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LITERATURE IN THE SPACE OF SCIENCE

Introduction

Nowadays, the humanities are paying more attention to the specificity of human existence and, in particular, the space of existence of *Homo sapiens*. They refer to such phenomenon as literature to understand and describe man's place in the world, the possibility of forming a unified picture of the world. Literature, in fact, has a certain ontological structure and value meanings and holds a special place in the symbolic space of knowledge. Fiction is a modeling system, and each individual artwork can be considered as a model of certain phenomena of life or certain forms of consciousness. The concept of the art model as a structural-systemic formation, producing some situational activity unity, is associated with this fact.

The establishment of communication connections in the society through the number of tools, items of communication activities, the creation of local and global electronic systems has led to the transformational change of the communication system. The genetic unity inherent in the nature of the existing social communication subsystems of society, in particular education, politics, art, science, and activities of the various social communication structures (library, media, archives, museums, documentation centers and information books, the Internet) is manifested through the creation of a unified communication space, under the influence of which a variety of conditions for the reproduction of the communication connections is formed. Modern communication environment of the information society is revealed through the categories of informatization and globalization and the evolutionary trends of social activities create conditions for the preservation and transmission of culture, science, and education. This creates the necessary conditions for the satisfaction of informational needs of the whole society. The

communication environment dynamics is of fundamental importance to the intensive use of the available knowledge in all significant areas of society and is essential for the society development.

We should refer to the notion of socio-communication space before talking about the literature in the structure of socio-communication knowledge since socio-communication space is a sphere in which the information exchange is combined through communications; space where communication process flows. While investigating the process of literature existence in conditions of common information and communication space, it is needed to figure out how literature interacts with them and what would be the results of this interaction, how does the text work with the information and socio-communication space.

The socio-communication space consists of the socio-communication environments that represent the communication conditions of society. They are formed due to the formation of significant amounts of modified forms of activities, forming the meaning and the results of which are directly provided for social interaction. According to V. Ilganayeva, socio-communication space should be considered wider – within the mediasphere, cosmosphere and within the spaces of the purposeful activity of the Absolute that receives, replicates, shows, interpret this activity and forms its objective, in accordance with the state of its consciousness [10].

According to her definition, socio-communication space is a symbiosis of natural-artificial connections and realities of social relations, which are based on the mechanisms of formation of human, society, and social intelligence. The social-communication space demonstrates the properties of multilevel and nonlinear multi-environment, maintained by their dynamic development and transformation of carriers of communicative functions, performers of communicative action and the mechanisms inner-system interaction, thus providing the formation and development of social intelligence, the attainment

of the highest level of “collective conscious” as the unity of the highly “individual knowledge” of the society members. Social communication space is understood as the world that reflects the level of development of communication infrastructure of the society and is ultimately perceived by the human senses.

Communication space is the sphere where the information exchange is implemented through communications; a space where a communication process flows. We can define it as a system of numerous communicative connections arising between the different communication agents – individual people, groups of people (large and small), social institutions. Communication space is characterized by intensity and number of interactions and distance between the agents of communication interaction.

Global information civilization is characterized by the creation and establishment of planetary information space – global information network. Globalization of the informatization concerns, first of all, such aspects of society as ethical, cultural, and informational. A number of information concepts are allocated: “global information society”; “computer revolution”; “freedom of the press and information”; “information rights”; “free flow of information”. In accordance with these concepts the information itself acquires a global significance for the future development of mankind.

According to the theory of G. McLuhan [16], the development of the communication space is associated with the appearance of new means of communication and indicates a new stage in the development of mankind. Modern studies consider the concept as a mental formation, which reproduces the objects of the subject and the ideal worlds. It is a unit of collective consciousness, stored in social memory and characterized by multi-dimensionality, readability of the content. The artwork content exists in the cognition reality and ethical action, included in the aesthetic object. It is subjected to the concrete intuitive unity, individualization, specificity, isolation and completion, i.e. full artistic design using a particular material.

Literature as a concept in the system of social communication knowledge

If we trace the evolutionary aspects of literature in the society communicative space it will help us to define literature as a concept. The concept content encompasses information about objects and their properties that the person knows, thinks about objects in the world. The concept is a term, layered by denotative and connotative meanings of the word. The researcher determines the essence of any concept as a sub-conceptual. The concept is an operational meaningful unit of thought, unit or quantum of structured knowledge. The concept is a discrete substantial entity of consciousness, united by conceptual connections: implicational, comparative classification and semiotic (sign). According to S. Askoldova, the concept is an abstract mental structure that recreates various spheres of human activity and replaces an indefinite number of objects of one kind [2]. The concept is the complex of culturally conditioned notions about the subject and correlates with the notion, mental prototype, and concept idea.

