

Publicistic Poetics in Karakalpak Journalism: Theoretical Foundations and Stylistic Manifestations

Tureshova Sarbinaz Muratovna

Faculty of Karakalpak State University PhD, Uzbekistan

Corresponding author: tureshova.s.94@gmail.com

Abstract

The concept of publicistic poetics remains contested within journalism studies, with some scholars restricting poetics exclusively to the domain of fiction literature. This article addresses the theoretical gap by arguing that poetics is not confined to literary studies but is equally operative within journalistic and publicistic discourse.

Keywords: *Figurative Language, Journalistic Genres, Karakalpak Journalism, Media Discourse, Publicistics, Poetics, Publicistic Poetics, Stylistics*

Introduction

The question of whether the concept of poetics applies exclusively to fiction literature or extends to journalistic and publicistic writing has generated ongoing scholarly debate, particularly within post-Soviet media studies. A number of journalism practitioners tend to confine poetics to the literary domain, thereby denying its relevance to journalistic discourse. This position, however, rests on a narrow understanding of both poetics and publicistics.

Publicistics—understood as a distinct mode of discourse that combines the informational imperatives of journalism with the expressive resources of literary language—has long been recognised as a sophisticated communicative practice. As several journalism scholars in post-Soviet republics have argued, publicistics is a broader concept than journalism per se, one that systematically employs the full range of linguistic and rhetorical possibilities available to the art of speech (T.Masharipova, 2016; F.Muminov, 2010).

Despite this recognition, the theoretical concept of publicistic poetics has received insufficient systematic attention in the context of Karakalpak journalism. Existing scholarship tends either to treat poetics as the exclusive property of literary studies or to discuss journalistic style in purely functional terms, without engaging with the poetic dimensions of publicistic texts. This article addresses that gap.

The study pursues three interconnected objectives: (1) to establish a theoretically grounded definition of publicistic poetics that distinguishes it from both general poetics and journalistic style; (2) to identify the principal dimensions along which publicistic poetics operates; and (3) to substantiate these dimensions with textual evidence drawn from Karakalpak periodical publications.

The present research contributes to the broader project of developing a national framework for Karakalpak media studies and positions that tradition within the wider field of international journalism scholarship.

Review of Related Literature

The scholarly literature on publicistics and poetics demonstrates a long tradition of examining journalism, rhetoric, and literary expression across Russian, Uzbek, and Karakalpak contexts. Foundational works such as Solganik (1990) and Styuflyayeva (1975) established the theoretical basis of the poetics of publicistics, while later contributions by Kaida (2016, 2022) expanded this into compositional analysis of texts. Studies like Popova & Silantsev (2011) and Prokhorov (2013) highlight the artistic-publicistic unity, showing how journalistic discourse blends literary and rhetorical strategies. Similarly, Kuznetsov (2008) situates publicistics within historical rhetoric, emphasizing its persuasive and cultural functions.

Regional scholarship enriches this tradition. In Kazakhstan and Karakalpakstan, Kalkabaeva (2019) and Kamzin (2015) explored literary poetics and the evolution of publicistic genres, while Ja'rimbetov (2012) and Nurzhanov (2008) examined stylistic features of modern Karakalpak literature. Uzbek contributions, such as Muminov (1998) and Khudoykulov (2011), focused on journalistic methods and the relationship between journalism and publicistics. More recent works, including Masharipova (2020, 2024), propose integral concepts and practical frameworks for publicistics theory, reflecting contemporary academic discourse in Nukus.

Classical references, such as Aristotle's *Poetics* and encyclopaedic dictionaries (1981, 1987, 2006), provide the philosophical and linguistic foundation for understanding poetics across traditions. Folklore studies by Lazutin (1989) further illustrate the cultural depth of publicistic expression. Collectively, these sources reveal that publicistics is not merely journalistic practice but a complex literary and rhetorical phenomenon, evolving through historical, cultural, and regional contexts while maintaining its role as a bridge between literature and social discourse.

Objectives

The objectives of this study are to define publicistic poetics in a way that distinguishes it from general literary poetics and from journalistic style, thereby clarifying its theoretical foundation. It seeks to identify the principal dimensions along which publicistic poetics operates, such as its linguistic, rhetorical, and expressive functions. The research also aims to substantiate these dimensions through analysis of Karakalpak periodical publications, offering concrete examples of how poetic elements manifest in journalistic discourse.

