

**Title: Canonical text and its modification: from new forms of distribution till new forms of literature**

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### **Working paper: not for citation**

#### **Key points:**

- Developing forms of culture and literature: Oral Culture – Visual Culture (performance, ritual)– Manuscript – Print Culture – Network Digital Culture
- Network culture: the appearance of a new folk culture : archetype, fan-fiction, hypertext and revitalizing folk in convergence culture

#### **Abstract:**

A main criterion for stable or fixed text is book, which changes its form of existence from time to time. The past and future of text and book is seeing on an example of sacred books, types of their distribution from *oral* forms, as folklore, storyteller, till *written* forms as runic, paper, printed book, and *visual* forms from ritual, painting, theatre till animation and movie.

Epoch of digital technologies brought new opportunities for distribution and existence of text and art. There is a necessity of specification of terms with advent of new elements and their consumption in culture. Following terms in literary - cultural researches as *fan-fiction*, *convergence culture*, *hypertext*, *hybrid media*, *remix*, *remake* or *adaptation culture* appear as new forms of existence and distribution of the text.

Sometimes their definition becomes one of the priority questions: consumer of new culture takes existing texts as a basis for own works as remixes or adaptation, the reader actively changes the content, altering it for own consumption, This text is traditionally places in sites of fans, replacing book form of text existence to digital form. Supposing somehow the coauthor of existing text, this new form borders with *question of canonical text and plagiarism*, and can be considered as a new form of *folklore* and designated as *folk-letter*. Obviously, updating of literary forms is permanent phenomenon. How text distributed, in this regard, is folklore literature? Or is movie a type of literature?

Proposed paper will be focused on how technical development influenced on forms of existence and distribution of **text**, one of the main terms of literature. This requires consideration of **canonical text** from oral form till written and visual, electronic forms (**distribution forms – past and future of the book**), **text** types **depending of content** (sacred books, literary text, etc. – **historical system o communication**). For this I will also apply to these forms on an example of holy books, demonstrated at exhibition “Sacred: Discover what we share: The world's greatest collection of Jewish, Christian and Muslim holy books” by British Library, and allowing to trace the ways of text spreading through changing technologies.

## Part 1

### *New and old forms of distribution*

Renovation of literary types, as well as forms of distribution is a permanent phenomenon, what is traces on an example of development of literature from initial and simple folklore forms, myths, legends till complex structure of epic and genres and trends of written literature. This development demands from time to time specification of some questions, concerning terminology as what is *literature*, the literary *text*? How they were distributed, and in this connection, whether folklore is the literature? Or it is possible to consider movie, the latest visual art form than drama, as a literature type alongside with epic, lyrical and drama, too wavering?

Traditionally many literary schools, including Soviet, treat folklore as literary form. On the one side, folklore (folk + lore) means oral transfer of the information by people, collective sense set out by the authors - distributors, each may allowed something add to the narrating text or reduce. On the other side, if the word "literature" is a derivative from words "letter", literacy, that already excludes folklore. Changing form of transfer - orally or in writing - appears with occurrence of new means of distribution of the information - letters.

Cinema, as well as literature, theatre, is an equivalent kind of art. Nevertheless, the drama is considered as a type of literature, movie is never put in this line, though the tendency of inclusion is rather active. The reason mostly seen in the age of technical form of distribution of cinema, which is hardly more than hundred years, as against a drama which age is estimated not in one millennium.

2. New forms of literature appear with development of new technologies. **To the modern forms of literary text could be attributed** *hybrid media, convergence culture, network culture, remix culture, recycling culture, reworked culture, adaptation*, literature created by fans (*fan-fiction*), *subtext*. They have arisen as a result of development of new technologies, and they use opportunities of Internet in text distribution from myths, classic religious and literary texts from Shakespeare up to our contemporaries. Dominating forms of distribution become high-speed forms of mass distribution as *visual (cinema)*, TV, *digital (audio, video)*; *electronic* (the form of distribution the Internet, the form of existence - audio books, CD of the book and DVD), etc.

3. Generation of Internet *fan-fiction* in certain degree can be examined as new form of *folk-lore*, and written folklore, in value of collective creativity which would be more fair to name as *folk-letter*. The phenomenon of collective creativity *fan-fiction* forces to reconsider one of the basic terms of literary criticism - *national literature*, as one *text continues by another author* (whether by the fan, amateur or the professional is the question of other plane) and *the other nationality* on the of manners and the discretion.