The main unit of communication in the literature, a literary text, is the concept, as it carries the meaning of cultural race, reinforces social meanings of imitation in the process of learning, understanding human nature, society and themselves. The complexity of artistic text communication organization, its relevance as a component of communication with author, reader, and the conditionality of reality and significance is the reason for the multiplicity of approaches to its study. Some scholars are trying to prove that a clear understanding of the concept “literature” does not exist. It cannot be a mere object, considered as the text, and remains open and undetermined by the system; considered within particular limits, it turns into a philosophical concept. The concepts, like the system “literature” in general, are open and unbalanced, and unstable. The concept appears as a micro-model of the system “literature” and expresses not meaning, but contextual meaning.

Literature is involved in a complex relations system with different spheres of human activity, primarily with literary art and communication. It represents a chain: human activity – communication (literature) – artwork. Literature as a kind of artistic activity is reproduced and recorded in the form of fiction – one of the communication channels. According to this, an artistic concept is a unit of the poetic picture of the world. Its nature and structure remain under-investigated, although the art concept has an aesthetic essence and figurative means of expression, due to the aim. According to the sphere of the artistic concept functioning, it is extremely important to consider such its levels as imaginative, associative, and symbolic. The chains of artistic concepts create imaginative communication system, characterized by openness, dynamism. The system determines the specificity of a national picture of the world by existing in the space of language.

The concepts, which reflect the process of thinking, are included into communication space. Literature as a concept operates within the interaction of three components – author, text, and reader, each of which is also a concept. There are interaction zones between the components of the concept. Firstly, it is the act of writing, when the author's intention turns into text. In this zone, the text exists as an amorphous, moving condition; a literary work, which is not formed yet, is at the formation stage. The second zone exists in the moment of perception of the text by the reader, at that moment of forming of his emotions and thoughts when he is captured by the perception. The essence of the third zone lies in the fact that the author is also the reader, so the functions of Creator and recipient are equally typical to the subject. The concept arises as an answer to a particular problem, and literature gives it, as it relates to communication activity. Important concept characteristics are its phase characteristics, phase space. For the author the most important are the periods of its formation, the stages of his creative path; for text – the way from concept to the final form; for the reader – the period before

and after text perception. One of the tasks of fiction is by losing nothing from the infinite sense variety select and cast the form, tending to universal cognitive form. A significant role in this belongs to the author, the concept of which embodies the concept of the subject. There can be various subject concepts. However, the author is also the conceptual character. It presents the unity of the subject concept and the conceptual character. The conceptual character in the author concept is a thinker, a creator, inherent in the author concept, but not in the reader concept.

According to S. Askoldova, some ideas, emotions, feelings, volitions are sublimated in the artistic concept. The artistic concept is the image where the nature of the artistic evolution of the world is a different emotion-expressive marking, the special verbal pattern in which colors are the images and the associative character of constellations that are explicated by the verbal signs [2].

Deleuze's notion of "concept" is parallel to the Spinoza's concept, who noted that the art of a philosopher also entails the existence of intelligent entities, and philosophical concepts are also "sensibilia" [8]. The concept can be considered as a mental entity, a mental construct, marked by integrity and meaning and is a part of philosophical reality.

Scientists emphasize that in the contemporary postmodern context, there is no need to discuss the meaning. However, it is the meaning that reveals the essence of the term "concept". The meaning differs from the value because it is integral, that is, relates to value – to truth and beauty. In the opinion of M. Bakhtin, there is no corresponding understanding of the "concept" that contains evaluation [7, p. 322]. The meaning implies the presence of consciousness that perceives and its carriers: specific details, communicants. This how meaning is different from the concept.

Well-known scientist E. Pleshkevich distinguishes: 1) conventional (coordinated within groups of people) image in a certain sign system; 2) the content of the concept, isolated from

the linguistic form of its expression [20]. The concepts form a kind of cultural layer, which acts as an intermediary between man and the world. It is a unit of the poetic picture of the world. Its nature and structure remain under-investigated, although the concept art has an aesthetic essence and figurative means of expression, due to the design. Given the aesthetic sphere of functioning, extraordinary importance in the artistic concept play such its levels as imaginative, associative, and symbolic.

Lukin V. [14, p. 17] believes that the artistic text concept is created by sign sequence of text, cohesion, coherence, text code, semantic structure of the text, its composition, function, and interpretation. All these components together with the established pattern of relationships between them create a system “author – text – recipient”.

Well-known Dutch linguist T. van Dijk [6] says about the term “frame” in connection with the organization of knowledge in the conceptual system. Frames are treated as units organized around a certain concept, which contains basic, typical and potentially possible information which is associated with a particular concept. In our case, it is the concept of “fiction”.

The concepts exist in the form of the collective unconscious but mostly evolve as the “quanta of change”, inserted to them by the individuals or creative persons [24, p. 9]. In culture, according to the researchers, there is nothing purely ideal, mental (only concepts are given) or purely material, but perfectly material (i.e. concepts are accompanied by material evolutionary rows of “things”). “Things” in the culture are material and mental at the same time. From the point of view of N. Arutyunova [1], a concept is a concept embedded in culture.

In summary, the definition of art concept, presented by L. Miller [17, p. 39], is considered as a universal artistic experience, recorded in the cultural memory and can act as a building material in the formation of new artistic meanings. The researchers emphasize that concepts cannot exist separately, in isolation from each other. Each of them represents a center of

vibration that attracts other centers and so they are in close cooperation. However, the concepts can not only interact with each other but also determine and mutually bind each other. A number of interrelated concepts might provide a conceptual sphere.

