventions.

The activity of the ***addresser of communication*** lies in transforming the message from its ideal mental mode to its material verbal mode, i.e. in generating the text *per se,* which means transforming some content with its intrinsic integrity, hierarchical structure, and simultaneousness into a linear, discrete, successive verbal form. As a rule, such activity of the author is more or less extended in time and parceled into separate segments: a work of fiction, especially large-scale prose like epic, is rarely written "in one breath". This process is mismatched with the process of unfolding of the finished text. The text unfolds from beginning to end while the process of creating separate parts of the text might follow one another in an arbitrary succession. It is not uncommon for the author to write the final scene of his work before he/she writes its initial scene. The order of creating separate textual components may be non-isomorphic

to their sequence in the text. It is common knowledge that introductions, which open a text, are usually written after the text is finished. Thus, the author's text-making *external communicative activity* is disrupted. As a rule, it is discrete, and not only dispersed in the author's potentially communicative life, but is also usually interspersed with some other communicative actions. In other words, at the time of writing a novel, the author may "take a break" to write another text, read other texts, etc.

Anyway, the text-making activity of the author is initially constrained by the general idea of the future text, and finally – by the completion of encoding the message and sending it into the communicative space through publication. However, it is not uncommon for the author to resume text writing, supplementing and reworking the text that has already been completed and published, which thereby erodes the final boundary of his/her external communicative activity. In this case, a new, altered version of the text appears. Besides, the final boundaries of such activity can also lose clarity in the case of creating authorized macrotexts (cycles, epics, etc.) or the author's transformed versions: for example, a story may be transformed into a novel, an article may be developed into a monograph, an epic text may be transfigured into its dramatic version. The process of creating the final communicative product is thus prolonged.

The activity of *the addressee of communication* is aimed at the reverse transformation of the message from its material mode into the ideal one. In case communication is successful, the text induces certain intellectual activity of the reader. In other words, a text obtains its true being only through connection of two extreme poles of the communication chain – the author and the reader. Note the intrinsic uniqueness, sometimes duality of the author's figure and the plurality of the readers' figures. The fixed nature of the graphical form of a message and its replicability in the potential communicative status makes it possible to restore *repeatedly* the very moment of realization of the communicative act. In written communication, a message is fixated in some stable graphical form, which keeps it intact in the potential communicative status. One and the same message may be fixated in numerous written forms, i.e. in the

potential communicative status. When the recipient starts reading the message, the communication chain receives its final component – the addressee. The complete chain "addresser-message-addressee" starts functioning, which may happen an infinite number of times. It is worthwhile to discuss here the essential difference between personal and transpersonal communication.

Personal communication allows repeated recreation of the communication chain only as **one** of the possible options for the message functioning. A personal letter, for example, can be read by the addressee more than once, or it can be read and destroyed altogether. Both options are equally probable. Against the author's intentions, this letter may be read by a completely different recipient than the one to whom it was addressed. Such a shift in the implemented communicative act takes place both during *perusal* and during the *publication of correspondence*. However, in the latter case, ethical norms are not violated because the message is transferred from the rank of personal communication to the rank of transpersonal one, which, according to Turner, removes the "social taboo prohibiting reading other people's letters" (1973: 198). The tradition of publishing letters of famous personalities has a long history, for example, as far back as 1887, there appeared *The life and letters of Charles Darwin* in three volumes, to which two more volumes of *More letters by Charles Darwin* were added in 1902. A considerable time span separates the functioning of such messages as *personal* and *transpersonal communication.* This and the status of the correspondents' personalities (famous people, writers, artists, scientists) sanction such publications notwithstanding the fact that most intimate topics are sometimes mentioned in the letters, for example, in 2013 the private correspondence between Erich Maria Remarque and Marlene Dietrich was published entitled *Tell me that you love me.* Summing up, we will say that personal communication implies intentionally planned uniqueness of the addressee's figure. Alteration of this position and the appearance of (an) initially unintended addressee(s) either transforms the message into transpersonal communication or signals of the illegal action of perusal of correspondence.