### *Old and new forms of distribution*

Apart from Internet, old forms of distribution and storage of information as **monastery (in the West) and rulers palace (in the East), libraries and later museums**, their **exhibitions** became new forms of media, intermediaries of distribution of information, bringing literary texts to a wide

audience. Traditional museum exhibits and their written and audio records sometimes enriched with computer forms of description during exhibitions.

In the meaning of computerization distinguished was the exhibition “**Sacred**” by the British Library in April 27 - September 23, 2007. **Forms** of existence of holy books demonstrated at this exhibition, allowing tracing the ways of text spreading through changing technologies.

Computerization of painting and self identification was interesting for observing at the exhibition «**Self and Other: Portraits from Asia and Europe**» by the Osaka National Museum of Arts in September 11 - November, 25, 2008.

Without computerization, but the sequence of development of printed books was presented at the exhibition « **From East to West: Traditional Asian and Contemporary European Printing** », organized again by the British Library on April 29 till August 17, 2008, continuing display of developing distribution forms of texts and books.

**Sacred and convergence technique culture** The title of startling exhibition "Sacred" in the British Library in London passed under the slogan “Sacred: Discover what we share: The world's greatest collection of Jewish, Christian and Muslim holy books”. The manuscripts of ancient sacred books of these religions with valuable illustrations, collected from various museums and private collections from all over the world under the roof of one hall, have united in the consent three religions for some months.

The exhibition made indelible impression, both singularity of exhibits, and a variety of opportunities of access and studying of these exhibits. Despite of expensiveness of the project both in material, and in the spiritual plan, it was free-of-charge, as usually museums of Britain, and seen security measures seen rather moderate.

*The manuscripts* of holy books, reached through centuries, *illustrations* to them had an electronic form of access. Except for traditional audio guides in the European museums, the huge showroom has been equipped with computers where it was possible to see and hear the information on any subject of an exhibition, to read and listen to texts, both on the language - original, and in English. Spelling and writing of sacred texts by calligraphers was shown as a videotape on monitors in the exhibition hall. This allowed understanding of appearance of the signs becoming gradually symbols in the page sides or between the lines.

This material contained also in disks and book variants which were on sale in book shop of library at the entrance to exhibition.

All this in complex allowed observing visually, *how sacred texts, the code of laws of religious doctrines, were transferred in centuries*, and served for better understand each other through understanding of traditions and customs, displaying also, that at *first there was word* – which should be understanding and distributed.

***Appearance of written material as a way to the beginning of text canonization and written material as the form « national attribution »***

Exhibition « **From East to West: Traditional Asian and Contemporary European Printing** » displayed that printing has appeared on the Far East and developed in China, Japan, Korea some centuries earlier up to invention by Guttenberg in Europe in the fifteenth century. Printed texts were frequently accompanied *by illustrations*, in the ninth century China there were engravings on a wood. Color wooden illustrations were popular in China in the seventeenth century, but this art has reach special development in Japan a century later. In Korea a movable font as a basis of printing has been developed in the thirteenth century. At the end of the nineteenth century the Japanese fine

art of printing influences the European painting. Up to now varnished wooden surface are popular in Japan works.

History of literature invariable is concerned with development of the views, kinds of art, and book writing, because literary texts were distributed until recently mostly in writing. Drawing of letter on a hard surface has passed path from **stone, clay, wood** (a stick and the papyrus) **and paper**.

It is considered, that the first data on the letter concern to Assyria and Babylon. Figures were rendered on *clay* tablets by the sharp subject and burnt for fastening the text. Romans and Greeks wrote on wax with which covered wooden plates.

Greeks named the book *Biblion* under the name of Syrian port *Biblos* through which arrived papyrus. The word papyrus became a basis of a word paper. *The papyrus* was the basic material for writing in Egypt since the third millennium up to AD - the first papyrus reached up our time, is dated 2400 up to AD. On the fresh small stalks cut by strips, the matter which stuck together was imposed, turning together with strips of the papyrus in a paper. The dried out sheets of papyrus stem were cut on pieces from one up to two meters and turned off in tubes and tied up by laces. So appeared Scriptures and the message-letters which are turned off in rolls. The new sheet with new record was stacked to previous, already filled up to the end. In this way appeared books up to forty meters in length which were kept as rolls.