The concept forms the worldview and therefore forms the personality. According to A. Krylov [12], the person is surrounded by the adopted conceptual system that is a reality reproduction, interpretation, and its subject structure. It also determines the structure subject as the individual with a free choice. The scientists consider the text conceptual structure as the consciousness construction feature. The conceptual literature review is extremely important because the person uses one or another concept, and the concept affects the entire personality. Its influence is evident in the text, communication and life behavior. Some scientists, in particular, A. Krylov, consider impact function as the main and determine its nature through the impact on the audience [12]. The value of this function they see in the creation of personality, in the formation and construction of worldview foundations.

Many researchers, such as M. Foucault, define the author not as an individual who says, said or wrote the text, but as principle of discourse grouping, as the unity and source of their values, as the center that connects them [31, p. 91]. The concept actualizes the recreated in notion ontological component. In a certain way, an ordered and hierarchic concept minimum forms the conceptual scheme. The essence of the conceptualization is formed by finding the desired concepts and establishment of the relationships between them. The concept is functioning within the generated conceptual scheme in the comprehension and explanation mode. Each concept has its well-defined and conditioned place at different levels of the conceptual scheme. The direct and indirect connections exist in the communication chain “author – work – reader”, where “work – word” maintains this connection. The “author – work” chain is a relatively stable.

Unlike it, “work – reader” chain is variable and dependant on the era, social and intellectual factors.

Therefore, the system “literature” is characterized as an open and unstable. Its openness is due to the fact that the tradition and reality are not directly related to the literary texts. This connection is implemented through the author and the reader. The theory of such systems was developed by I. Prigogin [21]. The researcher made a discovery about elasticity and variability of such systems in comparison with well-ordered “closed” systems, incapable of communication. In the frames of his theory scientist considers the human system not as certain “mechanisms”, but as a creative world with incomplete information and values that are changing the world in which the future can be represented in many ways. The social problem of values in a wide range can be connected with nonlinearity. The values, according to I. Prigogin, are the code that we use in order to keep the social system on a certain development line chosen by history. The value system, according to the researcher, can always resist the fluctuation destabilizing effect, generated by the social system [21, p. 36].

According to the theory of I. Prigogin, researchers present literature in the form of a value system that consists of the literature works – texts and the value system codes that are located above and are common to cultural traditions. In literary communication, shared by reader and author, the tradition creates the possibility of understanding the meaning of literature works by the reader, and it provides codes-criteria for the reader that he may use for a significant number of texts to distinguish the body of literary works. Such code can be the abovementioned concept. This can be illustrated by the novel of I. Golovko “Defeated”, which describes the 20-s years of the XXth century. Protagonists are the bearers of cultural traditions of the XIX century. Simultaneously, the author is our contemporary. So there is a translation of spiritual values from the XIXth century toXXIst century.

According to the theory of Y. Stepanov, the internal form is the first element of the structure of verbally expressed concept [24, p. 49]. The inner form acts as a positional and semantic analogy of the author, the creator of the artwork while comparing the verbally expressed concept as micro- and macro-system “literature”. The inner form of the word itself is an artistic concept. Y. Stepanov considers the core of the concept as the “main, actual” characteristic [24, p. 50]. The core of verbally expressed concept is similar to the central element of the system “literature” – artwork. We can assume that the artwork is a core of the system “literature”.

A, so-called, actual layer of the concept is connected with the perceiving consciousness. This is a direct and often immediate reader’s reaction to the notion, presented in the concept. Thanks to the actual layer, the concepts of the national culture develop, adapting to the modernity. In the concept’s actual layer the new meanings arise and attack the core, causing changes that affect the national picture of the world. Therefore, the concept is a tool, which gives the opportunity to consider the unity of the communicative space of the artwork. We can include the imaginative artwork’s part in the national associative-verbal network by introducing the concept as an analysis unit. The consistent meaning of the works and words then turns in an agile, open, contradictory, and holistic sense. In the concept “literature”, the line between social communication and literary work is extremely thin. The concept “literature” can act as a model of reality interpretation where you can find the answer to questions about the nature of literature. After all, only literature has an extraordinary storage of text samples, selected by the time. It is important for us that according to the law of dialectical synthesis, the information-communication space occurs and acts as the social environment where the literature work obtains structure, coherence, integrity, and is filled with significance and meaning. In modern literature texts, the concept often is shaped by the author and the processability of such structure (applied to

the consciousness of the author, character, reader, and observer) is demonstrated as a text construction method. We are convinced that the structure of verbally expressed concept is similar to the system “literature”, presented as a chain - “internal form – core – current layer”.

Also, the study of literature texts (as a kind of communication systems on the semiotic level through the opposition) allows setting trends in development and changing social values of the society. Applying the principle of opposition, we can create semiotic models of the world that are not just schematic models of human society, but also the behavior program of the individual and the collective.