In contrast to personal, *transpersonal communication* in its very essence implies repeated inclusion of *various* recipients into the process of the message perception. With N-fold replication of the transpersonal communication chain, in such chains there is always the same addresser – the author, and N different addressees of communicative activity – readers. The smaller is the spatiotemporal and socio-cultural distance that separates the members of the set, the higher is the degree of its homogeneity. Complete elimination of such distance and absolute homogeneity of numerous recipients of a text are impossible in principle.

The set of readers is principally open. It stocks up either at the expense of new persons, or due to the *re-entry* of persons who have already been part of this set. In the latter case, namely, re-reading of a once read text, despite the identity of the reader's personality, his/her inclusion into the communication chain at different periods of his/her life inevitably leads to the appearance of a functionally *new* communication figure – the *next* recipient of the same message. A 20-year-old reader of a literary text differs significantly from the same, but already a 40-year-old reader, accordingly, differ his/her readings of the text. In replicable communicative acts, the difference between recipients can be considerable, even if recipients ontologically go back to a single personality. This once again confirms the correctness of the definition of literature as a system with a constant initial and variable final elements (Барт 1989).

Communicative activity of the reader in decoding a literary text is usually long in time, intermittent and dispersed in his whole-personality existence, where it is interspersed with other activities, both communicative and non-communicative. The *sequence of the reader's perception* of text segments is isomorphic to the *sequence of their location* in the text. This, however, concerns only the *visual perception* of the text as the reader follows the unfolding of the graphical chain of signs from left to right and from beginning to end. As Burke puts it (2015), there are just words on the page: those small, simple, culturally-determined semiotic signs <…> But the words, even if they appear

in the visual cortex, must be decoded <…> [here appears] "the neural mystery of meaning".

The *perception* of the text *content*, i.e. the *understanding* of the text, moves along the spiraling model with the back and forth movement of thought. With experienced reader, reverse movements aimed at mental contact of the ontologically distant text parts occur exclusively in the mental space. All sorts of implicit and explicit signals of a prospective-retrospective nature contribute to the *super-linear mental perception* of the text. Consequently, what is given separately in the body of the text is united in the reader's mind, while what is given together is separated. Unlike the addresser's activity, *that of the addressee of communication* is directed at a definite message, has clear, not blurred boundaries – the beginning and the end. Having turned the last page of the book, the reader captures the complete concept of the text read, a certain semantic coil stored in his long-term memory enters his thesaurus for good.

4.2.2 Message
A transpersonal message in its **external communicative status** exists in two heterogeneous and functionally dissimilar stages: 1) **the stage of the genesis** of the message, in which the work of literature is in the communicative power of its creator and which ends in the publication of the text and its alienation from the author; 2) **the stage of communicative circulation**, i.e. alienated, independent existence of a literary work in public communicative circulation.

The stage of genesis equals the period of encoding a message, which may be lengthy; this period usually deals with all kinds of alterations and rearrangements of its parts resulting from the author's creative search. Different versions of the text can differ both at the level of separate words and at the level of the composition of the whole work. *The stage of communicative circulation* usually starts with the first publication of the text and its further functioning in public communication, although a certain retardation

of this stage is not excluded. Quite a few literary works were written but for some ethical, political, or other reason put aside into a desk-drawer.

As a rule, releasing a message into the communicative circulation signals the end of the genesis stage and the beginning of independent functioning of the literary work. However, situations are possible where these two stages overlap. In this case, some parts of the work that have not been completed yet or a shortened, not final, the so-called 'magazine version' of the work is published. The most striking example of an overlap of these two stages is the case when the author resumes his text-producing activity: the writer 'comes back' to the already circulating literary work and modifies it. This leads to the situation when different versions of the same message for some time circulate in the public communicative space in parallel. Over time, the one that is chronologically later becomes standard. For example, Fitzdgerald's novel "Tender is the night" was initially published as a temporally linear narration of the history of Nicole's mental illness, while later on the writer rearranged the composition and began the novel with the scenes of Nicole's inadequate behavior, which baffles other characters and the reader. Eventually, it is this version of the novel that became well known to modern readers.