One more material for writing was *leather, parchment* which has appeared in the city of Pergamum in Asia Minor in the second century up to AD. A crude leather was limed, dried on a special frame, planished and rubbing by chalk. At first, parchment also folded as papyrus rolls. Then discovered the way to fold the leather sheets together and to sew. Usually each writing-book has consisted of four sheets. Body of writing-books designated as "code" (*caudex*). Both on papyrus, and on parchment was possible to erase the text and replace it with a new text.

One more material for drawing was *stone*, rocks and, more exactly, *balbals*. If initially it were rock drawing (petroglyph), subsequently there were texts with description of khagans (rulers) life. Interestingly, the basic material of writing the vertical boulders initiating people, became the basic criterion at "national" identification of the Орхоно-Yenisei monuments which will consist of 10 Orkhon monuments, monuments Oyty-Temir, Yenisei (about 50), Talas (10). They have been found in territory of modern Mongolia, Kirghizia, China.

*Alphabet as criterion or literary material – tombstone as criterion of "nationality"*

This was a question of ethnic belonging of the monuments with different versions: Goths, Celtic, Scythian, Slavic, Hellenic. Because *runic* letter (engraving on the stone and wood) usually was referred to Scandinavian and German people. As subsequence the runic was named Finnish-Karelian-Estonian epics<sup>1</sup> (note: not other Scandinavian people). According to T. Bayer, there were *Celtic* letters (XVIII century).

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<sup>1</sup> More relative nations, than Finnish and other Scandinavians as Swedish or Norwegian

After deciphering the letters and afterwards possibility of text reading these stone books were pronounced as ancient Turkic cultural monuments. Research on these monuments notes entitled as “Ancient Siberian monuments” by G. Spassky in “Sibirskiy vestnik” (Siberian Bulletin) appeared in 1818. In his comment to these notes Turkologist Abel Remuzye consider them as Turkic monuments, arguing by reminding that Asian people had a tradition to put obelisk or tombstone on the grave with texts in 2 or 3 languages (so alphabet is as hieroglyph and stamp letters) (Citation by the book П.М. Мелиоранский: 1).

When discovered bilingual scripts on these tombstones on contemporary China and Mongolia, the *written material in addition to the content, historical chronicle*, describing Turkic tribes at these region, became the criterion for ethnic reference of these scripts. If one of the latest monument (eighth century) Tonyu-kuk, found in outskirts of Ulan-Bator, tells that *stones* erected on the tomb with chronicle of the hero, usually used Turkic tribes – battle chronicles of the three Turkic khagans as Ilteris, Kapagan and Bilge, well-bred at Chinese court. These monuments attributed to many Turkic tribes at the start of AD, when there were not spited out even to oguz, salor, bayandyр, aphsar, bayat ect. Turkic tribes, which appear later.

Remote tradition to put obelisk or tombstone on the grave with *battle chronicle texts* in Orchon-Yenisey area (contemporary Mongolia, China, Kyrgyzstan), inherent to Turkic tribes about two thousand year ago, has been replaced with the short script of the born and death data of the buried instead of whole chronicle of life. This tradition is common for many people, but contemporary Azerbaijanis, mainly splited off Central Asian ancestors, still keep this.

The *tombstones was constructed vertically*. They still usually constructs vertically in Azerbaijan, while Iranians, also Muslims and closed to Azerbaijanis in many cultural crossings, put them in horizontal way.

Stone was one of the durable and strongest materials for drawing writing, though also it was not insured of being broken, and really some of their these blocks have been found broken away. **To this day the tombstone, besides archives, is a source of the information on a cemetery.** The chronicle of a life has disappeared, but the tradition of drawing of a name, date of a life on a vertical tombstone at modern Turkic peoples which take roots from the Central Asian period was kept.

At last, there is *a paper* which became a basis of publishing. The first books were hand-written. The wooden plates with leather upholster, serve as bindings book cover for paper manuscripts. Manuscripts of sacred books were frequently decorated with gold or silver ornaments or clasps. Monks and clerics at monasteries in Europe, penmen and artists (quite often whole staff) in the East at the palaces served for copying the texts. There were **both sacred texts, chronicles, and in the East also literary texts composed under the order of governors.** So poets served not casually at the palaces in XI century and their main mission was to compose big or small format poems, eulogizing various campaigns and fights of the governors. In this way occurrence of a paper gave a push to development of prestige of literary compositions.

