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MODERN LITERATURE AND MEDIA: LANGUAGE AND FORM**Mirtskhulava L.***Doctor of Philology, Professor
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Abstract. *In the 21st century, mass media and literature have become so intertwined that perceiving them as parts of a unified system is often easier than separating them. The study of modeled mass media at the global scientific level is not a new phenomenon. There is a growing tendency to create precise models that mimic intellectual processes while offering practical benefits, such as saving time. These models allow us to analyze established foundations, observe dynamic processes, and calculate results based on those observations.*

Journalism and literature are not opposing forces; they are interdependent and mutually reinforcing. Rather than existing in isolation, they should complement and strengthen each other, functioning as integral components of a unified whole. When crafting a narrative, the process combines text, imagery, and the voice of the observer, aiming to simultaneously engage multiple sensory and emotional dimensions. This synthesis is exemplified by digital literature, which exists both on the web and in offline formats.

A paradoxical claim often arises in discussions about journalism: the primary challenge for journalists is a lack of reliable information. Despite their role as information conveyors, journalists frequently rely on official sources, which are not immune to errors due to haste or other factors, such as typographical or stylistic mistakes. Moreover, journalistic speech increasingly incorporates foreign loanwords and neologisms, many of which eventually become embedded in literary language. Some of these terms are so widespread that their original incorrectness goes unnoticed.

The persuasive power of journalistic language creates another risk: unintentional imitation by the audience, which can lead to the normalization of errors. This dynamic underscores the need for heightened responsibility in journalistic communication. The interaction between literature and media highlights the importance of maintaining linguistic integrity while adapting to the demands of a rapidly evolving digital and informational landscape.

KeyWords: *Mass media, literature, language, modern*

The modern world is evolving at an unprecedented pace, reshaping every aspect of human existence. From art, writing, and architecture to communication, perception, and interpersonal interactions, no domain remains untouched. One of the most significant markers of this transformation is the transition from the 20th to the 21st century, often described as the „globalization era“. This period compels humanity to redefine its sense of unity, urging nations to embrace a shared identity as interconnected elements of a singular, global community. Georgia, like other nations, is navigating its place within this vast network, balancing its unique cultural heritage with the pressures of global integration.

However, globalization introduces complex dynamics. As the world becomes more interconnected, traditional national perspectives are giving way to broader, more universal worldviews. This shift challenges deeply rooted cultural norms, introducing new ideas that may conflict with longstanding traditions. For Georgia, this raises pivotal questions: How do these global changes align with Georgian cultural identity? How are they understood, internalized, and reflected in Georgian literature and media? While definitive answers remain elusive, one thing is clear: modern society, including Georgia, is increasingly shaped by mass culture - a domain defined by clichés, parodies, symbolic masks, and playful constructs.

In the 21st century, the relationship between mass media and literature has evolved into a complex interdependence. They no longer exist as separate entities but as interconnected elements of a single cultural system. Mass media, with its pervasive influence, shapes literary narratives, while literature adapts and responds to the storytelling frameworks established by media. This mutual influence signifies a broader cultural shift, where traditional boundaries between forms of communication blur, creating new opportunities and challenges for cultural production.

Mass media serves as more than a platform for disseminating information - it actively redefines narratives that were once exclusive to literature. The media's ability to create „simulacra“, as philosopher Jean Baudrillard described, detaches representations of reality from the real, producing hyperreal constructs that permeate all forms of communication. Literature, as a result, increasingly operates within this mediated reality, responding to and often incorporating the stylistic and thematic elements of media narratives.

The digital revolution and the rise of global connectivity have further integrated literature and media. Digital platforms such as social media, blogs, and e-publishing have democratized storytelling, allowing writers and readers to participate in the creation and dissemination of narratives. Traditional notions of authorship and readership have shifted; audiences now act as active collaborators in shaping literary and media content. This participatory model has given rise to hybrid forms of storytelling that combine text, visuals, and multimedia elements.

One of the most significant theoretical frameworks that illuminate this intersection is Allan Paivio's Dual Coding Theory⁶, which posits that verbal and non-verbal systems (language and imagery) work together to enhance communication. In mass media, the fusion of text, visuals, and sound creates a multi-sensory experience that resonates more deeply with audiences.

