



New Perspectives Of Media-Text Under The Conditions Of Mass Media Conversion

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ABSTRACT

The article is devoted to the analysis of changes in the communication processes of the late XX - early XXI centuries, reflecting the powerful impact on the real life of modern mass media, the problems associated with understanding media text in the condition of Mass Media convergence, clarifying the role of the Mass Media in forming society and individual recognition and how far their influence extends on modern man.

KEYWORDS

Text, media text, discourse, discursive activity, cohesion, coherence, intertextuality, media, depersonification.

INTRODUCTION

Media text can be viewed, firstly, as a text “in the universal, classical meaning of this concept” (B.Y. Misonjnikov), and secondly, as a unique type of text - in contrast to texts

from other spheres of communication (scientific,

artistic, etc.), thirdly, as an aggregate product of mass communication - the texts of

journalism, advertising and PR, each of which has its own specific characteristics.

Nowadays, a lot of people write that the features proposed in linguistics are insufficient for explaining texts that function in mass communication. Criteria such as the form of the text's existence, the verbal nature of the text, the completeness of individual works, authorship, and the mandatory presence of a title or super-phrasal unity are contested.

THE MAIN FINDINGS AND RESULTS

The specificity of a media product associated with a change in the status of a classic work is primarily determined by the external conditions of its existence:

- A special type and nature of information - without a rigid definition of the content of such information - if only it is considered by the sender as essential, important or even necessary for society as its mass consumer, the problem of mass communication is primarily an ideological problem;
- “Secondary text” - texts of mass communication differ from other types of texts in that they use, systematize and shorten, process and formulate all other types of texts that are considered “primary” in a special way;
- Production “for flow”, disposability, irreproducibility, otherwise, standardization, immediacy, transience of information, which, according to some researchers, brings mass information beyond culture into the field of subculture, mass culture, the values of which are focused on the primitive level of consumption of goods and services;

- Semantic incompleteness, openness to numerous interpretations; the specific nature of mass media inter-textuality - media texts “are a collection of phrases of endless hypertext, where everything is a reference to each other and endless quotation;
- Poly-code of the text - the mixed nature of texts with various non-verbal sign systems;
- Media content - the mediation of the text by the technical capabilities of the transmission channel, the dependence of the semiotic organization of the text on the format properties of the channel;

Multi-functionality of mass communications that influence the audience through information, persuasion and impact;

Collective production of texts (author - collective, collective-individual, team led by g. N.;

A mass audience (“the whole of society”), entering into retail, mediated, socially oriented communication, and accordingly acquiring categorical features such as retail, scattered, indefinite, heterogeneous, united “only by elementary knowledge of the language; representing social groups that are not linked by goals and interests;

A special nature of feedback - limited, minimized or completely absent, delayed in time and space, having an imitative nature.

“The list of extra-linguistic factors is not final; perhaps, an economic parameter leading to the commercialization of the media should be recorded as a separate item.”

New perspectives in understanding the media text as an open phenomenon - in relation to

society, culture and other texts - are formed by the theory of inter-textuality. It is closely related to functional styles, discourse theory, cognitive-communicative and cultural-semiotic approaches to the text. Based on the ideas of inter-textuality, the following oppositions entered scientific use: text – inter-text, upper-text, super-text, hypertext, precedent text, poly-code text, etc.

The global demarcation in approaches to inter-textuality is based on the understanding of the phenomenon itself as a broad (to a greater extent literary and cultural-semiotic) and narrow (linguistic, applied) phenomenon.

In the light of the radical model (trans-textuality, pan-textuality), which connects the text to the cultural and historical experience of mankind and the general literary process, media texts are part of the global communication process. "Mosaic" information of newspapers, magazines, radio, television in their totality recreates a modified picture of the world.

The question of the attitude of the media to culture is solved by scientists in different ways. But the main thing is that media texts can and should be considered as a fragment of national culture, which gives a fairly complete picture of the political, economic and sociocultural process. The author and his audience are separated in time, but not separated in a semiotic space; they live in a common national-cultural field.