Ultimately, the objectives are to fill the scholarly gap by systematically addressing the poetic dimensions of publicistics in Karakalpak journalism. The study intends to contribute to national media studies by developing a framework that situates Karakalpak publicistics within international journalism scholarship, thereby strengthening its theoretical and practical relevance in both local and global contexts.

Methodology

The study of poetics in relation to journalism and publicistic writing has a substantial, if uneven, scholarly lineage. Institutionally, the integration of poetic and rhetorical theory into journalism education is exemplified by the long-running course 'The Rhetorical and Poetic Foundations of Journalistic Genres,' taught at the Faculty of Classical Journalism, Novosibirsk State University, authored by Popova and Silant'ev [1]. The existence of such a course attests to a broader scholarly consensus that rhetorical and poetic categories are not foreign to journalistic analysis.

Among the foundational works in the field, Solganik's *Publicistic Poetics* [2] provides an early systematic account of how poetic principles organise journalistic texts. Styuflyayeva's monograph of the same title approaches the subject from a stylistic perspective, while Kaida's *Compositional Poetics in Publicistics* [3] and *The Compositional Poetics of the Text* develop the structural dimensions of publicistic organisation. Nurbat's study of K. Simonov's wartime publicistics [4] demonstrates how poetic analysis can illuminate a specific historical corpus of journalistic writing. Kuznetsov's *Historical Rhetoric* [5] situates publicistic expression within a longer rhetorical tradition, and Prokhorov's work on the poetics of artistic-publicistic unity [6] explores the interplay of literary and journalistic modes. Within Central Asian scholarship, Kalkabaeva's *The Poetics of the Artistic Work* [7] and Kamzin's *The Evolution of Publicistic Genres* [8] extend these concerns into the Kazakh media context. From a theoretical standpoint, the general method of journalism has been defined by Uzbek media scholar F. Muminov as 'operational relevance and social reflection' [10]. Building on this, T. Masharipova specifies the general method of publicistics as 'operational relevance and expressive social reflection,' emphasising that publicists are obliged to write with vividness, emotionality, and expressiveness [11, 12]. This formulation is significant because it locates expressive quality—a property traditionally associated with literary and poetic language—at the heart of publicistic practice.

Definitions of poetics itself are characterised by considerable breadth. The *Literary Encyclopedic Dictionary* defines poetics as 'one of the oldest branches of literary studies, concerned with the system of artistic devices in literature' [14]. P. Nurzhanov, in his monographic study of contemporary Karakalpak literature, traces the historical expansion of the term, noting that poetics has come to encompass 'issues of artistry and creative mastery,' as well as 'the ideological and aesthetic particularities of literature, its system of expressive means, the dominant genre and stylistic movements of a given literary process, the inner structure of creative works, the beauty of their composition and plot, the nature of conflicts, and the distinctive qualities of language and style' [16]. This broad conception—extending well beyond the narrow identification of poetics with prosodic analysis or genre taxonomy—opens the field to application across a range of discursive practices, including journalism.

The *Poetics of Russian Folklore* makes the further point that poetics concerns 'the principles and methods through which reality is reflected, and the theoretical categories of a particular art form' [25]. This formulation is directly relevant to publicistics, since faithful and clear representation of social reality is constitutive of journalistic practice. Taken together, these theoretical perspectives support the claim that a distinct subdiscipline of publicistic poetics is both conceptually warranted and analytically productive.

This study adopts a qualitative approach grounded in textual analysis. The methodological framework integrates three complementary traditions: (1) literary poetics, particularly as developed in post-Soviet scholarship; (2) rhetorical theory, including classical and contemporary accounts of persuasive discourse; and (3) journalism studies, with particular attention to the concept of publicistics as a distinct mode of mediated communication.

Primary source materials consist of selected articles, essays, portrait sketches, and lyrical publicistic works published in Karakalpak daily and literary periodicals between 2001 and 2022, principally in *Erkin Karakalpakstan*, *Nukus Khakikaty*, and *Karakalpak Literature*. These texts were selected to represent a range of journalistic genres and to illustrate the diversity of poetic devices operative in Karakalpak publicistic writing. The analytical procedure involved close reading of selected texts with attention to the following dimensions: titling strategies and their rhetorical effects; figurative language (imagery, metaphor, comparison, allusion); compositional organisation and narrative structure; the interplay of rational and emotional argumentation; and intertextual relationships between texts and between texts and their social context. Findings were interpreted against the theoretical background established in the literature review and elaborated into a taxonomy of publicistic poetics.

