

Main Categories of Media Text

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Abstract:

The article deals with specific type and nature of information broadcast by the media. It is said the mediation of communication and the special nature of feedback.

Keywords: Production "on stream", disposability, irreproducibility, main categories of media text, mass character, integrativity, media

media text, which appeared in the 90s of the 20th century in the English-language scientific literature has become widely used in studies of recent years devoted to mass communications. Foreign experts (A. Bell, T. van Dijk, M. Montgomery, N. Feuerclough, R. Fowler) studied the functional and stylistic features of the media language, and the typology of media texts, and linguo-media technologies. At the same time, as is often the case in the history of science, the new, Western terminology organically combined with the domestic tradition of studying journalistic style, the psychology of mass communication, text generation and the language of the media, represented by the names of A.A. Leontieva, T.M. Dridze, S.I. Bernstein, A.N. Vasilyeva, D.N. Shmeleva, V.G. Kostomarova, Yu.V. Rozhdestvensky, Ya.N. Zasursky, G. Ya. Solganik, N. N. Kokhtev and others.

T.G. Dobrosklonskaya proposed to combine studies of this kind into a special discipline "medialinguistics", the framework of which provides a systematic scientific approach to the study of the language of the media, and also makes it possible to single out the media text as the main category of analysis 1. It can be argued that the theory of media text today claims to be an independent niche within the framework of text theory or seeks to sprout from it.

Specificity of media text is determined primarily by the external conditions of its existence, which include:

A special type and nature of information broadcast by the media. Acting as an intermediary-mediator in the transmission of information, the media significantly transform it: by selecting information and the way it is presented, influential social groups exercise a regulatory influence. According to the German sociologist N. Luhmann, reality today is constructed by the media, and almost everything that we know about the world, we get through the media. Thus, the media act both as an instrument of power, and as an instrument for the implementation of information dictate, and as a way of cognitive processing of the society and the individual in order to form a special picture of the world .

Production "on stream", disposability, irreproducibility. The recipient of the mass information does not store its texts, the sender saves only its individual fragments - "the texts of the mass information are single and non-reproducible" (A.A. Volkov). At the same time, according to V.I. Konkov, not only oral speech, but also printed speech becomes irreversible in the media: theoretically, a consumer can re-read a text or even watch a video that he downloaded, for example, on YouTube for the third time. In reality, only what was "read" the first time is perceived, then the reader's attention is attracted by another, more relevant text. Philosophers talk about the rapid "aging" of information in modern society: the lifetime of news correlates with the periodicity of the

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media, and a new issue makes you forget the previous one. Therefore, according to some scholars, the boundaries of the media text "are determined by the scope of the release date"

Collective production of a media product : each text is created and processed by several persons (journalist, editor, cameraman, director, editor, etc.), placed in the environment of other texts, so that the structure of the release, independent of the will of the author, determines the content of each material.

The mediation of communication and the special nature of feedback - limited, minimized or completely absent, delayed in time and space, having an imitation character (modern interactive forms in the media do not fundamentally change the overall picture).

The significance of the technical means through which the message is broadcast: technical capabilities are not just a "packaging" of content - they transform and structure the message itself, therefore, for example, the same news forms a denotative plan for different news print, radio, television and Internet texts .

An economic parameter that determines the ideology of the publication and affects its content and technical implementation. The list of extralinguistic factors is not final and can be continued.

Media text can be defined as a dynamic complex unit of a higher order, through which verbal communication is carried out in the field of mass communications.

Thus, the term *media text* is a hypernym (generic designation) for a number of previous terms: *journalistic text*, *PR text*, *journalistic text*, *newspaper text*, *television and radio text*, *advertising text*, *Internet media text* etc. The three main areas of its functioning are journalism, PR and advertising.

The main categories of media text - media character, mass character (both in the sphere of creation and in the sphere of consumption of media products), integrativity, or polycode and openness. Let's characterize these features in more detail.

Media. The **media text** is strictly determined by the communication channel. Each media is characterized by a special set of media features that have a significant impact on the linguistic and format properties of the text. Thus, print media assume graphic (type) design and illustrations accompanying the verbal text. Radio text includes an auditory component - voice characteristics and sound accompaniment, teletext enhances the verbal and auditory component with a video sequence. The Internet creates the potential for multi-channel transmission of information and the mobility of text boundaries.

