

# Paper writing service

## Plagiarism and literature: how writers steal

The article is about what plagiarism in literature is and whether it is possible to consider a writer a thief if he uses other people's lines and facts from someone else's life without asking.

When can you call a work your own, and when is it a compilation from other sources or a stolen story?

When it comes to plagiarism, for example, in scientific works, everything is relatively simple: any references should be correctly decorated, and the scientific novelty of the text should be obvious and clearly reasoned. And what happens when it comes to creativity, the author's right to rethink someone else's experience and someone else's text?

On the one hand, poststructuralism has long opened our eyes to the fact that it is naive to talk about the creation of a new text. Because creation is always rewriting and rewriting the texts of old, conscious and unconscious borrowings; not authorship, but scripting.

On the other hand, it does not remove the issues of writer's ethics, responsibility for the text and, finally, the right to monetize this text. Maybe, on the contrary, only sharpens the problem — if everything is already said and everything is text, why can't anyone do with this resource what they want?

## Has literary plagiarism always been treated badly?

Already in antiquity attitude to plagiarism was complex and rather situational. So, there is a story about the ancient Greek librarian Aristophanes Byzantine, who was a judge at the competition of poets.

At one of these competitions he demanded to disqualify all but one of the poets. They demanded convincing arguments from Aristophanes, and then he went to the library and returned with a pile of scrolls. The scrolls were texts that were secretly used by the contestants, so they were really disqualified — still chose the best poet, not the most skilled thief.

But ancient Greek philosophers insisted that art is always an imitation of something ideal, already existing. Ancient tragedies wrote plays on the same mythological texts, annually presenting them during the celebrations in honor of Dionysus. It is clear that repetitions and direct borrowings could not be avoided, but originality from the playwrights was not expected — the main thing is that the play has a proper emotional impact on the viewer.

In Ancient Rome, the copying and processing of literary masterpieces was also quite normal practice.

Virgil wrote the line "fortune favors the brave", it is not curasi that a few years earlier it has already used his colleague Terentius. Often the insertion of foreign texts allowed Horace, Ovid and Cicero.

The great Baroque playwright Lope de Vega wrote more than two thousand plays! And what to do — the theater was the main entertainment of the masses, a new play had to be written in a few days, because the audience did not want to watch exactly the same thing as last week. Lope de Vega and his colleagues simply stamped their plays, borrowing plot moves, heroes and replicas, trying to make the intrigue more confusing to create a sense of novelty.

And, of course, it never occurred to anyone to scold Shakespeare for borrowing Cleopatra's description from Plutarch, without referring to the latter. The main thing is that he did it well.

Finally, in fact, from the simplest form of plagiarism (citing without specifying the source) came the whole culture of reminiscence — when one author refers to another, so hidden that only experienced readers can catch the reference.

So the ability to steal with proper intelligence and skill has long been considered as one of the advantages of a good writer. Emil Zola, speaking of plagiarism, stated the following: "All my novels

are written by this method; I surround myself with a library, a mountain of notes before taking up the pen. Look for plagiarism in my previous works and you will make great discoveries."

But Mark Twain says: "Ninety-nine percent of everything that generates our intelligence is plagiarism — in its pure and simple form."

The end of XX — beginning of XXI century was a period of significant rethinking of plagiarism as a phenomenon. Texts began to be so many sources become widely available — and steal too much steel, and even without proper skill.

In the academic world there are special computer programs that detect plagiarism. In the literary world, the debate about borrowing has moved into the genre of lawsuits, and writers are now public scandals reputation (and hence money) losses.

Here, for example, Stephen Ambrose — the author of "Brothers in arms", which HBO took the series. In his bestseller "Blue heights" about military pilots found whole paragraphs from the book on history, without proper design quotes. Then the plagiarism identified in the previous novels of the author. Ambrose assured that only a small part of his texts had been copied from others, but he could not restore his reputation.

Another scandal occurred with the writer Ian McEwan, one of the most successful British authors of modern prose. He was accused of using the memoirs of a former nurse and author of love novels Lucilla Andrews to create an authentic atmosphere when writing his book "Redemption". This is despite the fact that McEwan even included in the first edition of his book a reference to the memoirs of Andrews!

In defense of McEwan made many significant authors, including the now Nobel prize winner Kazuo Ishiguro, and even Thomas Pynchon, one of the main writers-postmodernists. Working with third-party sources, the study of the historical era on specific texts - the task of any writer who wants to write about the events of the past, in which he was not present, said Pinchon.

And spoke about the situation of the Australian writer Thomas Keneally, a book of which the film "Schindler's List»:

This, apparently, is the main quality that distinguishes the writer from the plagiarist. Steals and the, and the other, but writer in return brings something more. So a writer should be allowed to do that?

Here are just more and more, the greater the presence of the Institute of copyright and the opportunity to earn income for literature deprive the writer of freedom to use sources. And it is difficult to say where this freedom should end.

It is absurd to judge writers simply because their creative method is based on parody, stylization and deconstruction.

[Custom research paper writing service](#)