There was also such a moment: recording of sacred texts allowed their availability, distribution of religious plots and symbols. Gradually a fashion for *nezire* writing (reminding or simulating other concrete text – inherent genre of the medieval Islamic civilization) on these plots, alleluia, have led

to formation of repeating plots of the world literature, which literary studies term as plots-archetypes. Ponty Pilate, Cain, the crucifixion and revival of Jesus, Jussiff (Josef) and Zuleikha, a temptation by apple as the themes and plots from the religious literature through centuries excite minds of writers, poets, composers and other authors.

*Reform for interdiction on distribution of religious texts in different ways, except for oral, gave a push to development not only the written literature and to preservation and template form of literary texts, but also painting and sculpture which served as illustrations to the holy texts.*

When in Europe in the eighteenth century was discovered the first method of duplication of the book, based on an experience of wooden printing, with movable letters – xylography,<sup>2</sup> *the first book multiplied in this way, became the religious book* Buddhist sutra «Pradja paramita». This book is stored in the British Museum and represents translation of the Indian text into Chinese. The book consists of seven sheets, stuck together in one tape.

When in Moscow emerged first printing house, *the first printed book* in 1564 becomes again the religious book - "Apostle".

In Europe wooden letters during 50 years are replaced with metal, which considers as a starting for publishing, inventor considers German Johann Guttenberg (the fifteenth century), and also his Dutch contemporary Lorentz Koster.

*Both forms of printing and the form of existence of the book vary from time to time. But main criterion of the fixed text becomes the book, **the written text**, which in later periods fixed by illustrations.*

**Illustrations** to books become popular from the moment of distribution of sacred books. They are signs, symbols on the brims of written texts, then they turn to amulets. Then there are illustrations as images and painting, except for books of Judaism. (SEE: CD Sacred).

At the end of *copyist's work* (**hand-written books-manuscripts**) the book was decorated with endings, the initials, especially in Semitic languages (both in Hebrew, and in Arabian) there were not vowels, not punctuation marks, and these signs served for dividing sentences.

Not only sacred books of monotheist religions, but also Hinduism books were decorated with illustrations. Hinduism contains huge amount of the Holy Writ, as Veda and Upanishad. Some texts include epic histories, for example, Ramayana and a Mahabharata, also illustrated with painting of plots from epic.

In the Medieval East hand-written books-manuscripts were not only holy texts and chronicles-epics, but also direct literary source. Among very popular of them was *tezkire* (like ontology of poets' literary works and brief information about them), *djunk* (extracts from interested texts of the authors) from private archives of the people. These literary texts were, as was told before, *chronicle* of the battle by concrete ruler and written with his order to palace poet. This could be like epic with concrete and known author, in contemporary terms – novel-epopee, (*Iskander-name*<sup>3</sup> by Nizami,

<sup>2</sup> As was told in the start of this paper, on the Far East the wooden way of duplication (woodblock) has appeared much earlier, in the eleventh - twelfth centuries, which first samples are kept in the British Library.

<sup>3</sup> The Book about Iskander (the name of Alexander the Great in the East)

*Shah-name*<sup>4</sup> by Firdausi), and in the alleluia genre *kasida* – more small in size, which usually included into Divan<sup>5</sup> alongside with other genres. These literary books illustrated by the artists, usually staff from the ruler palace. This was common for all Islamic empires as Azeri Sefedis, Indian Mogul and Turkish Ottoman Empires.

For example, illustrations to "Khamsa"<sup>6</sup> by Nizami, stored in Tebriz library and produced during Sefevid Emperor and poet Shah Ismail Khatay, contain illustrations of a plot on ascension of prophet Mahomet on Bourak. The interdiction on the image of human faces is obeyed here through covering the face of prophet with a veil, and Bourak is represented as the centaur - in a head of the person and a body of a horse.

Or, the Indian epic *Ramayana* narrates about heroism of Rama, the prince Ajodha. Manuscript of *Ramayana*, prepared on during Dzhagan Singh (years of board 1628-1653), will consist from **seven volumes and four hundred painting illustrations**. The text is written down by nagari writing by Mahatma Hiranida (1649-1653), many paintig were produced by the main artist of palace Udaipour Sahib-Din in 1628-1653. Having experience of Mogol's capital, one of three Muslim empires in this century, it was possible to transfer features of Radjput painting, the Indian county, to the Rajput society and ideals image. Its illustration has no uniform framework, but shows some battle stages one inside another. So, a stage of fight between demons of king Lanka and Rama's monkeys , three headed Thrisipas appears in several places, there isn also rescue by Rama and his brother Lakshmana (the only people in these illustrations) Rama's stolen wife, princess Zita.

