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THE MAIN LINGUISTIC AND META-LINGUISTIC FACTORS OF THE FORMATION OF HIGH STANDARD MEDIALITY

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ABSTRACT

The modern media community becomes a platform for detecting transformational processes in the mental picture of the world. One of the factors in the analysis and monitoring of these changes is a linguistic mediaperson, its actual state and aspects of formation. Depending on the kind of discursive practices types of a language mediaperson could be classified as an elite language person (publicists in high-quality journals), a neutral language person (citizen journalists, bloggers) and mass linguistic identity (authors, commentators social networking and other sites of forum-type). The requirement to meet the information and cultural needs of the media community suggests the existence of a high standard mediality, in the formation of which media text plays an important role. We can distinguish the main linguistic and meta-linguistic factors of the formation of the high standard mediality: meaningful practices and codes; a special rhetorical strategy; overcoming of invectiveness; creative processes as the implementation of linguistic-creative needs.

Keywords: language mediaperson, discursive practices, rhetorical strategy

INTRODUCTION

The problem of influence of mass media on a consumer of information, especially in the context of the expansion of new media, remains extremely urgent. The language of printed media has recently undergone significant changes, the vector and nature of which cannot be described by the single term "democratization of language". These processes are diverse, versatile and non-linear, and therefore they become the subject of constant active mediallynguists' scientific reflection. Specificity of the language of modern media is determined not only by the actual informative function, but rather by the task of media influence, by understanding the polycode structure of the modern text. Due to intensive interpenetration of texts of different nature, there appears a new structural and semantic syncretism of different visual and auditory forms (consider, for example, research in this field by M.V.Zagidullina [1], [2], [3]). In this regard, "traditional" conventional printed text is also forced to "adjust" to the current trends, demonstrating a certain flexibility and deformation potential. Our opinion coincides with E.N.Remchukova's point of view, "Today, it is the function of the impact which defines the alignment of the linguistic strategies of modern media, designed for the formation of complex reactions, which include emotional background and connotation, and in the broadest sense - the correction of the way the addressee, the reader of the newspaper or the consumer of promotional products, pictures the world" [4].

METHODS OF RESEARCH

The fundamental methodological principle of research can be considered an anthropological turn of modern humanitarian knowledge as a whole, which caused attention to the specificity of the expression of the personal beginning of the person, the author, his psychological personality, which receives a stylistic embodiment in the text. As private methods were used the principles of linguoculturology, semantic and linguistic analysis of the text.

DISCUSSION

The question of the formation of a unique linguistic personality, not only knowing the concepts of the norm of the language and the practice of its application, but also open to a creative dialogue within the framework of the speech act with the surrounding society, remains open. This problem is especially topical in the sphere of discourse of the mass media due to its specific features: polemical sharpness, urgency, impact-convincing intentions and special social responsibility as the ideal of the profession. Language courses in the system of education solve this problem with varying degrees of success, but a powerful factor, in our opinion, is the impact of the reference language mediality on the formation of the "speech status" of the communication participant. A number of research works have been devoted to the development of the concept of the linguistic personality, the image of man in the linguistic picture of the world (see, for example, Yu.N.Karaulov, G.I.Bogin, I.Ya.Chernukhina, E.B.Trofimova, Yekaterinburg School by T.Gridina and N.A.Kupina [5], V.V.Feshhenko [6], V.I.Shahovskij [7], [8], dealing with this problem in the refraction of the linguistics of the creative, and many others). According to Yu. N. Karaulov, "the language personality" is "the totality of human abilities and characteristics that determine the creation and perception of speech products (texts), which differ in a) the degree of structural and linguistic complexity, b) the depth and accuracy of reflection of reality, c) defined target orientation" [9]. At the same time, the linguistic personality can be considered, likewise the types of existing media discourses, as a hierarchical phenomenon with the following components: 1) an elite (= reference) linguistic personality (represented in high-quality publications by journalists); 2) a neutral linguistic personality (civil journalists, bloggers); 3) the mass linguistic personality (authors-commentators of social networks and other forums of forum type). Of course, all noted types of linguistic mediality are relevant and meaningful in the context of their influence on the learner's consciousness, but the educational task is the conscious choice of the necessary type as a guide and a development vector.