Information-cognitive dynamics of the society and its impact on the literature

The whole history of the mankind development can be considered as the evolution of communication forms and means that do not replace each other, and constantly increase interaction experience of mankind, where the printed text is not a kind of writing, but a new form of symbolic “reality”. The researchers consider social communication as the essential part of the culture that enables the cultural meanings development in social time and space. Therefore, the stage of the social communications development coincides with the stages of the culture movement. A pattern is traced here: the improvement of communication happens along with public progress, and it also stimulates the development of communication. However, this pattern was understood by the society differently at the various stages. The gradual change in social communication systems wasn't spontaneous. It happened because of the crisis of communication channels, which consists in the fact that these channels are unable to satisfy the communication needs of the society.

The research of M. Luhmann [15] regarding the fact that culture evolves due to changes in communication technics in new conditions, and ideas of M. McLuhan [16], which consists of the

fact that communication technologies in history are the determining factor in the formation of social systems. All this gives us an opportunity to claim that a fundamental change in society is best seen in co-evolution with the historical types of communication, which gradually predominate in the concrete historical space-time continuum.

In the works of M. Castells [11], M. Luhmann [15], M. McLuhan [16], A. Touraine [29], J. Habermas [32], U. Eko [35] and others, the society is presented as the world of communication, in which new media becomes one of the most important means of human orientation in the world and in human interaction. In these circumstances, the communication sphere, which is forming now, imposes on the communication channels of the past its unique imprint.

The evolutionary development of social communication structures, by the definition of V. Ilganaeva, provides any form of fixation, collection, processing, storage, distribution, use, consumption of the information as a product of spiritual practice of mankind [10, p. 60]. Printings of the documentary streams reflect human existence (social, group, personal). According to the researcher, the history, evolution is inherent to any object of the reality through the manifestation of certain forms with own structure, elementness, communication, goal or destination in the environment, development stages, the essential form manifestations, content and meaning of which vary in accordance with the evolution of the social-communicative interaction.

Ilganaeva V. notes that the objectivity of the activity in the social communication sphere is also changing from more simple forms of imitation “do as I do” to more complex cognitive models in systems of artificial intelligence and expert systems of modernity. This is its evolution, trends of movement to the completion of the evolutionary cycle within the framework of social communication realities. This process reveals the content of the civilizational development of society and human.

The emergence of literature as an autonomous socio-communicative system was one of the widespread and lasting social processes – social differentiation of social groups, the formation of social and cultural institutions, including personal. The processes of social self-assertion of new secular, educated elite have affected the autonomy of literature, the gaining by it social and cultural significance. So consequently, the formation of the public sphere occurs – the space between group communications, mechanisms for the expression and consolidation of interests, representation of the broader social strata. However, a set of social roles and a network of permanent channels of communication – it is only one structural aspect of social and communication subsystem of fiction.

The most powerful social engines that determine the face of society, its core paradigms and value preferences, on the theory of N. McLuhan [16], are means of communication. Moreover, the periodization of the human development history, which is based on the principle of information transmission, isn't the only one. Chartier R. [34] have drawn attention to the fact that in the XVIII century there were a lot of discussions about the relationship of symbolic activities with the forms and media which have led to the spread of written texts. As an example, he cited such works as: "The New science" by Vico, "The Sketch of the historical picture of the progress of the human mind" by Condorcet and "Notes relative to analogues" by Malesherbes. All the authors use the similar method. The division into ages takes place according to the criterion of changes in forms of writing or module of text transmission. The authors' attention is focused primarily on the intellectual, social, and political value of shifts, that have changed the forms of recording, saving and dissemination of discourses. However, M. McLuhan, unlike his predecessors, radicalizes this method.

The analysis of global dynamics allows identifying two key trends that can lead to a threatening situation. The first trend is the burst of human activity that changes the world. The second

trend, according to the researcher, could be called globalization and inter-socialization of the world. Some economic, informational and other “obstacles” on the path of development of civilization are becoming more “transparent”.

In the traditional agrarian society, the main task consisted in the provision of basic means of existence. The majority of people were involved in this activity. Society has evolved through the accumulation of material goods.

The next stage is associated with the transition from industrial to information society or information civilization – service society. For the implementation of technological innovations theoretical knowledge is of crucial importance. This knowledge is extremely powerful and contributes to the advancement of knowledge, and this gives grounds to speak about a qualitatively new type of society. Since the mid-60s western sociologists and philosophers in particular D. Bell [4], A. Toffler [28] actively discussed the issue of joining the developed countries to a qualitatively new stage of social development, which was characterized by them as post-industrial and information society. The main distinguishing criterion is the determining role of information technologies in all spheres of life. A. Toffler introduces the concept of “the third wave” to characterize a new stage of culture.

The real information civilization should provide the social conditions to each citizen of the society that will enable him in any place and at any time to obtain all information necessary for his life and solve urgent problems. Information civilization is the society where all means of information technologies, i.e. computers, integrated systems, cable, satellite and other types of communications, video, software, and explorations are aimed at making information available to the public, to reach its current implementation in production and life with the help of highly developed means of communication.