In literature, this integration has led to the emergence of hybrid genres, such as graphic novels, interactive fiction, and multimedia storytelling. These forms transcend traditional textual boundaries, using visuals and other sensory elements not as supplementary tools but as essential components of the narrative. This blending reflects a cultural shift toward more fluid and interconnected modes of expression, challenging the distinctions between text, image, and sound.

In nations like Georgia, where the pursuit of freedom of expression has gained significant cultural and political prominence, mass media's influence on literature cannot be understated. The digital age has ushered in unprecedented access to information and platforms for expression, creating new avenues for literary exploration. However, this evolution also poses challenges.

Mass media's emphasis on speed, accessibility, and visual appeal often prioritizes simplified narratives over nuanced literary depth. As Georgian literature engages with these media-driven dynamics, it must balance the desire for global relevance with the preservation of its rich literary tradition. The interplay between digital storytelling, social media, and traditional literary forms opens new possibilities for creative expression while raising questions about authenticity, depth, and cultural identity.

In a globalized world, literature exists within an intricate web of influences. The rise of digital platforms has reshaped how literature is consumed and distributed. Self-publishing, online literary communities, and interactive platforms have democratized access to literature, making it easier for authors to reach audiences and for readers to engage with diverse narratives.

⁶ Allan Paivio, DUAL CODING THEORY AND EDUCATION, University of Western Ontario, https://www.researchgate.net/profile/Jim-Clark-10/publication/225249172_Dual_Coding_Theory_and_Education/links/542d58970cf277d58e8cc084/Dual-Coding-Theory-and-Education.pdf

This democratization, while fostering inclusivity, also redefines the role of the reader. The traditional passive engagement with a fixed text has evolved into an interactive process, where readers actively interpret, share, and even co-create stories. This transformation reflects a larger cultural shift, emphasizing collaboration and fluidity in the production and reception of cultural narratives.

The convergence of mass media and literature represents a defining feature of 21st-century cultural production. As traditional boundaries dissolve, the interplay between these domains reshapes how stories are told, consumed, and understood. For Georgia, as for the global literary community, navigating this evolving landscape requires a delicate balance between innovation and tradition. By embracing new forms of storytelling while preserving the depth and richness of its literary heritage, modern literature can continue to serve as a powerful medium for exploring and expressing the complexities of human experience in an interconnected world.

They say, that modern literature has „lost its spirituality“, as if the creative impulse that guides us through dimensions of imagination has been "absorbed" into realistic, documentary narratives. However, this assessment is an exaggeration. Every text created by an author is a multidimensional space, one that must be deconstructed layer by layer to discover the „essence“. And when you reach that initial „thought“, you find the author, the reader, yourself, and every emotion that exists in the world. For this reason, I believe literature remains the sole refuge for 21st-century „techno-humans“.

Despite the pragmatic nature of the world, we live in a realm of signs and forms where every relationship is built upon the transmission and exchange of meanings through signs. Everything is a sign: human language with its vocabulary, metaphors, and symbols; myths and rituals; mathematical numbers; social phenomena; texts distributed through media, and so on.

It seems paradoxical to discuss spirituality, symbols, and signs while referencing mass media - one of the greatest phenomena of the 21st century. It appears as though the world has distanced itself from its primal essence, „presenting itself“ not as it truly is, but as the media portrays it. The „modern“ person has become dependent on

virtual emotions, making the omnipresent, accessible mass media dominant. Readers often derive their emotions not from real life but from virtual spaces and media. These „secondary“ emotions become so all-encompassing that the boundary between reality and unreality blurs. People begin to perceive themselves as part of a „different“ world. This is why some believe that literature, influenced by mass media, has lost its „spirituality“. However, even in this paradoxical assertion lies a fundamental truth: the vast sea of information grants individuals the freedom of choice.

