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The Multimedia Nature of Modern Literary Discourse

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Abstract

Today the convergence processes determine the most promising areas of modern science. This methodological setting in the field of journalism is implemented in a variety of multimedia forms, which has led to the creation of the fundamentally new information and communication environment and the emergence of a variety of multimedia projects. The question about the criteria and methods for creating a high-quality multimedia product remains open. The multimedia method of perception and presentation of materials require special philological preparation and mastering of the interdisciplinary technique of interpretation of the source materials, which would help to create its qualitative multimedia variation. To transfer the literary discourse into a multimedia projection, it is necessary to identify its semantic channels, contexts that can be implemented in the cross-media content using various technical means. In this regard, it is important to substantiate the basic principles of the contextual method of interpreting literary discourse. It is also proposed to highlight contexts that are present in the discourse and are actualized by the perceiving recipient including historical, biographical, literary, linguistic, philosophical, mythological, literary critical, as well as those of various types of art - painting, music, etc., and the scientific context. The structure-forming principle that allows comprehending these contexts as an integral system is the process of dialogic interaction of their intra- and extra-textual existence. The nature of the functioning of this context system is based on the implementation of the following factors: 1) the degree to which authorial/reader determinism manifests itself in the process of implementation of a specific context; 2) the degree of awareness/unconsciousness of the context embodiment in the work; 3) the degree of relative stiffness/probability of the context functioning; and 4) the degree of certainty/uncertainty of the implementation of the external context in the literary discourse. Considering an example of the story by Sholokhov, "The Fate of Man", it is considered as the development of the context system in the form of a substantive basis for the further transfer of this text into a multimedia projection. It is revealed that the literary discourse is born at the junction of information and communication approaches to the text. The disclosure of the multimedia nature of literary discourse helps to restore the very process of its functioning and its dialogical nature. The contextual methodology for the interpretation of literary discourse also allows determining the dialogue channels - the context system that are the basis for the creation of high-quality multimedia content in the future. Since the multimedia method of material perception and presentation requires special preparation, it is advisable to develop the skills of multimedia thinking using the example of classical literature, based on the principles of contextual methodology. A philological literacy can also play an important role in the process of training future journalists.

Keywords: Convergence; Multimedia journalism; Context system; Interdisciplinary contextual methodology; Content; Cross-media; Convergent culture.

1. Introduction

The convergence processes determine the most promising areas of modern science. This methodological setting in the field of journalism is implemented in a variety of multimedia forms, which have marked the fact of transition from information media to communication ones, which has also entailed the creation of the fundamentally new information and communication environment and the emergence of a variety of multimedia projects. This is specified in the studies by Baranova and Vartanova, the domestic researchers of multimedia journalism, emphasizing the comprehensive nature of the new reality and its universality (Baranova, 2014; Vartanova, 2013). Journalism, in this regard, is represented both as a certain class of specific practices and as a system of artifacts generated by these practices serving for their reproduction, which raises a number of problems, from the problem of transformation of the journalistic standards and issues on the essence of journalistic thinking with regard to the entertainment growth to the problem of journalistic identity in the "digital era", as emphasized by Phillips (2015), as well as the problems of knowledge and skills of future journalists adequate to current practices of the future (Creech and Mendelson, 2015).

Given the changes that are taking place, the attention should be paid to the correction of many existing theoretical provisions on the journalism nature. So, it is important to consider them in the context of literary

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discourse, which can be also changed in the context of multimedia. (Alpeisova *et al.*, 2018). After all, knowledge about the essence of journalism consists of the provisions from the field of different sciences and practices including philology, sociology, political science, etc. According to Kramer, the essence of journalism as a practice is the operational actualization of socially meaningful meanings that are appropriate to the world (Kramer, 2017). The modern journalism is a convergent activity characterized as a business technology model, on the one hand, and as the work of specialists with a variety of professional media skills - the basics of professional development - on the other hand; according to Kolodzy *et al.* (2014). The issues of multimedia journalism are also considered by Grant and Wilkinson (2010), Jenkins (2006), as well as Quinn and Filak (2005).

