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Literature and Gloss:
Substitution or Merging of Discourses?

Natalia S. Tsvetova*

St. Petersburg State University
26 1-st. line, St. Petersburg, 199053, Russia

In the article we examine the interaction of two discourses: the discourse of literature and the discourse of media. For the author of the work, discourse is a situationally, intentionally determined collection of thematically related texts. Discursive characteristics of literary texts are defined by the aesthetic function of the literary text, which specifies the figurative form of the author's view on the world and the man. The "glossy" discourse is formed due to publications dedicated to leisure and private life, which are presented to mass audience.

Russian national cultural and social space was considered to be literocentric. Today they say that this quality has been lost, the place of literature is occupied by media production. Why? The main reason is that "glossy" products meet the needs of the mass audience for shocking frankness, create the image of a successful person, in contrast to literature, which is bewildered by the complexity and pace of modern life.

But this does not mean that literature pays no attention to the public discourse. With the advent of the magazine "Russian Pioneer" we can say that the literary discourse is diving into the depths of social existence, acquiring new qualities. Such periods have already taken place in the history of Russian literature. Historical analogies give hope for the return of the reader's interest to literary works.

Keywords: literature, media, discourse, gloss, text, author.

Introduction
to the Research Problem

Today the problem of degradation of literocentric (by its very nature) Russian cultural and social space is among the most discussed ones. The media discourse is perceived as a certain opposition in its relation to art (fine arts, theater, cinema and literature). "Gloss" claims to hold the core position in the media discourse as "an environment hostile to literature" with "severely restricted", "text space"; blurred parameters of quality; with a very brief "periodic cycle" (Ageev, 2001, 11). It is clear that a solution to the task of a comprehensive system description for such a vast and complex opposition, or not unambiguous interaction can be found only with the help of an interdisciplinary field of knowledge, at the junction of philology, sociology, psychology, journalism theory, literary semiotics and media linguistics. We have not set such an ambitious goal for ourselves, so we claim only to formulate the statement of the problem.

* Corresponding author E-mail address: cvetova@mail.ru

Theoretical Grounds

One of the most popular textbooks by Yu. E. Prokhorov is a book devoted to the problems of trans-linguistics, linguistics of a coherent text, discourse studies. The book opens with an ironic epigraph, which has a direct relation to the subject of our concern: "In the beginning was the Word. And it was good. Then from the Words Texts emerged. Then the Discourse appeared. It was necessary. Then Linguists came and messed it all up" (Prokhorov, 2009, 9).

In recent years, the definitive opacity of the term, which has become a general term in the humanities, "exclusively multidimensional in its functioning and multifactorial in its nature" (Silantiev, 2006, 30), is only growing. It needs self-defining. Therefore, meeting this undeniable need, we follow V.E. Cherniavskaya, and dare to say that the discourse is nothing more than a "specific communicative event, fixed in written texts and spoken language, carried out in a certain cognitive and typological conditioned space" (Cherniavskaya, 2006, 77-78). This definition was inspired by the German-Austrian school of philology. For its supporters the discourse is "texts in close connection with the situational context: in conjunction with the social, cultural, historical, ideological, psychological and other factors, with the system-pragmatic and cognitive purpose-settings of the author, interacting with the addressee" (Cherniavskaya, 2006, 77-78), i.e. discourse is a collection of meaningful thematically correlated texts, which are imposed by the situation and intentions.

We accept the above definition because from our point of view, it allows us to consider one of the key ideas of modern discourse studies, which a few years ago was highlighted by I. Silantiev, who claimed that "discourses of written culture are simply not feasible beyond the textual beginning" (Silantiev, 2006, 179). However, if under the pressure of empirical material we recognize

text as the basic discursive structural unit, we come across a number of problems. Therefore, for an academically informed decision on the delimitation of any literary and media discourse it is not sufficient just to know the basic grounds for distinguishing literary and non-literary texts proposed by N.S. Valgina (presence / absence of the aesthetic function, the type of connection with reality, presence / absence of the subtext, the setting to perceive the material as something unique, etc.) (Valgina, 2004, 114). It is even more difficult to provide attributes for texts of mass literature upon which experts on mass media look as their own private main, whereas literary scholars that focus their attention on this speech form of texts (with significant reservations, but still) consider it to be their mind's meadow. This problem we are forced to put aside.