The past and the future of the book is traced on an example of sacred and literary books, types of distribution of the texts from *oral forms*, as story-tellers, ashugs ( for folk verses) dervishes ( for sufi verses), bards, to *the written form* as stone, runic, paper, printed book, *the visual form* as rituals, performances, drawing to animation and films, and *electronic-digital form* which unites all these moments (a voice - audio, visually - video and writing in various forms of electronic libraries)

There is an important point for interpretation and creativity, which arises with development of writing - **a canonization of the text**.

### ***Canon and canonical text***

- Transfer by oral way has led to occurrence of different variants of religious plots which repeat in different variants and wander from one religion to another. But the ways of text transmission develops from the oral form to the written form, developing in passing new

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<sup>4</sup> The Book of Shahs (kings). Name means both letter-message and book. It these cases in the meaning of the book.

<sup>5</sup> Divan means in contemporary meaning "Collected works" by one author.

<sup>6</sup> Khamsa – Five books. Common genre for Medieval Islam. In the case of Nizami, there are 5 big poems, *including Iskander-name*. five was common for composition of the Eastern art (Indian epic composition framed as 5, Muslim carpet structure with 5 frames, Divan included 5-framed composition as apply to a God, to a Prophet, to a ruler, to an author )

literary forms, the fixed texts, forming canons, standards of the text. **Canon** usually uses as **authoritative standard for holy books**.

' The canon (or 'authoritative standard') of Scripture is a term used to denote the authority attributed to the books of the Bible by the church. The Christian church from the earliest days recognized as authoritative the sacred Jewish scriptures, and the books of the Old Testament...<sup>7</sup>.

New Testament was accepted as canon by the Western church to the end of 4 century AD. Each of them before canonization, and stabilization has passed the certain way of development.

- There is also other meaning of **canonical text as fixed text**. Canonical, initial becomes not only religious text, but also the certain **plots, symbols** which are anyhow connected to the religious **texts, or the situations, becoming standards** (fathers and children, desire or duty, etc.), marked as **plots - archetypes**.

## Conclusion

### *Techniques and forms of distribution of literature*

- Technics and forms of distribution of literature: oral, written, visual, digital
- Oral literature: **forms of distribution** (*individual*: family member, ashug, dervish; *collective*: as group representation or rituals) and corresponding **genres** (bayaty, puzzle, lullaby, fairy tale, epic, ritual, street and theatre performances)
- Forms of distribution of written literature and materials for drawing the letter  
**Individual**: period before publishing, writing on a firm surface as stone (the Orchon-Yenisei monuments, Gobustan rock paintings), wood, leather (Avesta), papyrus, paper). **Mass**: from books up to visual (film) and the digital forms (audiobook, CD, DVD, Kindle)
- Distribution of content and formation of recurring life situations in literary plots, motives, symbols - archetypes in literature, cinema, music, etc. in various kinds of art

Nowadays **library** keeps its functions as information source centre. If previous period this function associated with as a storage of the books, manuscripts, newspapers, today this is not the only way for spreading information. With technique development different audio-visual forms as CD, DVD are constituted separate collection of any library.

Plus exhibitions, provided by libraries (as Sacred, Ramayana, Printing by British Library), illustrate the role of developing technique for library, book, text.

**Forms of existence of the holy books** from their appearance until nowadays demonstrated exhibition "Sacred: Discover what we share: The world's greatest collection of Jewish, Christian and Muslim holy books" by British Library in April 27 until September 23 2007. This exhibition gathered together holy books from all over the world in one hall of the Library and allowed to trace the ways of spreading the texts through changing technologies.

**Manuscripts** of sacred books, elements of rituals, related to these religions, apart from first examples of distribution, **were provided with electronic form of access**.

## Part 2

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***The multifunctional forms of techniques and form of existence literature in the start of XXI century***

Network culture, or convergence culture, or hybrid media, is a combination of different kinds of art and culture in a unified space—in memory and on the screen of a computer in various kinds and genres: verbal, in the format of cinema, TV, or radio; in newspaper form, and other forms.