The study does not employ quantitative content analysis or corpus methods; its contribution is theoretical and interpretive rather than descriptive. Generalisability is accordingly qualified: the analysis is offered as a conceptually grounded account of publicistic poetics as manifested in one national journalistic tradition, with implications for the comparative study of publicistic discourse more broadly.

Analysis

Conceptual Foundations: Distinguishing Publicistic Poetics

The results of the theoretical analysis support a working definition: publicistic poetics is the study of the system of expressive, figurative, and compositional devices through which journalistic and publicistic texts generate emotional, aesthetic, and ideological meaning. This definition differs from literary poetics in two important respects. First, publicistic poetics operates under the constraint of factual fidelity: unlike fiction, publicistic writing cannot arbitrarily reshape reality for aesthetic purposes but must engage with verifiable events and social phenomena. Second, publicistic poetics is characterised by an orientation toward immediate social and political intervention—what Masharipova calls 'critical design of reality' [11]—rather than toward autonomous aesthetic experience.

The distinction from general journalism theory is equally important. Journalism's general method—operational relevance and social reflection—is a necessary but not sufficient condition for publicistic poetics. What distinguishes publicistics is the additional requirement of expressive social reflection: the journalist must not merely report but must render reality in a vivid, emotionally resonant, and argumentatively compelling form. This is the ground on which poetics enters journalism.

A further key distinction concerns the degree of authorial subjectivity. In standard news reporting, objectivity functions as a regulative ideal: the journalist aims to minimise personal involvement and present events neutrally. In publicistic writing, by contrast, personal involvement is not a defect but a constitutive feature. The publicist's perspective,

emotional investment, and civic commitment are part of the communicative content of the text. This elevated subjectivity creates the space in which poetic devices—imagery, rhythm, metaphor, rhetorical address—become not merely ornamental but structurally necessary.

Dimensions of Publicistic Poetics

The analysis identifies five principal dimensions along which publicistic poetics operates. Each is illustrated below with reference to the Karakalpak press.

Figurative Poetics

The image (obraz) constitutes the fundamental unit of publicistic poetics. In publicistic writing, images are generated not through sustained fictional narrative but through the skilled deployment of facts, details, metaphors, comparisons, and allusions. The image functions not merely as decoration but as a vehicle for emotional intensification: it transforms abstract social facts into concrete experiential realities for the reader.

The Karakalpak publicistic tradition provides numerous examples of sustained figurative writing. The works of T.Qayipbergenov, particularly his problem-focused essays such as 'The Image of Generosity' and 'The Apple of the Eye,' deploy figurative language to illuminate social conditions that straightforward reporting would leave inert. Similarly, the poetic publicistics of I.Yusupov—notably 'Elegies of the Aral' and 'This Land Will Be Great'—mobilise lyrical imagery to address the ecological catastrophe of the Aral Sea's recession, transforming environmental reportage into a form of civic elegy. O.Abdirakhmanov's documentary work, including the three-part film 'Aralkum,' extends figurative publicistics into the audiovisual domain, demonstrating that the principles of publicistic poetics are not confined to print.

Genre Poetics

Different journalistic genres possess distinct poetic systems. The essay favours narrative elaboration and character portraiture; the reportage privileges dynamism and dramatic immediacy; the lyrical essay tends toward philosophical imagery and subjective reflection. These genre-specific poetic structures are not arbitrary but reflect the communicative functions and audience expectations associated with each genre.

Genre poetics is observable in the range of publicistic forms represented in the Karakalpak press: problem-focused essays, portrait sketches, lyrical publicistics, philosophical essays, and documentary film. The diversity of these forms reflects not merely differences in topic or occasion but systematic differences in the poetic means through which social reality is mediated.

Stylistic Poetics

Publicistic style ranges from the elevated and pathos-laden to the satirical and ironic. Stylistic figures—metaphor, anaphora, epithet, rhetorical question, inversion—constitute the rhetorical toolkit of the publicist, generating expressiveness and reinforcing the author's civic voice. Stylistic poetics is concerned with how these figures are selected, combined, and deployed in relation to the rhetorical situation.