For us it is crucial that the accepted definition implies the acceptance of the functional purpose of the text as a unifying discourse beginning, which makes the category of intentionality especially important. This category is a key text-generating category for media space (Duskaeva, 2004), and the orientation towards the intentionality gives it preferential opportunities while identifying discursive features of "gloss".

Discourse Characteristics
of Literature and "Glamour"

Representatives of the "hostile" journalistic profession, with frantic energy winning public space over writers, as if in retaliation for the diminishing their "creative" dignity reproaches, are pleased to come out with categorical statements about the "death of literature", which has now become only a "sophisticated entertainment", because the modern consumer of a literary text is a gourmet, a singular phenomenon (Kovtun, 2009, 276-295). TV shows, newspaper and magazine interviews of celebrities on the art theme often begin with vigorous assertions "Now when few

people read ... ", "In our time, when literature has lost ...". Even the supposedly comforting message of T. Moskvina that "currently in Russia there are 40,000 writers, who can optionally be published in six hundred literary journals and qualify for 700 literary awards" (Moskvina, 2011, 102), loses its meaning when one scathingly reminds about the meager scale of our country, the circulation of the Russian-speaking world, which being powerfully supported by PR is sold slowly. To understand the essence of what is happening, one needs to at least mark a "front line": who is fighting whom and what is this war about?

We presume that the discourse characteristics of literary texts are determined primarily by their functional orientation. The constitutional function of the literary text is the aesthetic one, giving the shape of the author's vision of the world and human, directly related to the critical provision on catharsis. In the nineteenth century literature was recognized as "an implementation in a graceful manner of modern consciousness, modern thought about the meaning and purpose of life, the ways of mankind, the eternal truths of life ..." (Belinsky, 1955, 280). But time distance and traditionalism of the motivation do not make Belinsky's viewpoint outdated, although undeniably the literary discourse today has received additional functional and technical capabilities intensively evolving under the influence of the Internet space. And, nevertheless, one of the most popular contemporary novelists of St. Petersburg A. Melikhov during the session of the "round table" at the last Congress of MAPRYAL (The *International Association of Teachers of Russian Language and Literature*), devoted to the problems of contemporary literature, steadily insisted: "Literature does not conquer with ideas, but with its images" (Melikhov, 2013, 66-67).

Being defined by traditional poetics, "the idea of integrity of a literary work and artistic uniqueness and isolation of the language of literature as a whole" (Silantiev, 2006, 33) is of no less importance, when opposing literary and "glossy" discourses, which is the second major reason to deny the right of a "glossy" producer to be a nominee for the high nomination of "creator". With sufficiently credible support of writers until modern literature has developed any other convincing futurological model of the literary process, we have an opportunity to stay at this conservative position.

Contrary to a popular belief, it is even more difficult to form a framework concept of the "gloss", despite the fact that this nomination is one of the most commonly used ones in modern speech, and the phenomenon that lurks behind this nomination in modern communicative space is mythologized. The most well-known means of mythologizing "gloss" is a film by A. Konchalovsky ("Gloss", 2007), a novel by A. Krasnyaschikh "Gloss" (Krasnyaschikh, 2013), and active editorial and journalistic activity of A. Doletskaya, etc.