At the same time, the question about the criteria and methods for creating a high-quality multimedia product remains open. Two aspects should be distinguished in the multimedia concept: the technical possibilities of submission and integration of materials - text, video, animation, etc., as well as the content aspect - the quality of the received multimedia content. If the emphasis is made on the first aspect only, it can lead to undesirable results. (Shmeleva *et al.*, 2017). Moreover, one cannot agree with the opinion that "multimedia is any combination of text, image, sound, animation and video presented to you by computer" (Vaughan, 2010). The multimedia way of material perception and submission also requires special philological preparation. There is a need to master the interdisciplinary technique of interpreting the source materials, which would help to create its quality multimedia variation. In this regard, it is advisable to start learning the skills of multimedia thinking from the experience of understanding the dialogical and multimedia nature of classical literary discourses. (Antúnez *et al.*, 2012).

2. Methodology

To transfer the literary discourse into a multimedia projection, it is necessary to identify its semantic channels, contexts that can be implemented in the cross-media content using various technical means. First, there is a need to decide on the question - *what* to transfer, what discourse content, and then *how*, with what media channels. In this regard, it is important to substantiate the basic principles of the contextual method of interpreting literary discourse.

The idea of contextual research is widely represented in philology, but complete and systematic work on this problem has not yet been created. It is still urgent to develop a holistic methodology for the contextual interpretation of literary discourse. It is also suggested to highlight the following contexts that are present in the discourse and actualized by the perceiving recipient through various media channels including historical, biographical, literary, linguistic, philosophical, mythological, literary critical, and the contexts of various types of art - painting, music, etc., as well as the scientific context (Bogatkina, 2016). This list can be supplemented by other contexts that determine the specific nature of developing literature.

The structure-forming principle that allows comprehending these contexts as an integral system is the process of dialogic interaction of their intra- and extra-textual existence. The nature of the functioning of this context system, that is, dialogue, is based on the implementation of the following factors: the degree to which authorial/reader determinism manifests itself in the process of implementation of a specific context; the degree of awareness/unconsciousness of the context embodiment in the work; the degree of relative stiffness/probability of the context functioning; and the degree of certainty/uncertainty of the implementation of the external context in the literary discourse. As an example, it is offered the story by Sholokhov, "The Destiny of Man" (1956). So, the manifestation of the context system as a substantive basis for the further transfer of this text into a multimedia projection can be considered in this respect.

3. Results and Discussion

Disclosure of features of the literature of the Soviet period requires special attention, since it combines the elements of ideological and non-ideological problems. Their consideration is also possible on two levels - conscious, reflected by the author (the real content), and unconscious, embodied in the work objectively, in the process of implementation of the emergent redundancy of the text (potential meaning). To create competent multimedia content, it is necessary to move away from the social and ideological approaches in assessing the story by Sholokhov. It should take the degree of correlation of rigidity and variability into account, a measure of certainty and uncertainty in the creation of an ideological-image system of discourse and the functioning of its contexts. Multimedia content should also help to actualize not only its real, but also hidden, potential content in the discourse perception.

The real content of the work by Sholokhov was reflected by the author and correlated with the external contexts dictated by time - cultural and historical, literary traditions of the art of socialist realism, an atheistic attitude, etc. This was further emphasized in many studies. At the same time, it is important to see the potential fullness of the text, which destroys the real, relatively rigid determination of the ideological-figurative structure of the story. In this respect, it is necessary to reveal the religious-biblical context of the work, which correlates with the peculiarities of archetypal models of religious mythopoetics, rooted in the popular consciousness and embodied by the author at the unconscious level. This is the plot motive of the Old Testament, which tells of Job's sufferings and the strength of his faith. The modern reader can also reconstruct the plot of the New Testament, "The miraculous saturation of the people with five loaves" in the text. There is also a motive for the "resurrection" of the human soul in the text, which is highlighted through the literary context - the works by Tolstoy, Dostoevsky, Gorky. An important role in the implementation of this motive is played by landscape sketches of the awakening spring nature, which will acquire a special semantic fullness in the context of specially selected musical accompaniment and canvases of classical painting in the multimedia version.

One of the options for deciphering the allegorical meaning of the New Testament episode, which tells how Christ has fed a huge number of people with five loaves and two fish, is as follows: we are talking about spiritual food, as well as about the fact that the God has divided them equally - that is why a huge number of people have been sated . In the context of this mythological plot, the potential semantic fullness of the episode of the moral duel of Andrei Sokolov and the camp commandant Mueller is revealed. The phrase uttered by the story hero in the camp barracks is filled with symbolic meaning: "Fair dos...". The biblical context also transferred the ideologically determined topic into a universal scale: it was possible to survive in slavery as people preserved humanity and ability to share the latter. In general, the topic of slavery and freedom receive a continuation in the story in the philosophical context (repeating dream of Sokolov, concept of the path).