A particularly instructive example is provided by the contrast between clichéd and creative titling practices in the Karakalpak press. Articles about educators frequently employ formulaic epithets—'great teacher,' 'progressive-minded teacher,' 'visionary

scholar'—that have lost their expressive force through overuse. In contrast, titles such as 'Reverence to the Teacher' (Ustazg'a tawbe etiw) (Khudaibergenov, Erkin Karakalpakstan, 2001), 'He Was Like a Commander of Ballet Masters...' (Baletmeyster sardari bolg'anday edi...) (Orazov, Erkin Karakalpakstan, 2007), and 'To Be Ansatbayev Was Never Easy...' (Kimsen, An'satbaev boliw an'sat bolmag'an...) (Khojamuratova, Nukus Khakikaty, 2017) deploy unexpected comparisons, ellipsis, and rhetorical suggestion to create genuine curiosity and affective engagement. The difference between these stylistic registers is not merely aesthetic but ideological: clichéd praise may undermine journalistic credibility, while creative stylistic choices signal genuine intellectual engagement with the subject.

Compositional Poetics

The structure of a publicistic text is governed by poetic principles analogous to those operative in literary composition. Exposition, development, climax, and resolution are present in the best publicistic works, as are recurring motifs, tonal shifts, and narrative voice. Compositional poetics examines how the internal organisation of a text enhances or undermines its communicative and affective goals.

Findings and Discussion

An extended example of compositional sophistication is provided by the paired articles on Allayar Dosnazarov, the foundational figure of Karakalpak statehood. A. Khalmuratov's 'Allayar Dosnazarov—The First!' (Allayar Dosnazarov – birinshi!) (Erkin Karakalpakstan, 2001) employs the emphatic numeral and exclamation mark to make a bold historical claim. Twelve years later, Sh. Usnatdinov's 'Allayar the Second' (Allayar ekinshi) (Erkin Karakalpakstan, 2013) implicitly responds to Khalmuratov's framing, using the numeral 'second' to evoke the prior existence of a 'first' Dosnazarov and thereby reinforce the historical continuity of a civic tradition. The compositional relationship between the two texts—across time and across authorship—demonstrates that publicistic poetics can operate at the level of intertextual sequence, not only within individual works.

Intertextuality and Aesthetics

Publicistic texts are embedded in a web of intertextual relations—with prior texts, with shared cultural memory, and with the broader discursive field of their moment. Intertextual poetics analyses how publicistic writing draws on, responds to, and transforms these relations. A journalist's allusion to a historical figure, a literary reference, or a prior article in the same newspaper activates a complex network of associations that enriches the communicative content of the text beyond its explicit propositional content.

The Dosnazarov sequence illustrates intertextuality at work. A. Khabipov's article 'They Remained Unburied...' (Olar komiwsiz qalg'an edi...) (Erkin Karakalpakstan, 2001), published under the rubric 'Wounds That Remain in the Heart,' invokes the same historical figure in a context of patriotic mourning, building on readers' prior familiarity with the narrative of Karakalpak statehood. The cumulative effect of these intertextually related texts is a richly layered publicistic conversation that exceeds the scope of any individual article.

The Rationality–Emotionality Dialectic

A recurring theme in the analysis is the productive tension between rational and emotional modes of argumentation in publicistic writing. Rationality in publicistics is manifested in topic selection, fact gathering, systematic comparison and analysis, argument

substantiation, and fact verification. Emotionality is manifested in the deployment of imagery, personal voice, affective appeals, and rhetorical figures. The distinctive quality of publicistic writing—as opposed to both neutral news reporting and purely literary fiction—lies in the systematic integration of these two modes.

As the analysis shows, effective publicistic writing neither reduces to dispassionate information transmission nor abandons factual grounding in favour of pure affect. The comparison of a public figure to a historical hero such as Aydos biy or Ernazar Alakoz is a form of imagery that carries emotional force; the accompanying factual characterisation provides rational grounding. When these two elements interact dynamically within a text, the result is a communicative form capable of both informing and persuading—of conveying facts while simultaneously engaging the reader's civic imagination.

