

*The history of world literature in the context
of the future journalists' professional training.
Social-communicative discourse of the literary process*

*Historia literatury światowej w kontekście szkolenia
zawodowego przyszłych dziennikarzy.
Dyskurs społeczno-komunikacyjny procesu literackiego*

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Keywords

journalism, history of literature, education

Słowa kluczowe

dziennikarstwo, historia literatury, edukacja

Abstract

Journalist training at Ukrainian universities is traditionally based on a philological framework. The majority of journalists, working in the modern media, do not need professional literary expertise.

The author proposes a project on modernizing the world literature history teaching for future journalists. Historically, the literary process was always implemented alongside with the activities of the social communication medium. The majority of writers used to be journalists as well. Many works of literature were created as influencing factors on popular consciousness.

The modern higher school method of teaching allows to outline a subject-matter in conformity with the target audience. The World Literature History for journalists can be presented from the perspective of social and communicative, journalistic discourse.

Abstrakt

Kształcenie dziennikarzy na ukraińskich uniwersytetach tradycyjnie oparte jest na strukturze filologicznej /ma charakter filologiczny. Większość dziennikarzy pracujących we współczesnych mediach nie potrzebuje fachowej wiedzy literackiej. Autor proponuje projekt unowocześnienia nauczania historii literatury światowej dla przyszłych dziennikarzy.

Z zasady, tradycyjnie proces literacki zawsze był wdrażany równolegle z działaniami mediów społecznych. Większość pisarzy była też dziennikarzami. Wiele dzieł literackich powstało jako czynniki wpływające na powszechną świadomość.

Współczesna metoda nauczania w szkołach wyższych pozwala na przedstawienie tematyki zgodnie z grupą docelową.

Historia literatury dla dziennikarzy może być przedstawiona z perspektywy społecznego, komunikacyjnego i dziennikarskiego dyskursu.

The history of world literature in the context of the future journalists' professional training

The heart of the problem

Literary science (the theory of literature, the history of literature, literary criticism) from Aristotle to nowadays has been suffering from an inferiority complex, on one hand trying to look like science, that is, a system of knowledge and postulates with precise terminology, and on the other hand permanently denying the necessity of the initial point of common science, that is to say, any scientific experiment should have the same result with any experimenter.

That is why the literary science history abounds in efforts to introduce methods of mathematics, physics, biology, etc. into the literary scientist's toolkit. At the same time there is an equally powerful trend of trying to transform science into art within the limits of which the researcher of the literary work tends to its creative negation or even excelling.

Hence, literary science terminology as an outer reflection of inner literary science tends to remain constantly tempting to withstand the challenge of not only the globalization of humanitarian world vision, but also the rationalization of the knowledge system as such.

In this way the creation of the coexistence methodology of literary science as a philological subject with those fields of world cognition that historically have been contiguous with literature as social phenomenon is an important aspect. Journalism, which has acquired a new name in scientific classification in recent years – “social communication”, belongs to these fields.

The current task of philologists as well as “journalism scientists” of nowadays is the differentiation of influential areas. Journalists want to tear themselves away from the bosom of philology by all means, while philologists yell about the necessity of philology, of it being if not the father, then at least the grandfather of journalism.

And the first battleground where these border conflicts take place is the higher educational establishments that are lucky to prepare future journalists. And within the framework of their preparation there is a merely philological subject that belongs solely to literary science – “The history of world literature”.

Let's be frank: the general philological aspect of the certain historical-literary knowledge acquisition traditionally prevails in teaching of this subject even when it comes to future journalists. This is true just because this subject is taught before the syllabus and the work plan are created as a rule by expert literary scientists. Moreover, since all the PhDs and D.Sc. in journalism have been PhDs and D.Sc. in philological sciences until recently, in the mind of literary scientists in the field of journalism there is an idea that the journalists are just philologists in their spare time: on sabbatical, supplementing their income, etc.

So there is a range of educational-scientific subjects that are in the neutral zone between philology and journalism, and it seems that exactly on this material the modern social-communicative discourse of philological sciences in general and literary science in particular are being formed.

Let's consider it to be an axiom that any subject should be designed for certain target audiences. The most striking example is "Professional Ukrainian Language": for lawyers, economists, military men, etc. Traditionally the subject "History of world literature" also has specific program variations for students of different professions: for Romance-Germanic philology, Slavic studies, etc. In my opinion, these programs have characteristics of the regional geography exclusively emphasizing national culturology peculiarities of the literature of each area. Some universities, Ivan Franko National University of Lviv in particular, keep the tradition of the future journalists' orientation for literary-critical type of occupation giving maximum weight to organization and the world-view role of literary-critical and theoretical accompaniment of the literary process as such.

However there are only around thirty literary-critical editions left in Ukraine: magazines "Kyiv", "Dnipro", "Vitchyzna", "Dzvin", "Berezil", "Vsesvit", "Ukrainska kultura", "Dukh i litera", "Donbas", "Ī", "Krytyka", "Kyivska Rus", "Kur'ier Kryvbasu", "Literatura Plius", "Potiah 76" (Internet magazine), "Raduha", "Renessans", "Sklianka Chasu", "Slovo i chas", "Suchasnist", "Chetver", "Literaturnyi Ternopil", "SHO", "Stos" (Internet magazine), newspapers "Literaturna Ukraina" and "Ukrainska literaturna hazeta", almanacs "Zerna", "Znak", "Kalmiuis", "Litaktsent", "Literaturnyi yarmarok", "Potoibich pauzy", "Svi-j-tanok", and "Khippi u Lvovi". In other words, to talk about the real possibility of mass professional participation of modern Ukrainian journalism graduates in literary criticism would be an exaggeration. Moreover, there are few publishers that are ready to pay royalties to freelance authors.