Obviously, the stage of genesis of a literary work cannot exceed the life span of the author. The interruption of the genesis stage, which is caused by the author's death or some other external factor, leaves the work *incomplete*. The subsequent publication of such a message, after the death of the author and/or other than his will, usually leads to a communicatively inferior result since the absence of intentional integrity and completeness of a literary work is irreplaceable from the outside.

At the stage of genesis, if it did not succeed in the publication of the text, it is still possible to interrupt the communicative existence of the message forcibly. Sometimes this happens at the will of the author, for example, such was the fate of the second volume of Gogol's "Dead souls", the only copy of which was burnt by the writer in a

fit of insanity. But much more often it happens against the author's will, for example, the manuscript of the second part of "The cursed days" by Bunin was hidden by the author in the post-revolutionary Odessa of 1918 and never found, the first version of the novel "How the steel was tempered" by Ostrovsky was rewritten by the writer once again after the manuscript had been lost. It should be emphasized that after the completion of the genesis stage and the release of a literary work into the communicative space, it is practically *impossible to forcibly stop the communicative functioning of the work*. Confiscation of circulations, burning undesirable texts – these are just ritual actions that can lead only to a temporary and local narrowing of the readership. To stop the communicative circulation of a message, until there is at least one copy of its material instantiation, is never possible.

In its potential communicative status, a message embodied in a "dead", "static" material can be stored indefinitely. Equally infinite is the possibility of actualizing its virtual communicative potential. Theoretically, there is always a probability that at some time and in some place there will appear a recipient who, having started decoding the message, will close the chain "sender-message-recipient" and, once again, will replicate the communicative act, thus prolonging the communicative functioning of the message.

It should be highlighted, besides, that circulation of a literary message in the communicative space of humankind presupposes possible numerous translations, adaptations, etc. It results in manifold multiplication of the message's potential readership, expanding its boundaries among different cultures and places. As Davies puts it (2012: 368), if we have read the Bible in English, we feel confident that those who have read it in Tagalog or Tamil have shared the same experience.

In other words, we include ourselves into some common readership of the message. As we have already stated, the scope of this community is unlimited.

We suggest that the external communicative status of a transpersonal message can be compared with **the geometric concept of a ray**: it has a beginning and has no end. The *appearance* of a message is locally and chronologically parametrized, whereas its further *communicative existence* is immanently not limited by any temporal or spatial boundaries. Of course, it must be added that the overwhelming majority of literary works have a certain chronotopic area of their circulation. Albeit they are boundless in potency, in reality they still have their limits. The Bible, the epic of Homer, the treatises of Aristotle are actively functioning in the global communicative space throughout centuries. Naturally, most of the messages, even those created within the framework of transpersonal communication, cannot really claim such a fate. However, all of them continue their "dead", "static" existence and possess communicative potency, which is virtually stored in them. They can be actualized in any place and at any time remote.

It must be noted, meanwhile, that the content of the communicative act, which stretches over large space-time distances, will certainly differ from its temporarily more compact initial circulation correlate. Shakespeare was read differently by his contemporaries and the readers of the twenty-first century. Reading an article in to-day's newspaper differs from reading the same article in the library archive. However, all these differences relate to a quite different – internal – communicative status of a message, to which we proceed next.

4.3 Internal communicative status

Bakhtin's saying is widely known: "The event of the life of the text, that is, its true essence, always develops on the boundary between two consciousnesses, two subjects" (Бахтин 1979: 285). The difference between them is that one consciousness – the author's – is always represented by only a certain part of it, which is expressed semiotically by the verbal message and alienated from its personal carrier; by the time the text is read, its author is often no longer alive. The other consciousness – a reader's one, on the contrary, is not alienated from its personal carrier, neither is this latter consciousness mediated by any semiotic product.