There is a fairly representative group of researchers (for example, O.V.Zagorovskaya, R.F.Islamishin, E.A.Selyanskaya), who reveal clearly dehumanizing tendencies in the sphere of mass media discourse. Thus, E.A.Selyanskaya considers that "the ideal model for the twenty-first century Russian media becomes an uneducated, poor linguistic identity, which is a subject to an aristocratic and oligarchic type of exposure with a low specific and general cultural preparation and without liability for spoken word. And therefore what is being said and shown on the screens does not require responsibility and respect for its cultural origins, primarily for the language" [10]. In our opinion, this thesis requires clarification and correction. Admitting the nonlinearity and discreteness of the world of mass communication, one should also accept the "multifacetedness",

involving sociological diversity as well, of the modern language personality of a generalist or, more broadly, any publicly significant person who widely uses communication courses. Each specific media format requires its "speaker". But the general trend is that illiteracy is not "fashionable" for several reasons: 1) the reverse movement of the penitulum from the cacography as an absolute minus of speech culture with the aim of a unique identity to absolute positive (in our terminology - standard language mediaperson) with the same purpose; 2) the influence of political vectors, extremely comprehensible, but so far partially realized; 3) economical reasons: due to the first two reasons, "reference" speech behavior attracts investments (advertising, subscribers in social networks, etc.).

It can be assumed that the formation of a reference language personality may be caused by both linguistic and metalinguistic factors. From our point of view, the creative beginning in the language, destroying the usual expectation horizons, creating new "umbrella" meanings, on the one hand, reflects the modern authors' search of their own style, and, on the other hand, characterizes the communicative aspect of the author's and reader's interaction. The author's intention is formulated in a special rhetorical strategy, which consists not only in informing, but also in influencing, forming an opinion. Based on this, we can consider not only the known amount of information traditionally defined by the framework of the information message, but also its potential semantic fields. To this part of the implicit information, categories such as subtext and context have traditionally referred, but, in our opinion, creative strategies are the way of creating such contextual branches of meaning and, consequently, expanding the semantic field of the text.

Arguing about the specifics of the meaningful practices of modern media text, it can be noted that linguists and researchers of media texts are interested in the processes of the emergence of super-syllables of the text at the junction of psychology and text-making, genre expectation and language game, this expectation is destructive, in other words, the phenomenon of the transformation of a text from a normative utterance into a multifaceted layering of meanings in a nontrivial expression. This phenomenon in linguistics is defined by the term "indirect communication", which V. Dementiev suggests to call "communication complicated in contents, in which the understanding of the utterance includes meanings not contained in the actual utterance, and requires additional interpretative efforts on the part of the addressee... Communication is not only one of the most important communicative and speech categories, but also the most important language category. The conditioning of the functioning of the language in this category is obvious. From the theories of actualization and reference it is known that any transition from the linguistic meanings of the components of the utterance to their verbal senses requires the interpreter's efforts of the addressee and that, thus, any forms of verbal communication contain elements of indirect communication" [11].

A significant contribution to the study of intertextuality in media texts was made by N.A. Kuzmina. The author proposes, firstly, to distinguish between the concepts of intertextuality and precedence in the media text ("intertextuality is the broadcast cultural code as a system of traditional values for mankind of material and spiritual character, precedent is a phenomenon of life that may or may not become a fact of culture" [12]); Secondly, she believes that the modern media discourse tends towards precedence rather than intertextuality; thirdly, she recognizes the right of the precedent texts to act as "texts of influence" ("texts of influence - strong texts that resonate with the reader and