Latest trends in Ukrainian reality show the impact of information-communication space on all types of human

activities. Over the past decades, the dynamics of public processes determines the transformation of social communication activities at all stages of its existence. The depth of these changes is determined by both economic and socio-cultural phenomena of modern society. The impact of information and communication space on the organization of social consciousness is emphasized by many authors, in particular, D. Bell [4], N. Castells [11], F. Webster [30]. The basis for these studies is the conviction that quantitative changes in the field of information have led to the emergence of a qualitatively new type of social structure – the information society.

In the formation processes of the information society, there are two different, interrelated trends due to their representatives' attitude to the social role of scientific knowledge and scientific information. One of these trends interprets the information society as “the knowledge-based society”, emphasizing the importance of scientific and, primarily, theoretical knowledge. The representatives of the other trend, noting the key importance of “information” for the analysis of social development, connect its prospects with the growing role of scientific information and “loss of scientific discourse its preferred status”, thanks to communication technologies, dissemination of false information, disinformation or such forms of information provision that generally cannot be evaluated as true or false.

Most clearly the first of these trends is expressed in the writings of the American sociologist D. Bell, the founder of the ideology of post-industrialism, which later became one of the theoreticians of the information society and the second is in the works of authors, who propose an alternative vision of the information society and criticize the post-industrialism.

According to the theory of D. Bell [4], the “axis” of the post-industrial society is knowledge, especially scientific knowledge. The researcher noted that knowledge is necessary for the functioning of any society. However, the sign of the postindustrial society is the specificity of knowledge. The

essential meaning for the process of decision-making and direction of change is gained by the theoretical knowledge, involving the primacy of theory over empiricism and the codification of information into abstract systems of symbols that can be used to interpret different changing realms of experience.

Modern researchers, in particular N. Moiseev [18, p. 25], propose to base the concept of “information society” on the ideas about “collective intelligence” as an emergent property of the totality of individual minds of people who are able to share information, generate common understanding of the world, collective memory, and to make collective decisions. Communication relations that arise between the subjects of social space, define the typology of modern society. Communication characterizes modern social space.

Alvin Toffler [28], analyzing the prospects of the information civilization, emphasizes that in the modern dramatic situation knowledge still prevails over the positive qualities of other sources. But since knowledge is aimed at achieving the goal, it is also power structure, but the most democratic of all available.

The current stage, which dissociates itself from the principles of “Gutenberg galaxy” towards the “McLuhan galaxy”, takes the form of “natural” Renaissance, the audiovisual perception of the world and collectivity, but on the basis of new electronic reality. This stage is characterized by the formation of the global communicative culture, where prevails post-rational communication paradigm. Its feature is the processes of further individualization of the relations against the backdrop of approval of virtual public medication socio-cultural unity.

Communication forms are a product of ideal – consciousness, which deals with the representation of the object, but not its “real” existence. The evolution of communication forms mediates the relationship between representation and object.

The post-rational form of communication arises, on the one hand, as a consequence of criticism of rational communication; on the other hand, it is due to the emergence of new means of communication that needed their cognitive reasoning. Thus, post-rational communication is both a product of non-classical and post-non-classical methodology in the context of the critique of the rationalist attitudes of classical philosophy and a reflection of the structure of the society of the XX – XXI centuries as a mass society, the functioning of which occurs under the direct influence of mass communication. Most of the foreseen theoretical developments have found their actual implementation in the global information networks, the technology of the virtual reality and other technological innovations.

Overall, these achievements have radically changed the social life, not only bringing to the fore information activities, i.e. activities associated with the production, consumption, transmission and storage of information, but also complicating and transforming the world so that it became impossible to understand it in the framework of the traditional approaches. Such a complex, multi-level system as the postindustrial society involves rising complexity of social relations, the presence of a significant amount of information flow.

Scientists in their research identify five powerful innovations that accelerated the development of mankind. The first one is associated with the emergence of speech; the second – with the invention of writing, which gave people the ability to communicate with other people without the direct contact; third – the emergence and spread of printing, which enabled a significant number of people to access knowledge and thereby to expand their horizons and culture. The fourth is the emergence of electronic means of mass communication, which gave everyone the opportunity to become a witness and participant of the historical-cultural process that takes place all over the world. The fifth is the emergence and development of the Internet as a new means of communication, which provides flexibility in forms and

methods of obtaining and transmitting information. This new stage of the development of the social interaction, which gives the acceleration of the society development, is connected with mediatization. Media technologies integrate all existing forms of communication, creating a basis of virtual reality.

Notable, that writing helped to solve the problem of information storage and gave an opportunity to provide a link between past and future, preserving the continuity of the development.

Writing as the first spatially separate from the subject form of modeling natural and social world uncovers the society as a civilization, i.e. it has the ability to use social semantic information without the direct contact. It became a semiotic revolution in sign ways of society organization. Writing is one of the most important means of maintaining language alive.

The start of printing ensured the preservation of authorship, intellectual property, more massive and rapid exchange of information. The book today acquires an electronic form, but it does not imply the disappearance of the book because the reading of literature works in paper form is the most comfortable means of communication.