The defining characteristic of the „mass media“ era is that signs have become disconnected from their original referents - the realities they were meant to represent. They have lost their original essence and, in some cases, have become „empty“. The world has changed; the informational „field“ has transformed. The effect of suggestion, something Umberto Eco⁷ highlighted in his discussions on semiotic signs, has faded. According to Eco, signs simultaneously denote and suggest. Roland Barthes⁸, another renowned scholar, argues that any sign involves three types of relationships: an internal relationship linking the signifier to the signified, and two external relationships. The first is virtual, situating the sign within a specific system of other signs. The second is actual, linking the sign to other signs in a given statement. Based on these relationships, Barthes identifies three dimensions of signs: symbolic, paradigmatic, and syntagmatic.

Thus, „we find ourselves in a world where there is more and more information and less and less meaning“⁹, as Jean Baudrillard wrote. I believe the novelty lies precisely in this boundless informationality. Contemporary writers strive to create a new „reality“ from the informational one, to „package“ it in a „new“ style and language, and present it to readers. Often, this resembles tabloid articles published in „yellow“ journals. Yet readers have no choice but to accept this novelty and perceive it as „literature“.

⁷ Эко Умберто. Отсутствующая структура. Введение в семиологию. [Текст] / Умберто Эко; пер. с итал. В.Г. Резник и А.Г. Погоняйло. СПб.: Симпозиум, 2004. 544 с.

⁸ Ролан Барт, Избранные работы, МОСКВА «ПРОГРЕСС» 1989; 173 с

⁹ БОДРИЙЯР Ж. «СИСТЕМА ВЕЩЕЙ»;

<http://yanko.lib.ru/books/philosoph/ baudrillard-le-systeme-des-objets.htm>

The influence of mass media is particularly noticeable against the backdrop of the transformation of centuries-old traditions, upon which Georgian literature was founded. The author's language has changed, and the dialogue of characters has come to resemble an endless „status mania“, which, in a sense, has alienated creative artistic literature. A thoughtful author will never be without readers, but when it comes to the mass audience, the situation becomes more complex. It is essential for a novel, a work, or a text to become „mass-oriented“ and for the language to be adequate to the present day.

Today, a writer's presence in the media space holds special significance. Texts received and shared on social media gain popularity faster than the authors themselves. In such cases, the author successfully „utilizes“ the media not only to distribute their literary work but also to promote it. In our view, priority is given to texts with real substance. This leads us to the paradoxical phenomenon of contemporary reality: what the media cannot achieve - describing reality in real-time without simulation - is something literature can accomplish. This is a crucial point. Both the novel and the short text represent intellectual inquiry. Thus, through the media, texts that stand on the borderline of documentary gain popularity. Herein lies a fundamental difference.

However, I believe literature must return to its „original essence“ and, even in the media era, transform into an aesthetic phenomenon. This necessity is evident in the techno-world.

The emergence of the digital era has brought profound changes in how literature interacts with mass media, highlighting the crucial role of freedom of expression in shaping contemporary cultural landscapes. The internet, for instance, has unlocked unprecedented opportunities for writers, journalists, and everyday individuals to share their voices with a global audience, allowing creative expression to flourish in ways that would have been unimaginable in traditional publishing systems. The democratization of expression, driven by the accessibility of digital platforms, has given rise to new forms of literature, such as digital poetry, interactive web fiction, and self-published works that break from conventional publishing constraints. These

forms of literature often blend text with other media, creating immersive and dynamic storytelling experiences. However, this digital transformation also presents challenges - chief among them the complexities surrounding authorship and copyright. As content becomes easier to remix, reproduce, and share, the boundaries between original work and derivative material become increasingly blurred, raising important questions about ownership and intellectual property in a rapidly changing media landscape.

The relationship between media, literature, and freedom of expression offers both opportunities and challenges. On one hand, it fosters a rich, diverse, and dynamic cultural landscape in which creative expression can thrive across multiple platforms. On the other hand, it raises critical concerns about the authenticity, ownership, and integrity of literary works, particularly in an era where anyone can share their voice - and sometimes alter or appropriate the voices of others. As literature becomes more deeply shaped by mass media, it must grapple with the ethical and philosophical questions emerging from this transformation. The accessibility of information and the simultaneous rise of user-generated content require a rethinking of traditional notions of authorship and originality.