4.3.1 Message

The internal communicative existence of a message is equal to the period of contact between these two minds. The medium between them is a linear successive sign unity. The result of this contact is the formation in the reader's consciousness of a holistic simultaneous image of the content, ideally – identical, in reality – isomorphic to the one originally present in the author's mind. Comparing the internal and external statuses of the communicative act, we arrive at the following conclusions. *The external communicative act* proceeds in real time and space. *The internal communicative act* proceeds in a completely different dimension: in the words of Barthes (Барт 1989: 387): "Every text is always written here and now. It unfolds from beginning to end only while the message is being perceived by the recipient."

The zero reference point for the prospective-retrospective vectors in the unfolding text constantly moves forward and each time it appears at that point of the reader's route along the linearly organized text, in which the perception of the verbal form of the message takes place. In other words, the point of the metatext vector reference is always where the reader's viewpoint is, and, consequently, the meanings of such verbal markers as *abovementioned*, *further* and the like are constantly "shifting" along the text, each time referring to different fragments of the message. Discussing academic writing, Gnezdilova suggests that meta-means have no relation to past, present, or future events (2018: 69).

A particular internal communicative spatiotemporal dimension, in which a message is unfolding, is not an absolute, but a relative phenomenon. The real parameters of the external communicative act do not penetrate here. So, for example, there may be pauses interrupting the reading process, yet they are irrelevant for the internal communicative deployment of the message, they are *outside* of it, in external communication.

Implementation of the communicative act and its transition from the external into the internal communicative status concerns all the three links in the chain "sender-

message-recipient". The middle link was discussed above, now we will consider its extreme links.

4.3.2 Addresser and addressee of a message

The actual *sender* and *recipient of a message* in external communication are chronologically related to each other within the precedence-following succession only, i.e. the recipient may appear as such only *after* there was a sender of a message. In internal communication, they correspond to their text analogues – *the addresser* and *the addressee*, the relations between them are devoid of such chronological correlation. They are both present in the unfolding text "hand in hand" from beginning to end. Nevertheless, they are as functionally and typologically opposed to each other as the sender and the recipient of the message, as the author and the reader. The figures of addresser and addressee, however, should not be confused with the conventional characters of the narrator and his interlocutor, who is traditionally named narratee and who either may participate in the events occurring in the story chronotope, or may stay outside the fabula development.

The biographical author while encoding the message creates his own internal communicative minion – the addresser, who acts within the message as a textual analogue of the physically absent author. **The addresser's figure**, unlike the figure of the narrator, is not embodied in anything tangible. The addresser is always "beyond the frame", or it would be more accurate to compare the addresser with the lens that *shows* the contents of the frame. The addresser may do it with a varying degree of detail or, he may *not show* some implied or expected frames. Fowler states the following (1975: 17): "the fact that there is a printed text on the page, black and white and static, <...> assumes the active presence of the narrator, a certain person who produces discourse and controls it".

The function of such a person is the main goal and reason for the presence of a speculative figure of the addresser in each text. The addresser leads the discourse in

one or another tone key (from piety to sarcasm), sometimes engages in metacommunicative activities, commenting on the discourse development. The addresser freely moves from the chronotope of the depicted world to the chronotope of discourse.

Another cornerstone figure of the message in its internal communicative status is the one of the **addressee**. The image of the addressee, which is hypothetically anticipated by the author, determines the specifics of the content-formal structuring of the whole work. The addressee's factor and its effect on the content, composition, language, and genre of the verbal message are discussed in the publications by Bakhtin (Бахтин 1979), Freeman (2014), Stepanov (Степанов 1988), Vorobyova (2017).

At the time of reading, the hypothetical image of the addressee interacts with the consciousness of the particular recipient – the reader, thus, the planned scheme is filled with individual content. *The model of the addressee* turns into *the actual figure of the addressee* of this particular communicative act. Incidentally, we have noted that no such metamorphosis occurs with the addresser pattern. At the same time, the final communicative effect largely depends on the degree of coincidence of *the actualized figure* of the addressee with *its virtual* image embedded in the message.