give birth to new metatexts" [12]); Fourthly, (and this statement is of fundamental importance for us in the context of the problem of mediation), intertextuality as a mental-philosophical category, realized in a complex of texts, functions on a coincidence (if it does not coincide, it cannot be manifested) of the author's cultural-speech codes and those of a potential reader exclusively within their dialogue. Hence the potential problem of impossibility to "decode" (= comprehend) the intertextual system, that is, the problem arises of the formation of intertextual competence (along with speech and communicative competences, etc.). The presence and level of the formation of this competence allows the researcher to talk about two types: an elitist type of speech culture ("elitist-type speech culture is based on broad coverage of the speaker's (written) variety of precedent texts that have a permanent general cultural significance" [12]) and the medium-literary type, represented by the majority of the population of Russia, which is characterized by the use as precedent texts of texts that did not pass "cultural approbation", inevitably stretched chronologically, that is texts, surrounding a human every day in the world of cinema and television, advertising discourse, media, popular culture and literature. Apparently, this second type should be recognized as a "product" of media expansion, and, if the influence of the intertextual and precedent elements of the media text on the reader is possible, the product of "secondary" media expansion. In its most general form, this process can be represented as follows: the author of the media text, being the subject of creativity, at the same time exists in the media reality as a perceiving subject. The surrounding world of media signs and foreign media texts is a zone of active influence for the potential author, that is, in this case he is the object of mediation. There is a phenomenon that in physics is called the interference of fields, that is, the mutual influence of the internal field (cultural, ideological, etc.) of the author and external fields. Having tested the influence of the mediation process, the author, when creating his own text, appeals to a collection of precedent texts and uses someone else's text to construct a new unique meaning. In this case, intertextuality, directed at the reader, "launches" the process of secondary mediation.

RESULTS

The texts of the column "Fast Media Factory. The Question Of The Day" by Andrey Safonov (regional media, Chelyabinsk) [13] and the texts of the magazine "Russian Reporter" by D. Sokolov-Mitrich [14] were chosen as the object of our analysis, because the authors' columns demonstrate the genre setting for "implicit" dialogue with the reader, a greater degree of authorial freedom in the choice of speech strategy.

Building the dialogue with the reader, the author of the column chooses the tactics of finding the coincidence of the empirical and cultural base, his and the reader's, not by reducing the level of the linguistic personality presented in the text, but with the help of the above-mentioned rhetorical strategy, in which creative elements observed below play an important role.

Irony: "Once again, there was a military takeover in the country. The consequences of the insurrection have not been completely eliminated yet. 14 ships of the navy are staggering. God knows where, and the admiral of this fleet from the very beginning of the takeover has not contacted his leadership. Well, where else can you find a more comfortable place to relax? Add this to the reports of past years about the poisoning of

connected with local alcohol and the injuries received by Russian tourists in the accident. All these happen despite the attempts by the state to convince citizens to rest on domestic resorts, including the paradise corners of the Krasnodar Territory and the Crimea."

Precedent text: "However, he who doesn't let bygone be bygone, will have to change the system." Precedent text turns the reader to proverbs and sayings, classical literature, which practically guarantees recognition and correct understanding of the meaning by the reader. There is also a breakdown of a stable expression through rethinking and contamination: "Therefore, it is better to save steep money with not just silence, but also opacity. As for the smell, it is out of the question - it has long been of no interest in Russia"; "Moreover, the term 'corporation' is interpreted by them solely as a business category: money likes silence, and therefore it is better not to tolerate dirty laundry." In this group we particularly note the lexical rethinking of the precedent symbolism, like in the following examples with the emblem of the leading political party - brown bear: "Whether the excess of unsold tomatoes made Erdogan think about the meaning of being. Or, perhaps, the absence of guests from the bearish north plunged him into the abyss of solitude"; "Moreover, the impression on the people at the top of the pack with pasta from the bear (a favour from a bear is an idiom for disservice in Russian) of any of the candidates is unlikely to be made, but it is possible for pensioners".

Grammatical occasionalisms: "Why local 'elites' in Russia prefer to travel on the roads of their municipality only in luxury salons"; "Pathetic-glamorous-abusive category."

No less significant is the group of techniques associated with the change in the semantics of the word due to their inclusion in new contexts and semantic links. Destruction of the usual semantics of the word: "Water on the roads of the regional center, even after a usual rain, accumulates to the level of attention of the regional leadership"; the semantic antithesis with the use of contextual and stylistic antonyms: "Finally, a fresh, completely unraveled plot about the very bright palms of the governor of the Kirov region and a very dark history around high-ranking officials". Medical metaphor: "If our, regional puzzle is wedged into the all-Russian picture of the era, then we will find the indicators of our corrupt/anti-corruption pulse in the range of the average in the ward"; "But the criterion for the effectiveness of its application was the results of elections, albeit far from sterile from the point of view of the critically thinking part of society." Reducing the significance of the phenomenon through the collision phenomena of different semantic areas: "This is our own, own cooking, anti-terrorist hooch, which is not likely to help in the fight against terrorism, but can shake the Russian financial system"; "Fathers" (at least some of them) who are in charge, give their own master-classes on the transformation of morality into an elastic loofah." Using stamps of poetic speech: "And, lost in its scale, feel like a grain of sand in a sea of luxurious being, finding true humility. It is assumed that the less a youth looks at the screen, the more time he has for sports, music and other creativity."