Ultimately, the merging of mass media and literature in the 21st century signifies a fundamental shift in how culture is produced, consumed, and understood. The integration of dual coding systems, the rise of digital platforms, and the expanding significance of freedom of expression are reshaping the literary world in profound ways. As these processes continue to unfold, it will be essential to consider how literature can maintain its integrity and artistic value while engaging with the mass media ecosystem. The challenge is not only to preserve the depth and intellectual rigor of literary traditions but also to ensure that literature remains relevant in an increasingly interconnected, multimedia-driven world.

The 21st century is often described as the „Information Age“, a time defined by the rapid growth of information technologies, mass media, and unprecedented access to knowledge. Central to this period is the concept of freedom - particularly, the ability to make limitless choices within the confines of this freedom. While the notion

of freedom has long been celebrated as one of modern society's greatest achievements, it carries a paradoxical consequence. In a world flooded with information, the act of making choices becomes both an opportunity and a source of confusion. With an overwhelming abundance of data available across digital and mass media platforms, the sheer volume and complexity of information can lead to cognitive overload, making it increasingly difficult for individuals to navigate the vast expanse of content. Human perception, once anchored in the tangible, real world, has increasingly shifted to the virtual realm, with cyberspace becoming the dominant space for experience and understanding.

Mass media provide a secondary form of perception - a mediated, constructed reality that is filtered through various forms of communication. Television, social media, online news, and entertainment all contribute to shaping a reality that is no longer directly experienced but is instead transmitted through these mediated channels. This phenomenon has led to the collapse of the boundary between reality and unreality, where the representation of the world often feels more tangible than the world itself. The paradox lies in the fact that while access to information has never been greater, this vast accumulation of knowledge often distorts our sense of reality. In this mediated world, the „real“ world becomes increasingly indistinguishable from a simulacrum - a constructed version of reality that we begin to internalize as our own lived experience.

Moreover, the creation of virtual worlds further complicates our understanding of mass communication. The idea that „the world is what it appears to be“ is increasingly challenged by the recognition that our perception of the world is, in many ways, a construction formed by media systems. Mass media do not merely reflect reality; they shape and frame it, collapsing the boundary between the „real“ and the „imagined“. In this sense, mass media operate not only as a medium but as the message itself, continuously shaping our perceptions of the world while simultaneously reinforcing the constructed nature of reality.

The 21st century is often heralded as the "Information Age," a period defined by the explosive growth of information technologies, mass media, and unprecedented

access to knowledge. One of the defining achievements of modern society is the concept of freedom—specifically, the ability to make limitless choices within the parameters of this freedom. However, this freedom, often celebrated as an achievement, carries a paradoxical consequence. In a world flooded with information, the very act of choice becomes not only an opportunity but a source of confusion. As information proliferates across digital and mass media platforms, its sheer volume and complexity lead to cognitive overload, making it difficult to navigate the vast expanse of data. Human perception, once rooted firmly in the real world, has increasingly shifted to the virtual, with cyberspace becoming the primary locus of experience and understanding.

In the digital era, mass media provide a secondary form of perception—one that is mediated, constructed, and filtered through various forms of communication. Television, social media, online news, and entertainment all contribute to shaping a reality that is no longer experienced directly but rather through these mediated channels. This has led to a collapse of the boundary between reality and unreality, where the representation of the world often feels more tangible than the world itself. The paradox lies in the fact that, while access to information has never been greater, this abundance of knowledge often leads to a distorted sense of reality. The media world, thus, creates an "alternative" version of reality—a simulacrum—that we begin to internalize as our own lived experience.

Moreover, the creation of virtual worlds has further complicated our understanding of mass communication. The notion that "the world is what it appears to be" is increasingly challenged by the realization that our perception of the world is, in many ways, a construction created by media systems. As mass media continually shape and frame our understanding of events, people, and places, the world increasingly resembles a simulator—a constructed reality where the boundaries between the real and the imagined are blurred. Mass media, therefore, is not just a reflection of reality but also the force that defines and reshapes it. In this sense, mass media function as both the medium and the message, continuously molding our perceptions of the world, while simultaneously creating a self-referential loop that

reinforces the constructed nature of reality.