New genre forms, such as **blogging** and the **Internet-forum**, new distribution forms, such as **audiocasts, broadcasts, and podcasts**, as brief reproductions of audio files from sites. If a blog is the form of a public diary by means of the Internet, audiocasts, broadcasts, and podcasts mainly become the popular distribution form for proceedings from scientific conferences and discussions. Some sites give an opportunity to hear these materials for a fee, and some for free. Through the Internet, it is also possible to get a subscription for renewed proceedings.

New forms of culture enable one **to hear comments of exhibits** at museums, providing an opportunity to simultaneously listen to the text description through earphones. Or the viewing of a film or a telecast with subtitles with an opportunity to switch the language (from Russian into English, or vice versa) of a written text, and subtitles with the oral synchronization of subtitles.

- Video application to usually printed newspapers and magazines, as “Kommersant-Vlast”  
<http://www.kommersant.ru/doc.aspx?DocsID=1106983>

This form of video-illustration has traces in magazine the “Krugozor” provided with soft disc, from “zastoy” (previous to “perestroika”) period Soviet past.

**Audio books** have become popular. These audio reproductions of the literary text (instead of music), allow one to listen to the text, especially during traffic jams, along with music or a movie screening.

Other electronic forms of books are **CD-books with written pages, with their scoring in two languages not as a subtitle but as a visual page, instead of paper**. This opportunity allows one to study ancient manuscripts without going to archives. In addition, one can listen to text. An exhibition in the British Library in London, entitled Sacred, displayed from April 27 until September 23. It allowed one to see great collections of sacred books of three religions, Judaism, Christianity and Islam. Thanks to electronic versions, CD books, it was possible to turn the pages of manuscripts, which came through centuries, without touching and, therefore, damaging them. They allow one to not only see the written text page behind the page, but also to hear original (Arabic or Semitic) versions and comments in English.

So technical opportunities provide new forms to become acquainted with the property of ancient culture, in this case, with religious or philosophical books by means of new technological devices.

One of the gaining popularity forms of the book is revolutionary Wireless reading device

(See:

[http://www.amazon.com/gp/product/B000FI73MA/ref=olp\\_product\\_details?ie=UTF8&me=&seller=](http://www.amazon.com/gp/product/B000FI73MA/ref=olp_product_details?ie=UTF8&me=&seller=)  
=)

One more version of literary text is the visualization of fiction **as cartoons** or featured film.

One of the early forms of literary text visualization was **street performances**, so-called folk theatres. There are also, along with theatre visualization, advanced forms of dance, such as ballet, a cinema version of fiction—films, television movies and television serials, i.e., the forms of visualization designed for television technical equipment.

The visualization of elements and plots of literary texts is realized in **Game Boy**.

Thus, there is a *hybridization of art forms (a transmission of the ‘verges,’ borders within art types) — literature, cinema, folklore*. Coming back to the recent past, cinema as a new version of art has appeared as the visualization of verbal art.

Multinational cultures appear as the consequence of contacts between ethnicities and nations, as a result of wars or peaceful co-existence. Wars for the distribution of religion brought Islamic culture or Islamic civilization, which united people speaking different languages and with different styles of life, including Turkish and Persian people, and some Indians. Mougham, having local features for each of the Muslim people, originates from a singsong of the Quran; at the same time, it is part of the common Islamic cultural space.

Classical music, painting, and *the alphabet in Europe developed through the distribution of Christianity*. These art types were means of distribution of the information, in this case, ideas of religion in the *form of illustrations*.

The policy of colonization was one method that led to the spread of cultures and the creation of peripheral cultures.

**Book printing** and **cinema** are also means of promoting the expansion of different cultures.

The hybridization of forms of culture is shown in **fan fiction and blogging**- one of the versions of the new form of convergence culture, incorporated in general networks.

**Fan fiction** is the creativity of fans who, not wanting to wait for versions from the author, create their own versions of known novel plots, for example, Harry Potter. A multitude of authors of one literary text is a counterbalance to the principle creativity of one author—one author with a multitude of works. Is there one literary work? In fact, various continuations are turned out. There are also other variants— various continuations of the same work by the same author<sup>8</sup>.

***Fan fiction as convergence culture. Its varieties in a new period of technologies:  
From plots, archetypes to hypertext***

Considering convergence culture and an example of one of its forms, one aspect of this phenomenon has become one of the most popular of the Internet epoch, as the Internet penetrates all spheres of the humanities, including literary studies.