The transpersonal message essentially focuses on the two-level nature of the readership: a transient embodied recipient and the trans-temporal transpersonal addressee. Proceeding from this, it should be recognized that in such a message there is inevitably a "gap" between the hypothetical *image* of the addressee, and the actualized, necessarily bodily *figure* of the addressee, just one of the N possible. Since the N-set of real recipients of the message is immanently limitless, the final, complete and closed implementation of the hypothetical image of the addressee is theoretically also unworkable. As long as the message continues its communicative being, the endless chain of its addressee image implementations goes on and on.

With large space-time distances between the production of the message and the closure of the communication chain, the actualized communicative figure may deviate significantly from the hypothetical image. In the mass of these deviations, certain general patterns can be seen, for example, such is the change in the readership of certain works by Fennimore Cooper, Daniel Defoe, Alexandre Dumas, and Sir Walter Scott, which initially were addressed to adult readers, but over time turned mainly into reading for children and teenagers. The mass nature of such shifts in the readership suggests some internal textual conditioning. The general cultural thesaurus of mankind constantly expands, consequently the individual thesauri of potential readers change as well, and eventually their personal characteristics change. Due to the thesaurus's change, the readers' personal parameters with which the addressee image "resonates" may now be inherent in a different age category of readers than it used to be in previous generations. As a result, the N-set of recipients of this message is replenished with a contingent, which was not originally envisaged by the author.

Thus, the massive unidirectional differences between the addressee image and its actualized figures turn out to be the result of interaction of the external communicative factor with the internal communicative one. The former is mass qualitative change of potential readers: changes in their thesauri. The latter is the specificity of the author's addressee image, which determines the construction of the entire message.

It should, however, be noted that with the long-term functioning of the message, mass deviations of its readership from the hypothetical model of the addressee are by no means inevitable. On the contrary, despite the possible huge differences between the real chronotope that forms the identity of the biographical author and his remote readers, contact of their minds in the internal communication can be quite successful. The image of the addressee, which is built into such literary works, probably, successfully combines both steps of the transpersonal addressability of the message – the transitive individual, on the one hand, with the trans-temporal and transpersonal, on the other hand. Successive generations of readers adequately actualize the flexible

image of the addressee, ensuring an uninterrupted trans-historical existence of a literary work. Whatever continuity of readers' generations, the personal parameters of individual recipients never completely coincide. Accordingly, the actualized figures of the addressee will never completely coincide, and, therefore, the outcome of the instantiation of the internal communicative act will always be individual.

5. Academic and literary communication

The features of the trans-historical existence of a trans-personal message are largely determined by its belonging to academic or literary communication. This is due, among other things, to the different images of the addressee embedded in the messages and defining their formal content. While a literary message appeals, first of all, to the feelings and emotions of the addressee (Строченко 2017), the academic one calls to his intellect (Peterson 1961: 126). Meanwhile we should stress that such division is a certain speculative abstraction, as long as findings in neurosciences prove inseparability of pure cognition and pure emotion. As Burke stresses (2011, 2015): "affective cognition" and "cognitive emotion" together lead to "oceanic cognition", and the central idea underlying the oceanic cognition theory complies with the widely accepted "diffuse neural network" idea of processing practices that take place in the brain.

5.1 Academic communication

Within the framework of ***academic communication***, the author's effort is directed, first of all, at reflecting the referent accurately and consistently. Hyland says (2004: 1): "Academic written discourse is characterized by the ways in which the writers display their topics, signal their audiences, and present their arguments (identifying, classifying, and interpreting)".