Conclusion

This study has argued for the theoretical legitimacy and practical significance of publicistic poetics as a distinct subdiscipline of journalism studies. Drawing on a broad range of theoretical frameworks and on close textual analysis of Karakalpak journalistic writing, the article has identified five principal dimensions of publicistic poetics—figurative, genre, stylistic, compositional, and intertextual—and has demonstrated their concrete manifestation in a specific national journalistic tradition.

The findings carry several implications. Theoretically, they support a non-restrictive account of poetics according to which poetic properties are not the exclusive domain of fiction but are constitutively operative in any sophisticated linguistic practice oriented toward expressive and persuasive communication. Practically, they suggest that the tools of poetic analysis can and should be incorporated into journalism education and media criticism, not as a literary luxury but as a means of understanding the full communicative range of journalistic texts.

The specific features of publicistics—topicality, operativeness, actuality, and public engagement—are not external constraints on publicistic poetics but its generative conditions. It is precisely because publicistic writing must engage with immediate social reality, respond rapidly to events, address socially significant concerns, and reach broad publics that it develops the distinctive poetic resources documented in this study. Publicistic poetics is, in this sense, a poetics of civic commitment.

Future research should extend this analysis to digital and multimodal publicistic forms, to the comparative study of publicistic poetics across different national and linguistic traditions, and to the historical development of Karakalpak publicistic writing across the twentieth and twenty-first centuries. The present study offers a theoretical framework and a set of analytical tools that can support such future investigations.

References

- Попова М.С., Силантьев. Вестник НГУ. Серия: История, филология. 2011. Том 10, выпуск 6: Журналистика. 130–139 стр.
(*Popova M.S., Silantyev. Bulletin of Novosibirsk State University. Series: History, Philology. 2011. Vol. 10, Issue 6: Journalism. pp. 130–139.*)

- Солганик. Поэтика публицистики. Московский государственный университет им. М.В. Ломоносова. Изд-во «Московского университета», 1990. – 160 стр.
(Solganik. *The Poetics of Publicistics. Lomonosov Moscow State University. Moscow University Press, 1990. 160 p.*)
- Стюфляева М.И. Поэтика публицистики. Воронежский государственный университет. – Воронеж: Изд-во «Воронеж. ун-та», 1975. – 154 стр.
(Styuflyayeva M.I. *The Poetics of Publicistics. Voronezh State University. Voronezh University Press, 1975. 154 p.*)
- Кайда Л.Г. Композиционная поэтика публицистики. Учебное пособие. 2022. – 142 стр.; сол автор. Композиционная поэтика текста. [Электронный ресурс]: монография. – Москва: Изд-во Флинта, 2016. – 403 стр.
(Kaida L.G. *Compositional Poetics of Publicistics. Textbook. 2022. 142 p.; same author. Compositional Poetics of the Text. [Electronic resource]: Monograph. Moscow: Flinta Publishing, 2016. 403 p.*)
- Irma Nurbut. Поэтика публицистики К. Симонова 1941–1945-х годов. Создано в интеллектуальной издательской системе Ridero. 1997. – 79 стр.
(Irma Nurbut. *The Poetics of K. Simonov's Publicistics (1941–1945). Created in the Ridero intellectual publishing system. 1997. 79 p.*)
- Кузнецов И.В. Историческая риторика. – Москва, 2008. – С. 285.
(Kuznetsov I.V. *Historical Rhetoric. Moscow, 2008. p. 285.*)
- Прохоров Г.С. Поэтика художественно-публицистического единства. Автореферат докт. дисс. филол. н. – Москва, 2013.
(Prokhorov G.S. *The Poetics of Artistic-Publicistic Unity. Abstract of Doctoral Dissertation in Philology. Moscow, 2013.*)
- Қалқабаева С. Көркем шығарма поэтикасы. Монография. – Алматы: «Қазақ университеті» баспа үйі, 2019. – 180 б.
(Kalkabaeva S. *Poetics of a Literary Work. Monograph. Almaty: Kazakh University Press, 2019. 180 p.*)
- К. Қамзин. Публицистика жанрларының эволюциясы. Оқыу куралы. – Алматы: «Қазақ университеті», 2015. – 425 б.
(K. Kamzin. *The Evolution of Publicistic Genres. Textbook. Almaty: Kazakh University, 2015. 425 p.*)
- Ja'rimbetov Q. A'debiyattani'wdan sabaqlar. Woq'i'w qollanba. – No'kis: “Qaraqalpaqstan», 2012. – В. 77.
(Ja'rimbetov Q. *Lessons in Literary Studies. Educational Manual. Nukus: Qaraqalpaqstan, 2012. p. 77.*)
- Муминов Ф. Метод журналистики и методы деятельности журналистов. Монография. – Ташкент: «Университет», 1998. – С. 78.
(Muminov F. *Methods of Journalism and Journalistic Practice. Monograph. Tashkent: University Press, 1998. p. 78.*)
- Машарипова Т.Ж. Публицистика назариясининг яхлит концепцияси. Филол. ф.д. (DSc) илмий даражасини олиш учун ёзилган дисс. автореферати. Қорақалпоқ давлат университети. – Нукус, 2020.