For an average consumer, "gloss" stands out from the huge flow of media production primarily because of its publishing characteristics: size, volume numbers, printing features, nature of illustration, and the initial cost of the "Magazine". All these features perform the function of presentation, which is designed to form an idea of "glossy" magazines as "prestige editions". In order to identify the basic characteristics of discourse we shall turn to theorists of journalism, many of whom treat "gloss" as popular media – more entertainment than information addressed to the less educated part of the population, conquering the reader with its knowledge of mass audience psychology, with its ability to file information in a catchy way, with claims for household or intellectual prestige (Media System ... , 2001). If we move away from strictly scientific characteristics of the "glossy" discourse and turn to journalism, we will inevitably come

to the conclusion that "gloss" is the result of mimicry of media production, which steadily demonstrates its intent to meet the inflated self-esteem of "mass audience".

Summarizing the observations of experts, we can draw several conclusions. First of all, even while recognizing the existence of "niche" publications ("for men", "for women", "for those who are interested in sports"), we may consider the following to be typological characteristics of "glossy magazines": first, it is the region of distribution. "Gloss" is a transnational phenomenon. Secondly, "gloss" as a rule is established by editorial offices, publishing houses, individuals. Third, the "glossy" audience, which has been formed in Russia since around the mid of the 19th century, is mass audience, despite the fact that some "glossy magazines", especially "niche" ones, insist that they are "luxury lifestyle magazines" (e.g. "Wallpaper"). "The term "mass" refers to an impersonal cluster of atomized people linked by external and purely formal ties. The people of the mass are deprived of distinct national characteristics, they are not related by a program, but basically have a more or less similar system of values: sluggishness, unreceptiveness, rejection of everything that can overturn their cherished concepts about the world" (Kupina et al, 2010, 11 -12) – modern researchers say so. The system of values of "the person of the mass" is reflected not only in the things belonging to him/her, but also in the opportunities he/she uses to develop the information space. These features often become a good reason for the "construction" (the term of V.I. Ilyin) of their own identity (see: R. Barthes, Z. Bauman, *J. Baudrillard*, I. *Wallerstein*, J-F. Lyotard, H. Marcuse, N. Chomsky, E. Dotsenko, G. Gerasimov, A. Zinoviev, and many others). Reading, consumption of the "gloss" for the "person of the mass" is a prestigious occupation. We shall repeat that even purely technical, in a sense of adding potential aesthetics

to the consuming process, characteristics of this type of publication are perceived as something which confirms its prestige.

If we try to personalize, to pick a particular recipient of the "gloss" out of the faceless mass – it is "an easy reader" (N.I. Klushina) or "a hasty reader" (D. Bak). He (she) has certain socio-demographic characteristics: age (young), location (city), socio-professional (junior level managers), socio-cultural (lowest-cost forms of leisure activities promoted by the media), "a low degree of political activity", "a very average level of income and corresponding quality of the goods consumed, specific psychological features of perception and learning of materials, information interests associated with an average level of intelligence" (Blokhin, 2004, 247). In its key consumer characteristics the consumer of the "gloss" is maximally close to the consumers of mass culture: "a half-educated "new barbarian" considering his (her) wishes and needs to be the most significant, and his (her) concepts about beauty and morality to be an absolute. Meanwhile this young person does not belong to a specific class. Rather, it is a socio-psychological type of limited creativity, preferring to perceive reality through the prism of complex clichés and stereotypes, fantasies and illusions which help him (her) to gain clarity and completeness of vision. This person comes on the arena of history at the turn of the nineteenth – twentieth century" (Klushina, 2010, 23).

The subject environment of the "gloss" is leisure activities and private life: love, health, special interests, family, career, but just as an opportunity to implement purely personal attitudes, intentions. Scholars point out that emotions of the "gloss" consumer are not caused by the problematic part of those phenomena that are associated with the individual interests of these areas, but by a constant confirmation of well-known everyday attitudes, beliefs.