This comprises a number of scientific facts and regularities, as well as the sum of other academics' opinions and the author's own point of view on the former and the latter. Secondly, the author's activity is aimed at convincing the reader of the *truth* of the

author's concept of the problem under discussion, while there is an appeal to the scientific thesaurus of the recipient and to the intellectual component of his personality. The breadth of horizons and the high level of intellectual development of the recipient, which is manifest in his/her ability to reason logically and to choose rationally from a variety of opinions and assessments – all this can be considered the basis of any image of the addressee in an academic message. However, in a literary message such hypothetical features are no more than possible, and even then, suggest not the main, but marginal component of the addressee image.

5.1.1 Sender and recipient of a message

In our opinion, *the readership in academic communication* as a whole is more homogeneous than in literary communication, since the expected recipients of academic texts are holders of certain scientific and special knowledge. It is this knowledge that unites all recipients of an academic message into a community of professionally homogeneous communicants, to which the sender of the message also belongs (Berdayes 2018; Suomela-Salmi 2009). It should be stressed that even complete success of academic communication does not necessarily imply that the recipient and the sender belong to the same "scientific camp", they may be opponents. It is for this reason that the spirit of polemics, the reasoned persuasion of the addressee in the rightness and objectivity of the presented concept, permeates every message that corresponds to the laws of effective academic communication.

The temporally distanced realization of an academic communicative act is characterized by a considerable difference between the recipients who are contemporaries of the author and the recipients temporarily removed from him/her. Expressing this assumption, we proceed from the following reasoning: "the image of the world, either scientific or non-scientific (mythological, religious, naïve) is the product of human world-perception through certain prisms of mythology, religion, science" (Бондаренко 2014: 17). Such "prisms" modulate the collective thesaurus of

human community at different stages of civilization in a different way, eventually colouring the innumerable individual thesauri of people living at the time.

The scientific image of the world is subject to rapid changes over time, which can be quite significant, as the "cutting edge" of science is moving further and further. Despite the dynamism of the scientific image of the world in the minds of potential readers, a long-termed communicative circulation of an academic message is still possible. The point is that the development of science does not *remove* the already established boundaries. New theories *verify* the accuracy of the already established ones. Distanced communicative realization of an academic message can take place. Such communication can be successful but for this, the image of the addressee in the academic message should take into account not only the contemporary segment of the readership, but the future, trans-temporal segment as well.

5.1.2 Message

The author of an academic message should not confine himself to presenting the facts and observations at his disposal because they may eventually become outdated. First and foremost, only such theoretical generalizations should be made, which can later explain *new* facts, not known yet at the time of the production of the message. Only academic messages that satisfy these requirements can withstand the pressure of the changing thesauri of new generations of recipients.

All *other* scientific messages, however, do not disappear from the communicative space. They go on to a *potential* communicative status and continue to perform the function of materializing the entire system of human knowledge in different phases of its formation. Academic publications of the past comprise an archive of innumerable cognized things, each of them labeled with the name of its author.

Let us now consider the meaning of the text, i.e. the interaction of the message and reality, in order to determine how this semantic axis of the literary work affects its

external and internal communicative being. Objective reality is the reference space of *academic communication*. We join Hyland's position (2007: 266):

> *Constructing explanations for events in the natural and social worlds is often seen as fundamental to scientific discourse. We look to the sciences for plausible reasons why things are as they are and writers take care to represent their arguments by identifying, classifying and interpreting features of **the real world** in ways, which are likely to make most sense, and be most persuasive, to their particular communities of readers.*

The formal connectivity of any message is largely dependent on the *integrity of the reference space described*, which pulls together all parts of the message into a single whole. As long as in academic communication the reference space is ontologically real its integrity is an objective matter, which is more or less equally perceived by different recipients.

Starting from the above reasoning, we believe that the connectivity of academic message, the logic of the relationships of its textual parts, is a reflection of the coherence and consistency of the objects in the real situation.