One of the most significant consequences of the Information Age is the decline of literature as a dominant cultural force. This phenomenon, which is especially evident in the 21st century, reflects broader social and technological shifts. Despite the rise of electronic libraries, digital books, and easy access to vast reservoirs of literary content, the number of active readers has steadily declined. The book, which once served as a primary medium for the exchange of ideas and a platform for intellectual and cultural discourse, no longer holds the same central place in society. Historically, books were not only vessels for aesthetic experiences but also powerful tools for shaping mentalities, ideologies, and social movements. They were the gateways to knowledge, philosophy, and art. However, in the digital age, the book's multifaceted role has become increasingly overshadowed by the rapid expansion of mass media.

The rise of digital technologies and the pervasive influence of mass media have undermined the dual functions of the book as both an informational and aesthetic object. As mass media outlets—ranging from news broadcasts to social media platforms—offer instant access to information, books are increasingly seen as outdated or cumbersome in comparison. Mass media, with its fast-paced, visually oriented, and easily accessible format, has become the primary mode of engagement for many individuals. This shift represents a fundamental reordering of cultural priorities: information, in the form of sound bites, memes, and videos, has supplanted the depth and complexity once offered by the written word.

The transformation of language in the digital age reflects this shift. The language of mass media—simplified, immediate, and often reductive—has increasingly invaded the language of literature. The democratization of language, while making literature more accessible to a broader audience, also risks diluting its aesthetic potential. In the past, literature was crafted with precision, with attention to the nuances of language, style, and form. In contrast, modern literature often mirrors the simplified and democratic language found in mass media. This democratization is a double-edged sword: while it democratizes access to literary works and opens up

the literary space to a broader range of voices, it also risks undermining the depth and complexity that traditionally characterized literary works.

The distinction between journalism and literature has never been more blurred than in the contemporary era. Both fields now operate within the same ecosystem, one shaped by mass media, digital platforms, and the global flow of information. As such, it is no longer sufficient to treat journalism and literature as separate and distinct domains. Instead, both are intertwined, interdependent, and complementary. They function together to shape public discourse and influence societal understanding.

A crucial aspect of this interrelationship lies in the blending of text, voice, and visual elements to affect the emotions and perceptions of the audience. Digital literature, which exists both in traditional forms and in interactive, multimedia forms, exemplifies this convergence. Writers today often combine the written word with video, sound, and imagery, creating immersive experiences that draw on multiple sensory channels. This new form of literature reflects the way mass media has shaped our experience of the world, by integrating various forms of communication into a single, cohesive narrative.

However, journalism has its own challenges, primarily related to information quality and source reliability. Journalists often rely on official sources, which are prone to errors, bias, or distortion. These errors, whether in the form of factual inaccuracies, spelling mistakes, or stylistic issues, often become embedded in the public lexicon. What might initially be considered a mistake can, over time, become so normalized that it no longer attracts attention. This phenomenon is particularly pronounced in the 24-hour news cycle and on social media, where the need for speed and sensationalism often takes precedence over accuracy and nuance.

Unintentional imitation, even in language, can expose journalism to the risks of misinformation. For instance, the widespread use of certain phrases or turns of speech can blur the line between authentic reporting and rhetorical manipulation. The speech of journalists—whether intentional or unintentional—has a significant impact on public perception and can either reinforce or challenge societal norms. The rise of

misinformation and the blending of fact and opinion, particularly on social media, further complicates this issue.

In conclusion, the relationship between literature and mass media in the Information Age represents a fundamental shift in how culture is produced, disseminated, and consumed. Literature, once a unique and separate domain, now exists in constant interaction with mass media, digital platforms, and the global flow of information. This new linguistic landscape is characterized by simplification, democratization, and multimodal communication—all of which contribute to a transformation of both the form and the content of literature. As language becomes increasingly visual, immediate, and democratic, the aesthetic and intellectual potential of literature is challenged, even as it becomes more accessible to broader audiences.