J. *Ortega y Gasset* highlights: the mass person "once and for all times sanctifies this hodgepodge of truths, disconnected thoughts and just verbal garbage that has accidentally accumulated in his head (J. *Ortega y Gasset*, 2003, 62). The intentional characteristics of the "gloss" correspond precisely to the interests to this type of a consumer, ignoring the high purpose of journalism to inform and educate. The subject of speech, which has a set of specific characteristics within the media discourse, as the creator of the "gloss" rejects the role of an analyst in the majority of cases in favor of a sympathetic narrator or an ironist, working on recreational activities. He captivates and entertains, not just "steals" free time of the reader, but prevents him from concentrating on social issues, but helps to overcome a situation of uncertainty, which a modern man constantly faces, imitates satisfaction of his craving for entertainment, in fact, controls the free time which is recognized by the mass person as an exceptional value.

Stylistics of "Glossy" Publications

The super-task of the type of the media product we take interest in was updated in relation to the Russian journalistic tradition; this task affects the communicative settings of the collective author, and, as a consequence, affects the verbal concept of the publication. Thus, the communicative task defines the use of new communication tools, such as the clichéd aptitude to sensations recorded in the system of lexical and syntactic stereotypes as "automatic, unconscious reflection of journalistic intentions" (Klushina, 2010, 162).

Formally, stereotypes of "glossy" texts are associated with the purpose of scattered flick-reading. Focusing on it, the creators of the general magazine text resort to repeat-boxes, functioning as rigid meta-text operators, not just

dissecting the text into meaningful segments, but fixing those text fragments that match the expectations of the consumer – debunking of former undisputed authority, higher truths in favor of common beliefs and the nullity of things. For example, in the February issue of "Sobaka. RU" (2012) an interview with a descendant of the Efremov theatrical dynasty, Nikita Efremov was published with a box delivering an arrogant claim of the young man: "I am still not very well recognized, but I understand that sooner or later it will happen". This inserted extract has a photo visually supporting it with an uncertain repeat-image: the young actor with a purple theater curtain on the background emphasizing the "hereditary " profession stood in a pose that can be read as unjustified, mediocre, and pretentious, which in its turn should certainly attract the reader. In the same issue, a commentary of the famous wizard of paradox T. Moskvina is published with the following inserted box: "Life in California does not have any sense, it is of no use to anyone there. There life is enjoyment" (Sobaka.RU, 2012). This inserted part "catches" the mass reader with an axiological cliché-stamp – pleasure.

The stereotypical content that provokes emotions, which every man is deprived of in everyday existence, is packaged primarily in interviews and biographies. It is not a coincidence that luminaries of discourse consider the first genre to be text-forming in relation to the total journal text (see the multilingual version of the magazine "Interview" , "Biography", Russian Media Product "Caravan of Stories"). The genre is being adapted to the discourse requirements. One of the popular options of such adaptations was suggested by I. Stogoff for a "low" kind of the "gloss" – "glamour": "When I started to work as a journalist, I with some surprise discovered the laws of the glamour interview. This is a very special genre in which you must constantly dose

disgust with delight... If a person started talking about something beautiful, it is useful to tell the reader that a volcanic pimple was throbbing on his forehead, and vice versa, speaking of how he is touchingly in love with his young wife, it is useful to supplement this with information about the time when he stopped masturbating" (Stogoff, 2006, 41).

Experts in media-linguistics have presented the most significant style characteristics of the "gloss", the main of which, according to N.I. Klushina, is a special stylistic tone, manifested in colloquialism, inter-textuality, a certain amount of irony and a language game. But irony is used in this discourse primarily as a means of protection against the complexity of life, and possibly as a means of hiding that complexity. For example, the introduction prefacing the interview with P. Krusanov and S. Nosov, famous contemporary novelists of St. Petersburg, in the above mentioned issue of "Sobaka.RU", is as follows: "In the cafe "Mayak" (Lighthouse) at "Mayakovsky", just like in the eponymous metropolitan café remarkable personalities gather together: poets, writers, doctors and treasure hunters. Unlike Moscow, not mozzarella and foie gras are for a snack here, but herring with onions and boiled eggs. Writers P. Krusanov and S. Nosov have recently finished writing their books and stopped here for a friendly drink, having a snack and sharing their experience" (Sobaka.RU, 2012, 2, 52). No matter what serious creative events, intentions, facts or observations the writers or interviewees recalled (the union of "Petersburg Fundamentalists", their traveling to the Himalayas, etc.), the tone of the interview, as one of the interviewees pointed out, was "empty to supplication", and even if the author would like to change it, it would be very difficult.