The ideologues of post-industrial society in their research emphasizing the specificity of the information society called - the society of the last period of the “third wave” development. The first wave is determined by the advantage of the agriculture technology, the second – the industrial technology, and the third – the information.

The characteristic feature of the third wave is the cult of knowledge, the identification of the level of culture with the amount of information available to man for its practical use. From this point of view, the progress of culture coincides with the accumulation of information and dissemination of it. Note that the information society has always existed. Therefore this type should be called the society of electronic culture, digital civilization.

According to some scientists, the term “information society” duplicates the concept of “postindustrial society” and is used to define civilization, at the heart of development and existence of which is information which has the property of interaction with the spiritual and the material world of man, so that information defines at the same time, social and cultural life, and its material existence.

In the center of the postindustrial information society are the information technologies that define the features of modern society development, as a result the interaction between people is changing, especially in the context of the evolution of computer technology.

Manuel Castells, continuing the teachings of N. McLuhan, offered another version of the term – information society, drawing an analogy with the concept “industrial society”, which emphasized the idea of its industrial basis [11]. According to the teachings of M. Castells, the core of the new communication organization form of society is not the information itself, but the network logic of its basic structure, transforming all the main spheres of human activity – from economics and politics to education and culture.

The principal difference between the information society and the industrial is that in the first one the most important is the wealth of knowledge that is based on the information resources, aimed on the maximization of the use of highly developed technologies to meet the material and spiritual needs of the community. Informationalism is aimed at the accumulation of knowledge and at the most difficult level of information processing.

So, fundamentally new type of symbolic existence of human, culture, and society is forming. All symbols of human existence can be placed, reproduced and transformed in this new symbolic space. In addition, symbolic human activity is spread and strengthened. Therefore, if social phenomena occur in this world and, in particular, the virtual world they are forced to obey

these laws. Thus, for example, the virtual world begins to act as the basis of all other worlds in their potential form. As a result, the virtuality with a certain conventionality turns into absoluteness, and its quasi-real character in the past at previous stages of human development is replaced by hyper-real character.

Now the interlacing of two innovation processes happens: on the one hand, social reality is more symbolized, on the other – the development of technology creates a special technical virtual environment, where “virtuality” of the social forms gains the form of technical virtuality.

The social connection is established through communication, primarily text communication. M. Luhmann wrote that the invention of writing has already performed the function of expanding the boundaries of the existing communication system and a face-to-face communication [15]. The distribution mediator can be not only writing but other forms of the fixation of information. They only selectively affect the culture, because not only infinitely expanding memory, but limit it due to its selectivity, which is important for the related communications. A new social structure of modern society is forming and in it, the humanity for the first time acquires the status of a real, not potential, subject of history. Under these conditions, the computer system not only lose, but, on the contrary, is able to capture and preserve for the future generations the knowledge that mankind can't explain now, but can save. Therefore, in the future, it will be possible to save these layers of knowledge that were previously lost during their transfer from generation to generation. Thereby the social memory of mankind will be substantially expanded and extended.

The gradual change in social communication systems did not occur spontaneously, but because of the crisis of communication channels, which consists in the fact that they are not able to satisfy the communication needs of the society. The problem of crisis is solved by the bifurcation, the separation of the overloaded channels. Scientists define four bifurcations that

occur on the verge archeoculture and paleoculture (III B.C.), on the verge paleoculture and manufacture neoculture (1440 A.D.), on the verge of manufacture and industrial neoculture (early XIX century), and in our time – the transition from new culture to postneoculture (late XX century). The bifurcation “point” is the border between the various social communication systems, which are determined by a sufficiently long period of time, and therefore, bifurcation is understood as the transition between different socio-communication systems.

Communication forms are provided by the communication tools that form the basis for the existence of a human community. According to M. McLuhan [16, p. 10], all the revolutionary changes in the development of society, culture, people's consciousness is determined by technical means of communication as the essence of the message determined by the specifics of the transmission channel. According to his stages of communications transformation classification, we distinguish the following stages of the domination of a particular paradigm of communication:

First stage – initial pre-writing culture based on principles of naturalness and wholesomeness of the lifestyle, perception, and understanding of the world through verbal forms of interaction, and the dominance of the acoustic communication channel because people lived in open natural space. The dominant model at this stage was the mythological model of communication as the paradigmatic basis for the human understanding of themselves and the world around, as well as the ritual as its practical realization.

Second stage – writing culture, which has changed the verbal-emotional forms of book communication and caused the gradual rationalization of social relations. At this stage begins to dominate contemplative images and their written coding-decoding, symbolization of reality, but not an acoustic message.

Third stage - the stage of the “Gutenberg galaxy” associated with the copying of texts when the rationalization of

Western culture is completed and a new concept of humanism, progress, and universal enlightenment is forming. The mass publication focused on individual reading, contributing to the further alienation of man, the dominance of individualism and nationalism. This stage is based on the rational paradigm of communication that affects the entire configuration of social relations and the worldview of the person.