5.2 Literary communication

5.2.1 Message

A different situation is observed in the literary message, whose reference space is a quasi-real microcosm invented by the author according to the laws of this or another aesthetic canon. The object of description in such a text turns out to be a part of this quasi-reality. Consequently, its integrity is caused by regularities and mutual relations, which may be different from those that act in objective reality. Their perception by recipients is due primarily to their correct interpretation of the aesthetic canon, which dominates all the laws ruling in the depicted quasi-real world. For example, the reader of a fairy-tale text is not at all confused by the illogical and counter-factual identity of a frog and a beautiful princess, "consistently" united into a single fairy-tale personage according to the laws of the fantastic quasi-reality. Davies points up the obvious (2012: 371): "The novelist is free to exaggerate, satirize, fantasize, and is in no way bound to

provide an objective or accurate portrait of a society, and readers of fiction may be seeking an entertaining or inspirational experience, not an educational one".

From what has been said, the conclusion follows: the integrity of a textual description in a literary work of art is provided by the *core unity* of the reference space, but the very unity here is subject not to the logic of objective reality, but to a specific aesthetic algorithm.

We summarize that the relationships "text-reality" and "text-quasi reality" determine completely different specifics of constructing an academic and a literary message. As was shown above, these relationships define a meaningful connection, which is based upon the logical laws of objective reality in academic message or upon aesthetic laws in literary one. The semantic component of the text also dictates the choice of the appropriate communicative activity algorithm both to the sender and to the recipient of the message.

5.2.2 Sender and recipient of a message

The different tasks and goals of their communicative actions, facing the author of an academic and literary message, naturally lead to different results. Within the framework of *literary communication*, the author's text-making activity is directed, firstly, to offer a literary convincing image of the microcosm of the quasi-reality created by his/her imagination and, secondly, to maximally involve the addressee into the world of passions of this microcosm. The reader's motivation for empathy is achieved through the author's appeal to the emotional component of the reader's personality and to his/her general cultural thesaurus, its aesthetic component in particular. Lacunas in the latter may lead to drastic results in literary communication. A reader, who is innocent about post-modernist aesthetic canon, will be baffled by quite a lot of contemporary post-modernistic prose mistaking its purposeful chaotic fragmented narration for poor writing.

Another feature of literary prose is purposeful vagueness and ambiguity of expression, which is highly characteristic for modernistic works. Vorobyova investigates the phenomenon of ambiguity in literary text and insists that ambiguities are statements, which are designed to be left nondeciphered, remaining for good "a thing-in-itself", the statements that are left for the readers to "infer, ascribe, or read into the text relevant explanations" (2017: 434). She resumes (ibid.: 436): "ambiguity may serve as an initial impulse of the author-reader dialogue as in-built in literary text or of its readers' potential dialogic response".

The abovementioned is applicable exclusively to literary communication. It is opposed to intentional clarity of academic prose and argumentative, explanatory techniques of the addresser in academic communication.

Summing up the difference between communicative goals and tasks of literary and academic communication, we support the thesis that "the poetic text is fluid and continuous, but the academic one is discrete" (Степанов 1988: 132). The continuity, "fluidity" of the literary text ensures an optimal insulation of the addressee within the framework of the represented quasi-reality. The reader's attention is not diverted to a special awareness of the external formal organization of the message. The structure of a literary text does not advertise itself through such markers as the metacommunicative discourse of the *addresser*, as a fractional parceling and logical hierarchical ordering of the fragmentary structure of the text.

7. Conclusion

1. The process of verbal communication in society has two main varieties – *personal* and *transpersonal* – which differ, first of all, by the image of the addressee embedded in the message, and determine both the properties of the message itself and the specificity of its functioning. The transpersonal message, in particular, is oriented towards a two-stage pattern of addressee image: a transient individual addressee and a trans-temporal transpersonal (collective) addressee. The corresponding in-built images

are implemented either in a communicative figure of a *definite* reader or the potentially innumerable *N set of readers* acting at a different time and in a different place.

2. The communication chain "sender-message-recipient" has three possible statuses of its being: external, potential, and internal. The interconnection and interplay of these three statuses ensure the trans-temporal existence of a transpersonal written message.