**Fan fiction** as art adaptation by fans and amateurs is a form of literary creativity—the continuation of plots and literary works by fans. This term can be applied to musical arrangements and adaptations, from folklore to instrumental performances of classics (Paul Maria, R. Klauderman), and film and theatre visualizations of known literary works. Fan fiction draws on the remix of culture and cultural adaptation.

*Though the term fan fiction is rather new, it is possible to find traces of this phenomenon in previous epochs*. Thus, plot-archetypes are another type of fiction, but could be considered previous forms of fan fiction, written by professional authors.

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<sup>8</sup> About these versions see more in connection with hypertext.

Using **plot-archetypes** in modern life is also a *remix of culture, a remixed or reworked adaptation* of literary texts with tendencies toward changes in classical traditions of archetype using details.

For example, Shakespeare's *Romeo and the Juliet* is executed by black actors.

Or a traditional performance by a slender ballerina in a tutu in P.Tchaikovsky's *Swan Lake* is replaced by the shocking replacement of men dancers in tutus, according to the perception of one of the directors.

P. Tchaikovsky's opera *Eugenie Onegin*, produced 50 years later after the A. Pushkin's text, is also interpretation by composer, where he has changed accents, giving Lensky more positive and Onegyn more negative, different from Pushkin's way.

If plot-archetypes are the ancient phenomenon, as literary process is, such replacements, sometimes exclusive former fundamental rules and values of **canonical plot, text** are receiving increased distribution over the last few decades, especially in the belief that failed states seem unshakeable.

While using **plot-archetypes** as a basis for new literary work, authors usually keep *a plot skeleton and features of the heroes*. Scrutinizing it closely, the contents and structure of the multinational online encyclopedia Wikipedia represents examples of fan fiction (created by fans), with the classical hypertext (necessary references for key words), as well as the paper form of the encyclopedia with rudiments of the nonlinear letter (system of references).

This so-called nonlinear letter is a form of hypertext.

- This phenomenon also has an opposite variant: **one work with various continuations, but written by the same author** (Serbian writer Milorad Pavic<sup>9</sup>, English author John Faulz, Azerbaijani Kamal Abdulla). Such literary texts can be called **hypertexts**, similar to the term Internet HTML (Hypertext Markup Language), established in 1997.

An alternative literary mode «open final» was offered by John Faulz in 1969. He published different versions of the ending for his novel *The Woman of the French Lieutenant*, and considered them equivalent. As a result, the loving couple appeared together, but in the end, they were separated. Charles receives a letter from Exeter and goes there, but, not having seen Sarah, "the wife of the French officer," he decides to go further, to Lime-Ridges, to Ernestine. Their reunion leads to a wedding. They live happily with seven children. In this ending, he is separated from Sarah. The other ending begins with the moment Charles receives the letter from Exeter and goes there. In this version, he writes her about his decision to marry her. He feels an inflow of assurance and courage, terminates the engagement with Ernestina, decides to share his life with Sarah, but cannot find her.

At last, he gets long-awaited news in America two years later. Returning to London, Smothson finds Sarah among artists in a house at Rossetty. Here, he learns about a one-year-old daughter. This variant is subject to the author's change. His hero does not agree to be a toy for Sarah. In fact, before Sarah gave him unique hope, but, arriving in Exeter, they exchanged roles. She keeps him with pity, but Charles wants to return to America where he can find a way "to a believe in himself." In this case, the author thought up his own fan fiction, and without the intervention of new technologies.

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<sup>9</sup> See: Мария Кормилова, Алексей Смирнов. Книга как разновидность компьютерной игры: - Рубрика Мир науки: виртуальный мир. - Мир новостей, 10 июля 2007 года, № 29 (707), с. 37.

Similarly, Milorad Pavic thought up **three versions for his novel *The Khazar's Dictionary***, in the paper version as well as the book. In this novel, Khazars chose religion. The three versions have three different narrators, a Jew, Christian, and Muslim. Each of them proves that Khazars accepted his belief. For the convenience of reading and to distinguish the variants, the author allocated key words with references and crosses, as in the Internet hypertext. The CD version of this book appeared later, after the paper book.

Although only the first writer from this group, Serbian Milorad Pavic, ***profited from new technologies while writing the book *The Unique Novel**** (both the book, and CD) while above mentioned three authors rank on a plan of the multiply final scheme of their literary works, remaining the form of the written hypertext. In the book, *The Unique Novel*, the author created a **hundred endings for the same novel**. In the paper version, it was possible to publish all endings collected all in one book, or one hundred variants of one text, providing each of them with a different ending.