As noted by O. Ivanova, the term “culture of total information” is proposed for the description of the present state of development [9]. The researcher understands it as such that is determined by the principles of globality, digitality, virtuality, meditateness; separate phenomena, states, and components are under the mutual influence, lose their stability, their boundaries are blurred, there is a number of related (intermediate) events, the area of which is expanding. Therefore, in conditions of total information, the concept of the literary process loses its relevance, diminishing the value of literature as a moral category, the boundary between relevant and fiction works of art detached from social and cultural practices. Mediatization of social consciousness leads to the fact that literary authorities are set by the journalism, defining what is worth reading and what is not.

The evolutionary development of social and communication structures provides any form of fixation, collection, processing, storage, distribution, use, consumption of information as a product of humanity spiritual practice. Printing of documentary flows reflects the human existence (social, group, personal). Any object of reality and knowledge inherent in the history, evolution through the manifestation of certain forms, with its structure, relationships, goals or purpose in the environment, stages of development, the essential form manifestations, content and meaning of which vary in accordance with the evolution of the social-communicative interaction. The development of literature as a phenomenon of social communication and its role in the development of modern society shows that all the changes that occur in the communication space

related to the essence of literature as translator and accumulator of results of human activity historical experience in the society. The performance of functioning in society has always been determined for the literature by content and influence on personality development of man and society as a whole. However, the changes in society, the formation of the communication space of modernity determine the need to follow the process from the point of view of social communications.

It is logical to consider literature as information-communication subsystem, where information is created, stored, transmitted and transformed and so the information resources, artwork or texts. The writing helped to solve the problem of information storage, so occurred the opportunity to provide a link between past and future, preserving the continuity of the development. Writing as the first spatially separate from the subject form of modeling of the natural and social world opens up society as a civilization, that is, it has the ability to use social semantic information beyond direct contact.

In the intellectual space of culture texts, there is a system of cognitive and intellectual phantoms, more layered and concentrated than the well-known “simulacra”. Therefore, inhibition of cognitive models in the form of texts of culture (education, science, politics) leads the Author / Protagonist / Reader to the realization of the phenomenon of “the last man”, which is devoid of value system. Modern artistic text corresponds to the actual individual and social consciousness, reacting to cultural-anthropological and cognitive changes. The text differs by time and personal mobility, the ability to change camera angles. The growth of text visualization and participant’s consciousness in the text activity contributes intertextuality and figurative extension of the literary text.

In the system “meaning – text”, the dominant value meanings are laid by the addressee, due to the formation of statements that leads to the activation of addressee’s world value. Such active interaction between the addresser and the addressee

gives the ability to combine them at during the communication in a unified communication system in which they are not “parties” and “stakeholders” but active partners. The semantic basis of literature text is the dichotomy of semiotic positions I and You, which has historically transformed into a dichotomy between One (Author and Reader) and Another. So in the process of textual activity transformation takes place in the text of the ontological or epistemological sense in the form of a dialogue between One and the Another. Modern literary text modifies this specific difference in the cognitive-communicative understanding, despite the significant increase in the information richness of the literary text. Therefore, semantic-linguistic or cognitive-linguistic models lose their accuracy, not providing the task of interpretation intertextual space of the text, which was taken in a hypertext of culture.

The informing cognitive strategy aimed at the allocation of relevant information from in information flow and processing it through comparison with the target and motivational presuppositions, particularly pronounced in the figurative-emotional form, with the cognitive presuppositions of the individuality, in particular, those that are expressed in the visual-associative form, with examples of texts of this type, examined by the author. The cognitive-conceptual strategy provides the texts with the most information value as the result of the associative-shaped fullness of the text, more freedom in the design of the text and applies the broadest set of lexical-grammar, genre, and stylistic means. Thus, in the field of cognitive-conceptual strategies of the text constructing in each historical period, there is the greatest violation of norms not in terms of destruction, but in terms of the design of a new text that gives an opportunity to exercise greater semantic content, by strengthening the conceptual sphere, creation of new metaphorical models of reality that can develop communicative and cognitive aspects of textual meaning creation. So, the modern literature texts are not a consecutive logical conscious deliberation, but a certain amount

of meaning that exists in an individual space non-linear time, due to the influence of the personality of the interpreter.

The cognitive mechanisms, modeled on the basis of the analysis of a literary text, can be used to explain the meaning of the picture of any cultural text. The significant intellectual and cognitive complexity of the literary texts exists today. The new literary text is characterized by the certain universal qualities of the interpreter that allows participating the reading of a number of other texts or even of all. All this will be possible thanks to the construction of a model of external communication of the literature.

According to Y. Stepanov [24], each artwork, particularly literature, is an act of collective cognition that changes the reality. Every literary work is not a bilateral act – creator and his work – but the more complex process, which has three parts: author, literature work, reader. The act of reality cognition, recorded by the author in his work, continues to live and is repeated in numerous readers. Together with the author, the reader participates in the act of cognition and thus a literature work turns into a particular socio-historical process; it makes this artwork real.