The implications of these shifts are profound. The decline of traditional literary forms, coupled with the rise of mass media as a primary mode of communication, signals a reordering of cultural values. While this democratization of language and storytelling offers new opportunities for creativity and expression, it also risks diluting the depth, complexity, and beauty that literature once provided. The challenge moving forward will be to balance accessibility with depth—to ensure that literature continues to thrive in the age of mass media, retaining its ability to provoke thought, engage the imagination, and shape the future in meaningful ways.

The attempt to transform nonliterary language into a literary medium reflects one of the central tendencies of modern literature. This phenomenon underscores the evolving relationship between language, culture, and society. Modern literature is characterized by its ability to adapt to shifting linguistic norms, embracing the democratization of language and integrating elements once deemed unsuitable for literary expression. This adaptation reveals a tension between innovation and tradition, raising critical questions about linguistic maturity and artistic integrity.

The democratization of language in both literature and mass media has significantly influenced modern literary production. This process involves the simplification and broadening of language to make it more accessible to a diverse

audience. While democratization fosters inclusivity, it often results in stylistic and linguistic primitivism. For instance:

- **Stylistic Minimalism:** Language is often stripped of its richness and nuance to appeal to a broader audience.
- **Playful Experimentation:** Writers frequently use colloquial expressions, slang, and unconventional structures as a form of creative rebellion against traditional norms.

This trend is not inherently negative. The integration of nonliterary forms can provide fresh perspectives and reflect contemporary realities. However, without careful execution, it risks diluting the aesthetic depth and symbolic richness of literary works.

Linguistic maturity in literature involves the skillful blending of lexical, grammatical, and stylistic elements to create nuanced and impactful works. This maturity is achieved through:

1. **Lexical Depth:** The selection of words that resonate with cultural, emotional, and intellectual significance.
2. **Grammatical Precision:** The use of sophisticated syntactic structures that reflect the complexity of ideas.
3. **Stylistic Harmony:** The integration of diverse linguistic elements into a cohesive and artistically compelling narrative.

Writers who achieve linguistic maturity are able to elevate everyday language into a medium that transcends its utilitarian function, imbuing it with symbolic and aesthetic value. This transformation is critical for maintaining the integrity and relevance of modern literature.

A significant aspect of modern literature is the writer's ability to reveal the symbolic potential of language. Words gain new meanings through their interplay with context, syntax, and cultural associations. This process highlights the writer's individuality and creative vision.

Key components of this transformation include:

- **Contextual Symbolism:** Words acquire layered meanings when used in

specific cultural or situational contexts.

- **Creative Dialectics:** Writers often juxtapose traditional and modern linguistic norms to explore new dimensions of meaning.
- **Personal Voice:** A distinctive style that reflects the writer's unique perspective and artistic intent.

The interplay of these elements allows literature to function as a medium for exploring and expressing the complexities of human experience.

Transforming nonliterary language into a literary one presents several challenges, particularly in the context of mass media's influence:

1. **Loss of Depth:** The incorporation of simplified language and media-driven expressions may compromise literary quality.
2. **Cultural Dilution:** Over-reliance on globalized or foreign linguistic influences can erode local linguistic and cultural identity.
3. **Reader Expectations:** Catering to mass audiences often necessitates compromises in linguistic sophistication.

Researchers and critics must address these challenges by examining how linguistic changes reflect broader societal transformations while preserving the artistic integrity of literature.

From a linguistic standpoint, the evolution of modern literature reflects broader trends in language use and cultural expression. Key areas of interest include:

- **Language as a Social Construct:** Literature mirrors societal values, norms, and ideologies through its linguistic choices.
- **Interaction with Mass Media:** The interplay between literary language and media language shapes both form and content.
- **Semiotics and Symbolism:** The study of signs and symbols in literary texts reveals the deeper layers of meaning embedded in language.

The analysis of these factors offers insights into the ongoing negotiation between tradition and innovation in literary expression.

The transformation of nonliterary language into literary forms is a defining feature of modern literature, reflecting its adaptability and relevance in a rapidly

changing world. This process requires a delicate balance between accessibility and artistic depth, innovation and tradition. By achieving linguistic maturity, writers can elevate everyday language into a powerful medium for exploring and expressing the complexities of human experience. As researchers and critics continue to examine this phenomenon, the evolving interplay of language, culture, and literature will remain a rich field of study.

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