When creating the multimedia content, it is also important to take the transformation of the historical context into account. There is the Initiation in the story: "To Evgenia Grigorievna Levitskaya, a member of the CPSU since 1903". On the one hand, it is emphasized that the real ideological context dictated by the traditions of the time, and on the other, there is a subtext - this generation of party members has been later virtually destroyed by the Stalinist regime. In the context of our current ideas about the tragedy of that time, it emerges as a certain initial installation of the work into a deep dialogue, which requires special media interpretation. The historical context is also transformed in the process of its correlation with the mythological one. On the one hand, the hero acts within the framework of certain definite attitudes of the morality of the Soviet human (the murder of a traitor in the church, etc.), and on the other, this traditional atheistic model of behavior is destroyed at the unconscious level. The ideological topic of the work is included in the context of stable archetypal structures rooted in the popular consciousness, which are integrated with the author's concept and give it a variable meaning, which in its turn becomes a factor generating the potential of universal human sound in the text. Thus, the Job's legend, especially beloved by the people, is seen in the construction of the author's story, where, according to the principle of gradation and amplification, the sufferings of the main hero, who has still retained his living soul and faith in life, are shown.

The literary context also helps to comprehend the potential redundancy of the story. Thus, the modern reader may seem to have an emphatically theatrical sentimental note (an avaricious male tear...) in the shock position of the work, in its finale. However, the specific historical background helps explain this feature: it was necessary to break the stereotypes of the Soviet human in the situation of the advancing "thaw". The inclusion of sentimental traditions that also sound at the rhythmic intonation level, imitating confidential speech, which has some notes of crying, lamentations, performed the most important function in terms of impact on the reader. Then, the society could be on the verge of civil war, if Khrushchev allowed modern scales of perestroika - the wounds were still bleeding, the notion of slavery as treason was rooted in the ideology. Sholokhov destroys this installation, creating a multivariate model for implementation of the work's topic.

The potential redundancy of the text is also seen in the context of current scientific ideas (the idea of integrative nature of Eastern Slavs of Gumilev, which includes the Asiatic root; the concept of noospheric reality of Vernadsky, which correlates with the laws of the human civilization development). So, the work title has several meanings. The first two are traditionally mentioned: the fate of a particular person (the biographical context) and the fate of an entire generation that has borne the terrible trials of time on its shoulders and has not become embittered, but has found the strengths to raise the children of war, to warm with the warmth of their hearts, to make them the discoverers of the Cosmos. The Soviet ideology, integrated with the biblical context, also made it possible to sound the story in the context of the powerful, cosmic polyphony of Bach's music. Here, the third option of understanding the work title is raised - it is already a question of the fate of the world civilization, which is now in the situation of a global crisis, the way out in the return of people to the universal laws of human nature and human community, whose basis is the ability to remain human in the most cruel circumstances. It is no accident that the story ends with a conceptual episode of the ongoing path of the main hero.

4. Summary

According to the research results, the features of modern literary discourse in the multimedia context were determined, which included:

1. The literary discourse was born at the junction of information and communication approaches to the text. The disclosure of the multimedia nature of literary discourse also helped to restore the very process of its functioning, its dialogical nature.

2. The contextual methodology for the interpretation of literary discourse had allowed determining the dialogue channels - the context system that were the basis for the creation of high-quality multimedia content in the future.

5. Conclusion

Multimedia journalism is one of the promising and actively developing areas in the modern digital environment, which has opened up the opportunities not only for consuming media products, but also for participating in their creation. However, a multimedia way of material perception and submission requires special preparation. It is advisable to practice the skills of multimedia thinking on the example of classical literature based on the principles of contextual methodology. The multimedia way of the information perception also means a transition from textual thinking centered to a conscious author's intention, to a dialogical one, wherein the main criterion is the co-creation with the text. Thus, an important role in the process of training specialists includes not only technical meaning, but also philological literacy. In the end, a participation in the formation of a "convergent culture" and "participation culture" (Jenkins, 2006). is the most important task of modern professional journalism education.

Acknowledgements

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