Kamal Abdulla has written various versions of the same plot-archetype taken from the *The Book of Grandfather Gorgud*, and in various genres—from play and verses to the novel.<sup>10</sup> They were followed with research about the epic. In each of the cases, applying to this masterpiece of intangible heritage – epic plots and images - he followed an idea to bare a history with possible unpleasant and impartial moments, to reach true. This resulted in variations of fan-fiction based on his own creativity and the hypertext with variations on the plot about Grandfather Gorgud. This raises the question, how has the plot-archetype changed? What is the effect if in the previous variant, the fan-fiction heroes' perceptions stayed the same; for example, traditionally the essence of the positive or negative hero is unchangeable. The destruction of the states and related former ideals brought by the literary trend created the destruction of historical stereotypes. Variations of archetype plot borrowed from the epic *Grandfather Gorgud* in the interpretation by K. Abdulla, in the sense of changing the perception of ideal heroes for many generations through centuries, became an unexpected turn when cult heroes of the epic appear completely different in his literary work. Recently, K. Abdulla published the story with only one level of deconstruction one of the main events in the plot line of an ancient Greek myth with discord, but kept unchanged the core plot of the heroes. The broken canon created in a new variant created new space for the hypertext of this plot-archetype: Paris chooses Hera. The same reason for the conflict as in the original. Is it original? This raises questions about canons for discussion.

The basic idea for fan-fiction—recycling pre-existing literary canons into new text to find variants through the deconstruction of canonical text—raises the underlying question: Have there been other attempts over the centuries? If yes, what do we accept as the canon—the primary version or changed version? Paraphrasing the famous expression “And the judges are who?” by Gryboyedov’s hero Chatsky, it is not possible to change the archetype myth or plot; it is known that religious canons eventually are reconsidered, being partly modernized from time to time. So, who cares about historical dogmas? Especially considering modern history with the disintegration of the socialist commonwealth countries, the Warsaw Contract, and now the obvious loss of power of the last superpower, the USA, questions about the truths and lies in history are raised. History is full of chronicles of falling regimes and the construction of new countries, which require new systems of ideology and values.

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<sup>10</sup> The novel *Yarımçıq əlyazma*, drama *Spy*, literary research. *Epic full of secrets*

Thus, **new variants of a reconstruction of archetype-plots** allow one to speak about *former forms of fan-fiction*, one of the forms of fan-fiction created by various authors, moreover, frequently belonging to various regions and national literatures, to unit products of the same archetype in some kind of hypertext, accordingly to speak about former forms of hypertext.

### **Conclusion for the part 2**

Examples where one kind of art is crossed with another:

- Folklore and written literature
- Written literature and visual literature
- Element of one national culture and the culture of other people in different ways, such as through the use of plot-archetype by representatives of other people. For example, the same poems on the Arabian plot *Leyla and Mecnoun*, written by Azerbaijani Nizami and Fizuly, Uzbek Navoi, or the Indian Khosrov Dahlevi.

Or Romeo and Juliet, with more than 200 variants by authors from different cultures. For this phenomenon of converged culture, sometimes it is appropriate to use the term ‘remix culture.’ Or recycled variants of the Bible’s plot about the Roman procurator Pontius Pilate as one of the lines in M.Bulgakov's and C.Ajtmatov's novels.

The plurality of versions of one literary product is a question demanding the study of different aspects, mainly as reasons and ways of remixing and recycling cultures.

In this work, I focused on such literary text forms of as convergence culture - fan fiction-before and beyond, being based on former forms of its existence. This new term appears to be a **continuation of the term archetype, as a form of convergence culture as** fan-fiction and hypertext, being mostly continuation, usually with deconstructive value of the idol-heroes in own manner of the authors.

Before their appearance a main criterion for stable or **fixed text is book**, which changes its form of existence from time to time. The past and future of text and book is seeing on an example of sacred books, types of their distribution from *oral* forms, as folk lore, storyteller, till *written* forms as runic, paper, printed book, and *visual* forms from ritual, painting, theatre till animation and movie.

Nowadays supposing somehow the coauthor of existing text, this new form borders with ethical *question of canonical text and plagiarism*, and can be considered as a new form of *folklore* and designated as *folk-letter*.

This is what enfaced literary texts existence with new forms of writing and distribution.