The emergence of literature as an autonomous socio-communicative system was one of the widespread and lasting social processes – social differentiation, social groups, the formation of social and cultural institutions, including personal. According to J. Habermas [32], the processes of social self-assertion of new, secular, educated elite have affected the autonomy of literature and its social-cultural significance. Consequently, this situation has also affected the formation of the public sphere – space of inter-group communications, mechanisms for the expression and consolidation of interests, representation of the broader social strata. However, only one structural aspect of the socio-communication system of the literature is a set of social roles and a network of permanent communication channels. Note that literary evolution,

representing the dynamics of shapes and styles, in our time, stopped because there is no literary polemics. Some magazine enterprises, literary schools are not clearly expressed, no criticism and constant reader, no censorship as a form of influence on the content of social meanings, which are transmitted, so the literary struggle has lost its specificity. All this testifies about the crisis of literature and the crisis of its social existence, due to changes in the professional status of writers, the relation of the writer and the reader, changed the usual conditions and forms of literary work. The result of the formation of a new economic system was a social regrouping of readers, writers and publishing organizations.

Yuri Lotman has noted that literature, as a dynamic whole, can't be described within the limits of any order [13]. It exists as a multiplicity of orders, each of which organizes only a particular sphere, but seeks to extend its area of influence as much as possible. During the existence of a specific historical phase of literature, the opposition between these tendencies is the basis that gives the opportunity to express in literature the interests of different social forces struggle for moral, political or philosophical concepts of the era. Y. Lotman argued that at a time when there is a change of historical time, manifests modeling activity of literature, in particular, the ability to actively create their past. The texts themselves transform in the process of changing, as in the literature of the past, they existed as part of a whole, part of the framework, but in the new realities of life, they represent the era. This property of literary texts demonstrates the important features of the organization of literature as a synchronized communication mechanism. Any culture, connected with the existence of certain information and communication space, is characterized by its technological means and the social parameters. The Internet can be considered as a new information space of the modern culture that is spreading rapidly.

Ideological challenges of the modern era are the search for ethics of dominant cooperation, understanding, and tolerance.

The system evolution shows that we are able to expand our cognitive sphere only through gaining new experiences, through communication with a new person, that is, through interpersonal congruence that lets us see the other and to open space where he can exist side by side with us, that is to accept another person or not. V. Sulimov [26] noted that the social qualities of the modern human are characteristic of generalized depersonalization Author / Character / Reader of contemporary fiction texts: a significant number of the “frontiers” of culture in the mind of one man, who identify himself in the context of world (global, over-national) cultural process; “cognitive fatigue” from too much information, intellectual “depression” under the influence of aggressive media and the Internet. Modern fiction text corresponds to the actual individual and social consciousness, reacting to cultural anthropology, and information-cognitive changes.

The ability for the permanent inner dialogue is a cultural-anthropological property [5]. Modern literary text modifies this specific difference in the cognitive-communicative understanding, despite the significant increase in the information richness of the literary text. Therefore, semantic-linguistic or cognitive-linguistic models lose their accuracy, not providing the task of interpretation intertextual space of the text, which was taken in a hypertext culture. So, I. Halperin [7] highlighted some of the text cognitive strategies – cognitive strategy awareness and cognitive-conceptual strategy – on the basis of information criteria of novelty.

According to M. Heidegger [33] and I. Smirnov [22], the cognition is a major participant in the literary process when the picture of the world acquires the features of mobility, amorphous, non-subjectness of “sense release”.

Conclusion

The study of the evolutionary aspects of literature in the society communicative space; coverage of the literature essence as the communication flow of meanings translation that form the

consciousness, gives us the opportunity to make the following conclusions:

1. Literature is a communicative means of the reproduction of social memory of mankind and the formation of public consciousness.

2. Literature as a concept is one of the constituent elements of the total conceptosphere (or infosphere) of the individual, the entire society, the communication system and is considered by us primarily as the totality of the collective consciousness, author's conceptosphere that is stated in a literary stream that operates in a single information and communication space. Literature as the concept gives the answer to a particular problem of perception and interpretation of socially important information, as it relates to the social-communicative activity of the person. The main content of the concept "literature" is a social function of public consciousness. Culture, in our opinion, is the correlate of the concept "literature". The concept of "literature" combines a communicative element and the element of knowledge. The phenomenon of literature as the concept is defined as a complex mental establishment; belonging not only to the individual consciousness but the psycho-mental sphere of a particular ethnocultural group, as a universal artistic experience, recorded in social memory and it should be considered as the cognitive layer of social consciousness in general.

3. Social memory, including literature language in the mechanism of the reflective system of the society and as the artistic worldview, can be considered as the methodological scheme that organizes the research on the information potential of the text and can be a conceptual model of the phenomenon of the literary communication.

The literary-cultural experience of the generations, included into the set of the categories of the social interaction system, forms within it the subject sphere of creativity and active communicative subsystem, adapted as the social activity in accordance with the specifics of the cultural-historic stage of the

society development. Literature works are the main factor that affects social memory and its symbol-sensual sphere.

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