This means that the overwhelming majority of practical journalists in their work do not come across the necessity of pressing knowledge in the field of literature. And under these circumstances the history of world litera-

ture course acquires the status of a general-cultural factor of a modern educated person's consciousness, together with the knowledge of history, culture, music, painting etc.

Does it mean that the fact of the divorce has already been verified, that journalism and literature science have separated for ever, and the journalism terminology dictionary of I.L. Mykhailyn has nothing in common with the literary science terminology dictionary of R.T. Hromiak?

The possibility of social-communicative discourse introduction

I would like to believe that not everything is so sad, and the world literature history, as one of the most significant chapter of literary science, has natural connections with journalism as a type of professional activity in the subjects system.

First of all the literary history of modern times is closely interwoven with the journalism history, because Gutenberg's epoch included not only book publishing, but also the emergence of periodicals. And these processes continued simultaneously, and in many cases literary works first managed to find their place in newspapers and magazines columns before becoming proper books.

A great number of authors started their creative activity as journalists. And even afterwards many writers did not stand apart from reporting and analytical work in mass media. These men of letters included Mark Twain, Normal Mailer, Chuck Palahniuk, Albert Rhys Williams, Clifford Donald Simak, Upton Sinclair, Ernest Hemingway in the USA, Charles Dickens, Normal Luis, James Aldridge, Oscar Wilde, Gilbert Chesterton in Great Britain, Georges Simenon in France, Gianni Rodari in Italy, Kazimierz Brandys, Gabriela Zapolska, Sławomir Mrożek, Bolesław Prus, Julian Tuwim in Poland, Aleksandr Amfiteatrov, Pavel Bazhov, Faddey Bulgarin, Vladimir Gilyarovskiy, Vlas Doroshevich, Nikolay Chernyshevsky, Sasha Chorny in Russia, Isaak Babel, Olga Bergholz, Genrikh Borovik, Yuri Vizbor, Boris Gorbатов, Aleksandr Kabakov, Leonid Martynov, Lev Nikulin, Arkadi Pervencev, Aleksandr Prokhanov, Yulian Semyonov, Galina Serebryakova, Aleksandr Chakovskiy, Korney Chukovskiy, and Marietta Shaginyan in the USSR. Even after making their way to the main roles they played in current literature, many of them continued to actively exist in the cognitive field of journalism.

A great number of fictional works stay on the border of genres journalism and literature. First of all, some works in journalistic genres even received tribute from the classics of literary process. Some researches start the history of opinion journalism from Cicero when regarding classical antiquity, and

start from metropolitan bishop Illarion and his “Sermon on Law and Grace” when the question is native antiquity.

Opinion journalism of anticlerical direction was shown in “The Decameron” of Giovanni Boccaccio, enlightenment ideology was spread by Ulrich von Hutten in “Letters of Obscure Men”, paradox opinion journalism was demonstrated by Erasmus of Rotterdam in “The Praise of Folly”, Francois Rabelais burst into the fireworks of sarcasm in the utterly publicistic novel “Gargantua and Pantagruel”, the philosophical tension of thought was shown by Michel de Montaigne in his “Essais”, and sharp political opinion journalism was started by Thomas More in “Utopia”.

After all, what was “Divine Comedy” by Dante Alighieri but a political pamphlet on the topic of then social elites fighting? And wasn’t “A Writer’s Diary” of Fyodor Dostoyevsky an expression of his social-political essence which didn’t fit into his novels?

Furthermore, considerable numbers of men of letters were engaged in social-political activities while publishing books with clear social direction, in this way forming the social-communicative discourse which was absent during different political regimes and social orders. In this situation, literature played the part of agitator and propagandist, a creator of advertisement and PR.

Ancient Hellas, for instance, quite obviously lost the war for ancient Troy. The circumstances of the triumphant commander Odysseus returning home eloquently testify this. However, it is quite possible that a social task was set: to create a legend about the heroic war of glorious Hellenes – and a talented history mystifier, Homer, creates this divine epos about no less divine heroes-victors. And since that time we have read about the renowned deeds of Achilles without thinking about the author’s distortion of historical facts.

And there were a lot of these social projects during different times and in different nations: “The Ingenious Gentleman Don Quixote of La Mancha” by Miguel de Cervantes, and “Virgin Soil Upturned” by Mikhail Sholokhov, for instance. The aim of such a project can be political or esthetical, but its gnoseological essence is typically identical: creating certain public opinion which in its turn forms national and social mentality.

Therefore, the history of world literature from the reporter’s point of view testifies that the literary process is a socially and politically actualized phenomenon, that the texts of literary works expose the formation of a public opinion, and that authors become spokesmen of different social forces.

This means that social-communicative, journalistic discourse has always been a valuable part of the world literary process, regardless of time and social order. Such historical phenomena depend on the choice of point of view

in each literary history course. This choice of discourse is not better or worse than the esthetic or solely historical-literary, but is slightly different. Maybe it adds extra versions and interpretation variations to the integral complex of the literature analysis as cultural conglomeration, broadening the potential of creative reception.

Applied aspect: the alternatives of world literature course actualization

To stabilize the social-communicative approach to the history of world literature, which by no means denies the traditional approach, it is necessary to define the method of its implementation into scientific and educational consciousness. Moreover, there are a few different traditional approaches, and this one appears quite naturally. I can see at least three of these alternatives:

1. A course which accentuates the social-communicative discourse elements in traditional literature – a traditional way to adapt material to the aforementioned specialization;
2. A course which introduces alternative parallel experimentation (special course) – a search for new possibilities;
3. Design of the course “Social-communicative discourse of world literature” – a conceptual choice that can be applied in the context of the general dephilologization of journalist preparation courses.

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