3. *The potential* communicative status implies that any mentally healthy member of human society aware of the norms of verbal communication should be treated as a potential communicant capable of implementing a number of different communicative roles. A verbally encoded message in its potential communicative status is preserved in the "dead", static material (a manuscript, a book), in which its informative potency is kept in a virtual, coiled up form for an indefinitely long time. This ensures infinite existence, multiple replication, and unlimited distribution of the message in space and time without compromising its identity as a communicative unit.

4. We suggest that the *external* communicative status of a transpersonal message can be compared with the geometric concept of a ray: it has a beginning (the period of text creation) and has no end. The fixed graphical form of a message and its replicability enables one to recreate the very moment of realization of the communicative act repeatedly. If the material form of a message is intact and there is at least one copy of it, communication will be actualized at the very moment any person who knows the code starts reading the text. The external status of communicants is implemented in the communicative figures of the author and the reader. There is singularity of the author's figure and plurality of the readers' figure in transpersonal communication.

5. Inclusion of the recipient into the communication chain closes it. The message acquires the internal communicative status, in which two minds get in contact. They are: the author's consciousness alienated and mediated by the text, and the consciousness of a particular reader. The hypothetical image of addressee, which is

built into the message, then actualizes into the real *figure* of an addressee, just one of the N possible. Replication of this process by an unlimited number of recipients determines the plurality of the trans-temporal realizations of transpersonal messages.

6. The distinction between *academic* and literary communication is rooted in two factors: first, the correlation of the content of a message and reality, and second, the goals and tasks facing the sender and the recipient of the message. In academic communication, the content of a message is correlated with the ontological *reality* as it is, in literary communication the content is a constructed *quasi-reality*, no matter how realistically it is presented. This factor obviously leaves an imprint on the specificity of the message itself and the algorithms for its encoding and decoding.

7. External and internal communicative statuses of academic vs literary messages differ. In the internal status, academic communication puts forward requirements mainly to the reader's scientific and professional thesaurus. In literary communication, the requirements concern the reader's aesthetic competence and his willingness to follow the cultural canon. In academic communication, the author's communicative activity presupposes clarity, argumentation, and reasoning, while in literary communication it presumes vagueness, emotional appeal, and subjectivity. In the external status, academic messages function trans-temporally as depositaries of cognized facts labeled with the names of their investigators. Literary messages preserve their aesthetic identity in an unlimited span of time. Academic and literary types of communication are opposed to each other in a number of external and internal parameters. The emergence of new types of communication, for example, computer-mediated, generates new types of communicative activity and new oppositions of communicative products. They are waiting for their researchers.

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Résumé

The article addresses the issue of creation and functioning of each link in the communication chain addresser/sender-message-addressee/recipient in three communicative statuses: external, internal, and potential. The interconnection and interplay of these three statuses ensure the trans-temporal existence of a transpersonal written message. Personal and transpersonal types of communication are differentiated. The latter is considered in detail. In external communication, the trans-temporal existence of a transpersonal message takes place in spatiotemporal distancing of the moments of its encoding and decoding. Besides, there is an intermediate transformation of the message into a potential status, in which the communicative message's potency is kept in a virtual, condensed form for a long time. If the material form of a message is intact at least in one copy, the communication chain is ready to actualize the very moment when its initial and middle components "sender" and "message" are completed with its final component "recipient". The external communicative existence of the transpersonal message has its beginning, namely, the moment of creation, and, due to the potential communicative status, does not have an immanently conditioned end. Inclusion of the recipient into the communication chain closes the latter and transforms it into an internal communicative status, in which two minds are brought into contact. They are: the author's consciousness alienated and mediated by the text, and the consciousness of a particular reader. The hypothetical image of the addressee built into

the message then actualizes into a real *figure* of an addressee, one out of the N possible. The replication of this process by an unlimited number of recipients determines the plurality of the trans-temporal realizations of the transpersonal message. The distinction between the goals and tasks facing the sender and the recipient of the message within the framework of academic and literary communication leads to a significant difference in the algorithms for its encoding and decoding.