One can also designate the syntactic function of the creative elements found in the text. Parcellation, dynamism due to short phrases: "Posters look like show bills. But then the politician Vladimir Putin appears on the public arena. And he affords anything." Design of circle composition: "The pre-election struggle in Russia has finally dissolved in the aesthetics of postmodernism. ... And if, indeed, the Party of Pensioners, thanks to people like Mikhail Yurevich, goes to the State Duma, he is priceless as a politician."

Even in the postmodern meaning of the word." Lexical repetition: "very modest, judging by tax declarations, officials live in not the most modest apartments". The rhetorical question: "There arises, however, the fifth naive question: what is the point in this balance, if it is supported solely at our expense? And by the way, how much longer can you hold?"

In our opinion, the use of creative elements involves risks concerning the boundaries of ethics and morality. Some examples have been discovered in the analyzed texts, but, as it is worth noting, in isolated cases and always addressed to specific people in connection with a very specific resonant situation: "the authorities sometimes think adequately, realizes the statement "there is no money" and is preparing to tell people to "hold on " not through the mouth of the unpopular prime minister"; "Why do we have to verbally slap the Ukrainian president's well-fed face right after the talks with the President of Armenia?".

Analysis of intertextual and precedent statements in media texts by Sokolov-Mitrich allowed to determine the following thematic areas of borrowing: 1) classical literature; 2) cinematography (foreign, Soviet, modern television and serials); 3) the Bible; 4) the Latin language; 5) sports; 6) cultural and historical realities; 7) modern realities; 8) fixed expressions, phraseological units.

Of course, the spheres of borrowing are not unique, they are quite traditional for the intertext cluster formation. Therefore, such texts are focused on learning and perception of the widest possible audience, their share in the process of coverage is very significant, since any segmentation of complex values, "niches" in them inevitably lead to the problem of understanding and imposes certain restrictions on communication. In this case, the specificity of the detected intertextual elements is due to the backbone of Dm. Sokolov-Mitrich's media texts – communicative paradox strategy as a rhetorical strategy:

- 1) an element of cultural reality is rarely used in its unique form, as a rule, it is included in the chain of new lexical combinations, leading to the creation of fundamentally new nuances and shades of meaning;
- 2) the newly created meaning of the phrase is correlated with the contents of the article, often engaging in opposing relationship with the generic meaning of the source phrase;
- 3) borrowing resources from one area of origin can be further differentiated according to the origin of time, suggesting understanding of intertextuality by different age groups;
- 4) the nature of the identified areas of origin borrowing suggests an understanding of intertextuality by different social groups in the amount adequate to the characteristics of competency of a group.

CONCLUSION

Thus, we see how using creative elements in media text allows the author to implement the rhetorical strategy of ironic conviction: while the author appeals to the reader's personal experience, he "leads" the latter along the path of expanding the semantics of the word and the text. Inclusion of the creative elements into the text makes it possible to destroy the stereotyped perception of the text and not to justify the communicative

expectation of the reader, stimulating a comprehensive understanding of media activity, which is refracted through the prism of the author's thought. Educational function is realized not only in the semantic blocks transmitted by the author, but also in the demonstration of a confident linguistic personality of an elitist type, thereby forming the reader's competence of the ultimate addressee of information – the reader. A wide range of meanings and values arising from the implementation of the rhetorical strategy of using the phenomenon of precedence is an effective way of involving the audience in the dialogue space, which, in turn, activates the process of media expansion in the society. At the same time, the vector of forming the image of the ideal reader is directed towards the formation of an increased level of intertextual competence, in which case the use of elements of the "lower tier" is perceived as a style provocation. Fundamentally important is the understanding of media text as a site for the collision and interdependence of different cultural codes, chronologically and socially non-identical, the space for the connection of different meanings and connotations. In this case, media text ceases to be primarily an information message and begins to perform the function of a world-view modulator, since its utter meaning and its supreme goal is the overcoming of the gap between readers of different generations and cultures.

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