It is most important that the "gloss", in contrast to literature that has got bewildered by the face of the complexity and pace of modern life, have managed to guess the aspirations of the addressee and offered stylistically facilitated public dialogues about "one case" in the popular tête-à-tête format. The "gloss" has substituted the beloved confessions of many literary texts of the second half of the century by shocking frankness, it actively works on the image of a successful person, which in the modern media text is supported visually and in plots (moving from one column to another). For example, according to the Internet in the version of A. Doletskaya, one of the "glossy" discourse trendsetters, the image which is in high demand by online audience, looks like this: "likes good food, forest walks, live concerts and books. Says that she is moved by love to what she does", "calls herself "a pathological perfectionist". Using the style of confession, the editor of several popular "glossy" magazines says: "I just go for a walk – put wear boots on and gather firewood for the fireplace. I drink vodka, I think two things are important. First – aesthetic pleasure. The second – measure. Then it is going to be "high vodka" < ... > A huge joy for me is talking to my friends ... Now it turns into an item of luxury ... everybody has got work. I love rich people and I am very proud of rich friends" (Doletskaya, 2013). The associative fields supporting this very definite behavioral type are formed by quite authoritative in perception of mass audience "dead metaphors" – epithet-adjectives *elegant, luxurious, stylish, in good shape*.

The intentionality of the "gloss", provoking all these discursive features, is accepted and welcomed by modern mass audience, in the minds of which Russian literature by its very definition cannot dominate, since it is genetically related to Christian literature, to Ancient-Russian book learning, not "word-useless", not "evil", which performed significant social and political functions.

Causes of Degradation
of Literary Discourse

The true causes of the identified discursive characteristics have not been studied, the true causes of the observed phenomena, have not been described, when trying to study them scholars very often confuse causes and effects. Thus, T. Moskvina believes that the changes in the literary discourse are related to the disappearance of a serious reader. D. Bak draws attention to the fact that "literature is changing its nature, becomes an item on a conveyor, becomes a part of publishing (read: marketing – N. Tsvetova) strategies", "the writer ceased to be the "ruler of the minds", pathetic scraps left over from the powerful in the past distribution system of books and bookselling" (Bak, 2013, 4). Here we may add qualitative changes of "paraliterature services" – literature studies, which en masse jumped to meta-language as a manipulative means of justifying its professional success, and literary criticism with its striving for the physical survival and becoming a part of the multi-component promotion process, the center of which is a literary text as a publishing product.

Even more urgent is the conversation about that today due to a number of reasons literature has lost its most important guardian – the school teacher. The Internet, producers of all sorts of video products have become serious competitors to the writer. New technologies of literary text implementation and dissemination change traditional attitudes towards the book.

The list of causes and effects is yet to be understood by researchers, the list itself can be greatly broadened. For example, we can talk about today's victory of media because literature in recent years has been quite successfully driven into recreational zones of the "gloss". It is known that the most popular "glossy" magazines ("The Bear", "Esquire") invite "media" writers on the pages of their magazines with literary texts, moreover, they willingly publish literary and historical-literary materials. Thus, the last article about the famous "Leningrad villager" F. Abramov was published in the magazine "Bear" (the author – V. Novodvorskaya). It is clear that by no means high interests and aspirations in such cases determine intentions of the "glossy" magazine's collective author – the literary text becomes a bait, a means to demonstrate the "quality" of publishing.