Within the framework of a narrow model, the inter-textuality of a text appears as a special quality of certain types of texts containing specific and explicit references to previous texts. The carried out analysis of media texts based on various models of inter-textuality allowed us to establish that the openness of

the media text is their ontological property - both in content-semantic (quotation material, references to information sources, precedent phenomena), material (poly-code text), and structural-compositional (genre and stylistic heterogeneity) levels of the text.

The issues of typology of texts and the selection of basic categories that can be used as the basis for dividing the textual continuum remain open in text linguistics.

The specificity of the texts functioning in mass communication is explained through communication models, in the circle of which the model of the American political scientist G. Lasswell is considered classic: who communicates what - through which channel - to whom - with what effect. Mass communication, presented as a more or less complex process of information communication, takes into account the interaction of various elements: author, addressee, channel, code, text, context, noise, feedback, communication efficiency. It is these elements that can serve as criteria for the typology of media texts.

The linguistic representation of the functional model of the communicative act, proposed by R. Jakobson, includes six elements: addressee, message, addressee, context, contact, code. They are completely superimposed on the functional representation of the mass media product proposed in the sociology of journalism, where the addressee is "publisher", "journalist"; message – "text"; addressee – "audience"; context – "social institutions", "reality"; contact – "channel", code – "language" and other semiotic systems.

Following the models of communication, the following categories can be laid down as the

basis for the selection of text types, which are understood as a variety, sample, and scheme of construction and perception of similar texts:

- The addressee (author, producer of the text) - social / private, in accordance with which the author's modality (objective or subjective attitude to reality) is formed in the text fabric;
- Addressee (audience) - mass / specialized;
- Distribution channel - print, radio, television, Internet;
- Institutional type of text: journalistic, advertising, PR-text;
- Typological characteristics of publications;
- Message (text) - functional-genre classification of texts of three social institutions of mass communication;
- Code (language) - verbal, non-verbal, verbal-non-verbal (poly-code, creolized) types of texts.

Naturally, the list of categories is not finite; it can be expanded with other communicative features and elements. So, in the work of G.S. Melnik media texts are typologized in terms of their impact on the audience. The researcher identifies four types of media texts depending on whether they have an impact on a mass audience; specific social institution / specific addressee; require an immediate response (intervention in reality); not intended to be influenced at all (informative, neutral).

The typology of media texts by T.G. Dobrosklonskaya and N.V. Chicherinov includes such a feature as "thematic dominant of the text or belonging to one or another stable media topic".

The classification of media texts can also be based on such features as feedback, taking

into account the effectiveness of communication (communicatively successful / unsuccessful texts), contact (distant / interactive communication), forms of creation and dissemination of information (oral / written texts and their variants), officiality / informality communication, etc. However, as it seems to us, the proposed seven parameters allow ranking media-text in a wide range.

The author, as the most important style-forming category of mass communication texts, is classified in the scientific literature based on various indicators. So, in the study of E.S. Shchelkunova, the degree of the author's presence in the textual fabric is taken into account, according to which three types of communicator are distinguished: personified, generalized and depersonalized author. The author's category, presented in the text in different spectra and suggesting "different measure and degree of sociality", can also be considered as a criterion for differentiating journalistic and journalistic texts in their nuclear manifestations (information, neutral presentation, impersonal story, polemical presentation).

CONCLUSION

Addressee is recognized as an essential feature of modern journalistic texts. The competition in the media market for different segments of the audience caused the differentiation of publications, changed their functional purpose, and formed various types of communication and different types of addressees. The orientation of modern publications towards "their" reader is reflected in various systematizations: typological (qualitative - mass - tabloid),

ideological (neutral - party), stylistic (traditional - yellow).

The distribution channel - print, radio, television, Internet - is a separate type in the complex social media system and is considered as a separate structural entity, a set of similar system objects. This parameter allows you to pay attention to the technical and technological determinism of media texts, the quality of which and the degree of "multimodality" depends on the capabilities of the transmitting channel.

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