The recently appeared term publication *format* is associated with the need to take into account the mutual influence of substantive, technical and - in part - ideological factors structuring the media product. **The media format** is a set of parameters of the elements that make up the content and determine the features of its presentation in accordance with the information and communication technologies used and the media concept (editorial policy of the publication).

Mass character. The specificity of mass communication is that it is a socially oriented communication in which the figures of the **author** (subject) and the **addressee undergo a change** .

According to the psychologist A.A. Leontiev, the media have "a double subject, as it were." On the one hand, this, as a rule, is one person, a person (a TV or radio host, a journalist-author of newspaper materials, an expert, etc.), on the other hand, "the subject of such communication is always one or another team or society as a whole : in socially oriented communication, the communicator always represents, represents the opinions, beliefs, information of the social group

or society”⁶. Moreover, according to the method of material production, the text is often a “collective product” and “is the text of a team, not an individual, even if the name of the author is under it”: ““ a team led by Mr. ””.

The media addressee is a mass audience (“ a potential indefinite set of persons”, according to I.M. Kobozeva), entering into *retial* (from Latin *rete* - network), mediated, socially oriented communication and, accordingly, acquiring categorical 5 See the materials of the methodological seminar “ The dynamics of the development of formats and genres in modern media”, features such as *retial*, *anonymous*, *dispersed* (in time, and in paper media also in space), *indefinite*, *heterogeneous*, *united by “only an elementary knowledge of the language”*, *incapable* due to the specifics of mass communication, *critically evaluate the text* 8. This is the “classical” definition of the addressee of the media text. We will talk more about the specifics of the author and the addressee later, but for now let's turn to other categories.

Integrity (polycode). The concept of “code”, which came to linguistics from information theory, is usually interpreted as a cipher, a set of signs that “package” information according to certain rules, presumably known to the addressee and sender of the message. There are countless codes defined in accordance with different criteria, and, along with codes associated with the channel of information transmission (verbal, visual, etc), ideological, rhetorical, cultural codes, genre and stylistic, poetic and prose, and the like can be distinguished. It is this understanding of the code that underlies the well-known thesis of Yu.M. Lotman: “ Encipherment by many codes is the law for the vast majority of cultural texts.”

Polycode is not identical multimedia - broadcasting information using different communication channels.

Modern media texts, both in the form of creation and in the form of reproduction, are multimodal (N.V. Chicherina), creolized (N.S. Valgina, Yu.A. Sorokin, E.A. Lazareva, L.G. Kaida), polycode (V.E. Chernyavskaya), integrating heterogeneous components (verbal, visual, auditory, audiovisual and others) in a single semantic space.

And even traditional printed media texts are difficult to designate only as a type of written speech, since an important element of the newspaper text is the visual component, its graphic, font, and color design. It has been established that for an adequate understanding of newspaper material, a spatial parameter is essential that performs a certain semantic function: placement on the page, internal fragmentation, volume, proximity to other texts, etc.

Openness. According to a number of researchers, the media text does not necessarily have semantic completeness, representing a structure open to numerous interpretations: the media text is a collection of phrases of endless hypertexts, where everything is a link to each other and endless quoting.

So, the openness of the media text correlates with the basic category of culture - **intertextuality**. The intertextuality and openness of the media text as a semiotic phenomenon is due to its integration into a single global information space.

The media create a “picture of the world”, dictate to society as a whole and to an individual individual tastes, life priorities, norms of behavior, including speech. Any media text is a part, a fragment of the information continuum, which is a communicative background for it¹¹ and provides ambiguity of meanings and a range of interpretation of the message by readers.

According to the theory of M.M. Bakhtin, any “cognitive act finds reality already processed in terms of pre-scientific thinking, but, most importantly, already evaluated and ordered by an ethical

act: practical, everyday, social, political”, “and the cognitive act must everywhere take an essential position in relation to this reality”. And this means that “one or another possible or actually existing creative point of view becomes convincingly necessary and necessary only in correlation with other creative points of view: only where on their borders an essential need for it, in its creative originality, is born, does it find its strong justification and justification; from within itself, outside of its participation in the unity of culture, it is only holo- factual, and its originality can be presented as simply arbitrariness and caprice.

Thus, even in news genres, a journalist reproduces not reality itself, but facts, selected and grouped in a certain way in accordance with someone's (not always his own) position: intertextuality in this case varies from documenting to substituting responsibility for the information reported. We will talk more about the category of intertextuality in the corresponding section.

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