(Masharipova T.Zh. *An Integral Concept of the Theory of Publicistics. Abstract of Doctoral Dissertation (DSc in Philology). Karakalpak State University. Nukus, 2020.*)

Худойкулов М. Журналистика ва публицистика. Қайта ишланган ва тўлдирилган нашри. – Тошкент: «ТАФАККУР» нашриёти, 2011. – Б. 227. (Khudoykulov M. *Journalism and Publicistics. Revised and Expanded Edition. Tashkent: TAFAKKUR Publishing, 2011. p. 227.*)

Литературный энциклопедический словарь. Под ред. В.М. Кожевникова и П.А. Николаева. – Москва: «Советская энциклопедия», 1987. – С. 295. (Literary Encyclopedic Dictionary. Ed. by V.M. Kozhevnikov and P.A. Nikolaev. Moscow: Soviet Encyclopedia, 1987. p. 295.)

Аристотель. Поэтика. Об искусстве поэзии. Ф.А. Петровский. – Москва: Гос. изд-во художественной литературы. – 183 стр. (Aristotle. *Poetics: On the Art of Poetry. F.A. Petrovsky. Moscow: State Publishing House of Fiction. 183 p.*)

Нуржанов П. Ҳазирги қарақалпақ адабияты поэтикасы (композициялық ҳам жанрлық-стильлик өзгешеликлери). – Нөкис: «Билим» баспасы, 2008. – 3-б. (Nurzhanov P. *Poetics of Modern Karakalpak Literature (Compositional and Genre-Stylistic Features). Nukus: Bilim Publishing, 2008. p. 3.*)

Ўзбек тилининг изоҳли луғати. 2 томли 600000 сўз ва бирикмаси. 1-т. А–Р. З.М. Маъруфов таҳририда. – Москва: «Рус тили», 1981. – С. 133. (Explanatory Dictionary of the Uzbek Language. 2-volume set, 600,000 words and expressions. Vol. 1, A–R. Edited by Z.M. Marufov. Moscow: Russian Language Publishing, 1981. p. 133.)

Ўзбек тилининг изоҳли луғати. 5 жилдли. «Ўзбекистон Миллий энциклопедияси» давлат илмий нашриёти. 2006. 2-жилд. Е–М. – Б. 555–556. archive.org. Алынган ўақты: 05.01.2025, 15:25. (Explanatory Dictionary of the Uzbek Language. 5-volume set. State Scientific Publishing “National Encyclopedia of Uzbekistan”. 2006. Vol. 2, E–M. pp. 555–556. Retrieved from archive.org on 05.01.2025 at 15:25.)

Литературный энциклопедический словарь. Под ред. В.М. Кожевникова и П.А. Николаева. – Москва: «Советская энциклопедия», 1987. – С. 436. (Literary Encyclopedic Dictionary. Ed. by V.M. Kozhevnikov and P.A. Nikolaev. Moscow: Soviet Encyclopedia, 1987. p. 436.)

Masharipova T.J. Publicistika teoriyasi ha'm ameliyati. Oqiw qollanba. – NUKUS: “Ilim Nur”, 2024. – Б. 49–57. (Masharipova T.J. *Theory and Practice of Publicistics. Study Manual. Nukus: Ilim Nur, 2024. pp. 49–57.*)

Лазутин С.Г. Поэтика русского фольклора. Издание второе, исправленное и дополненное. – Москва: «Высшая школа», 1989. – С. 6. (Lazutin S.G. *The Poetics of Russian Folklore. 2nd edition, revised and expanded. Moscow: Higher School Publishing, 1989. p. 6.*)