

Svetlana VASSILEVA-MONTERO;  
Tatiana ZLATEVA  
Sveti Kliment Ochridski University, Sofia

## Conceptual Information in Scientific Texts and in Belles-Lettres

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Conceptual information is explicitly or implicitly expressed information about ontologically notional constructions as denoted by the term "world picture". We phrase our conclusions about the specificity of a scientific-world picture and an art-world picture on the basis of a contrastive analysis of two works by Nikolaj Rainov. (Authors)

The aim of our investigation is to reveal the peculiarities and the ways of expressing of conceptual information in scientific texts and in belles-lettres. The term "information" here means the increase of organized knowledge about a specific object.

In our view, conceptual information is explicitly or implicitly expressed information about a notional construction, as denoted by the term "world picture".

Therefore, the investigation of this type of information in scientific texts and in belles-lettres is inevitably connected with the revealing of the inferred information, i.e. with the elimination of the author's pre-suppositions.

Because of the explicit-implicit character of conceptual information, its deduction is to a great extent connected with the revealing of the inferred information, i.e. with the elimination of the author's pre-suppositions.

The analysis of the text from the point of view of the "world picture" described in it is a complicated procedure which includes the following moments:

- (1) Defining the genre-stylistic specificity of a literary work, which can be expressed in two ways: implicitly or explicitly (by a paratextual subtitle whose role is to show the way the text should be read).
- (2) Revealing the semantics and the functions of the title.
- (3) Analysis of the space-time continuum of the text.
- (4) Analysis of the semantic correlations
- (5) Revealing and interpretation of the firm mythological and non-mythological motives.
- (6) Analysis of the different points of view presented in the text.
- (7) Defining intertextual connections in the work.



S.Vassileva-Montero graduated in 1984 in Bulgarian Philology from "Konstantin Preslavski" University in Shumen. At present she is an assistant professor in the Bulgarian Literature Department occupied with theory, history and critique of Bulgarian literature.

T. Zlateva graduated in 1986 from the Kuban State University in Russian Language and Literature. In 1988 she began a postgraduate course at "Sveti Kliment Ochridski" University in Sofia. Her thesis theme is "Semantic Peculiarities in Scientific Texts", as her research interests are in the fields of text linguistics, stylistics and terminology work. Now she is a teacher of the Russian language.

For a contrastive textual analysis we used two texts by Nikolaj Rainov: "The eyes of Arabia" - the first dream ballad from the series "Dream Ballads", and his article "Arabs" in "History of Art". Our choice was not accidental - we were tempted by the unique possibility to examine two works by one and the same author, which are results of two different types of reflection (artistic and scientific).

Nikolaj Rainov is the first among the Bulgarian writers who transforms the artistic principles and methods of decoration on style into a consciously used Art Model, carried gradually and on different levels and established in the basis of his individual style. It is his style that creates the possibility in principle of the correspondence of these two texts between themselves.