A closer look at the modern media design of public communication space makes it difficult not to recognize sufficiently serious changes, causing conflicting emotions and evaluation. For example, in Russia "Russian Pioneer" is now being published, edited by A. Kolesnikov. While this magazine, using all modern technological production and distribution capabilities, invites to "celebration of life" habitual for mass-literature, but it already has five literary columns ("Outside reading", "Under the Patronage", "Pioneer Leader", "Writing", "Poetry Lesson"). The cumulative text slowly, but still takes the form of "a novel, consisting of articles, pictures, advertisements", fragmented, but "with a clear, tangible, visible plot" (Krasnyaschih, 2013). For example, the plot of one of the "Russian Pioneer" issues (December 2011- January 2012) was formed by the unifying force of the concept of "speed" from the literary text by Nathan Dubovitsky "A Car and a Bicycle. Or Simplification of Dublin [gaga saga]" key for this issue. There is a concept extremely attractive for the national consciousness, which belongs to the associative field of "road", in this magazine issue was developed in the column of the chief editor, who created a comprehensive metaphor, which became the semantic center to attract a large part of the publications of this issue.

Conclusion

It seems to us that after the "Russian pioneer" we can say that literature does not disappear

from the modern public communication space, but the literary discourse, folding and acquiring new qualities, is substituted by a more aggressive opponent and goes into the depths of social existence. Responding to the question set in the title, we can say that today the features of substitution of discourses we are interested in are dominating. Let us emphasize that this conclusion is valid only in relation to the situation today. The point is that A. Kolesnikov's "Russian Pioneer" without serious reservations is difficult to attribute to the already familiar glamorous gloss "with its curtsy to the literariness" (Krasnyaschih, 2013), i.e. it can be hardly called "literary gloss". The dominance of really interesting and significant works of art, literary taste in the magazine and professionalism of its creators can still be regarded as a basis for hope that over time, contrary to the needs of the almighty market, this publishing house will grow into a new type of "literary illustrated magazine", the grading scale for which has not been formed yet. Consequently, what has happened in the history of culture many times before will happen again – as a result of interaction of discourses that are perceived as conflicting at a certain period of time, one of them becomes ennobled.

Finally, hopes for the future are inspired by direct historical analogies. Modern attack on the essence of Russian literature reminds us of our recent Soviet past, when they tried to turn art into "administrative tools" (the definition by V. Zakharov). Then great literature in order to preserve itself also went into almost uncontrollable depths of the state system. Today, probably, the era of new plunge begins converting the literary discourse into the space beyond the control of the civilization temptations, but still meeting the expectations for renewing the space of high literature existence.

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Литература и глянец:

совмещение или замещение дискурсов?

Н.С. Цветова

Санкт-Петербургский государственный университет
Россия, 199053, Санкт-Петербург, 1-линия, 26

В статье рассматривается взаимодействие двух дискурсов: дискурса литературы и медийного. Дискурс для автора работы – ситуативно, интенционально обусловленная совокупность тематически родственных текстов. Дискурсивные характеристики литературных текстов определяются эстетической функцией литературного текста, которая задает образную форму воплощения авторского видения мира и человека. "Глянцевый" дискурс формируется изданиями транснациональными, обращенными к массовой аудитории, посвященными досугу и приватной жизни.

Русское национальное культурное и социальное пространство считалось литературоцентричным. Сегодня говорят, что это качество утрачивается, место литературы занимает медийная продукция. Почему? Главная причина – "глянец", в отличие от растерявшейся перед сложностью и темпами современной жизни литературы, отвечает потребности массовой аудитории в эпатажной откровенности, создает образ успешного человека.

Но это не значит, что литература навсегда уходит из публичного дискурса. С появлением журнала "Русский пионер" можно говорить о том, что литературный дискурс, сворачиваясь, обретая новые качества, уходит в глубины общественного бытия. Такие периоды в истории русской литературы уже были. Исторические аналогии дают надежду на возвращение интереса читателей к литературному творчеству.

Ключевые слова: литература, медиа, дискурс, глянец, текст, автор.