

## MANIFESTATION OF MEDIA DISCOURSE IN THE PERSUASIVE IMPLEMENTATION

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**Abstract:** *The author discusses the phenomena of discourse and media discourse. Various interpretations of the term «media discourse» are presented, the main characteristics of a media discourse are considered, in particular, the types of media discourse, its differential features and typological properties. The media discourse is described as a phenomenon that not only complements, distorts or reproduces reality, but projects that reality that reflects collective ideas about it. The article describes the functions of the media that are implemented in the process of a communicative act. The subfunctions of the acting function of the media, embodied in the media discourse, are also listed, three basic categories of speech exposure are identified. The analysis of the universal category of media discourse (persuasiveness) is provided.*

**Keywords:** *discourse; media discourse; persuasiveness; media.manifestation, economy*

Discourse theory (from French discourse - speech, movement) is formed at the intersection of several disciplines: philosophy, psychology, sociology, linguistics and especially rhetoric. T. A. van Dijk, the founder of discourse analysis, calls discourse “a coherent sequence of written sentences or oral utterances expressed in a specific communicative situations for the purpose of transmitting information or carrying out other social actions” [1, p. 4–5]. At the same time, the scientist, like many of his colleagues, draws Please note that due to the high complexity and versatility, the term “discourse” is often used in a non-identical meaning.

Thus, it can be used as a generic concept and designate types or sets of discourses (for example, advertising discourse, gender discourse, etc.).

V. I. Ivchenkov repeatedly emphasized the ontological connection of discourse with the extralinguistic nature of the text: “...discourse -textual organization - appears as a complex communicative phenomenon, not only including intralinguistic factors of construction, but also presenting a motley picture of the organization of pragmatic conditions, which provides a conceptual structure for considering language to establish the necessary connections between utterances as linguistic objects and social actions of the bearer language” [2, p. 147].

In the second half of the twentieth century, thanks to accumulated knowledge and experience in the field of language learning media, an independent scientific

direction – media linguistics, one of the objects of research of which is media discourse. “In Belarus, media discourse has begun to be studied in line with the stylistic direction, the subject which was a journalistic text with its purely linguistic tools. By this Belarusian research differed from Soviet and later Russian ones, focused on rich literary and artistic tradition. Gradually, in domestic practice, a view of media text as a social action, which was caused by the influence of social work and political conditionality of linguistic phenomena” [3, p. 72]. According to the definition of L. R. Duskaeva, media discourse is “a type of institutional discourse that objectifies media speech of journalistic, advertising and PR activities, focused on mass impact through the transfer of information” [4, p. 55].

S. S. Borisova considers media discourse as social activities to convey relevant social information through media and notes that one way or another any media material can be classified as media discourse [5].

According to T. G. Dobrosklonskaya, media discourse – “a set of processes and products of speech activity in the field of mass communication in all the richness and complexity of their interaction” [6, p. 152]. In turn, E. V. Fedoseeva believes that media discourse is a syncretic formation in which many other types of discourse are represented, subordinated to the main goal of the media as a social Institute – to have a differentiated impact to the social addressee through his informing and interpreting reported information [7].

It should be noted that it is precisely the syncretism of this type of discourse generates an alternative point view, according to which such a phenomenon as “media discourse” does not exist at all. For example, L. O. Cherneiko believes that the concept of “media discourse» is extremely conditional, since it is presented in the media not one, but a series of discourses [8]. This point V.A. Maryanchik shares this view, specifying that “various subdiscourses function in media discourse – political, professional (medical, pedagogical, philosophical, sports etc.), religious, glamorous, advertising, feature-discourse, etc.” [9, p. 6]. A. A. Kibrik selection media discourse as an invariant or even a prototype considers it inappropriate, because it requires compliance with a number of conditions, in particular setting taxonomy in discourse analysis on a solid methodological basis and postulations types of discourse based on clear criteria. Nevertheless, the researcher admits: “...it is quite possible that certain media genres have enough

stable characteristics. If this is so, then a set of such genres can be taken as a basis when defining the concept of “media discourse” [10, p. 11]. Media discourse has a large area of intersection with political discourse, and in recent decades the boundaries of the phenomenon have become even wider due to strong influence of advertising discourse. M. McLuhan rightly states: “Research is emerging an area that can be called discourse analytics and which goes beyond the boundaries of purely linguistics” [11, p. 73].

However, taking into account different points of view, we believe that media discourse, absorbing includes a number of subdiscourses, transforms them into a new type communications. The presence of certain differential signs of media discourse, which are more detailed will be discussed further, also indicate that this is a separate type of discourse. However, we agree with the opinion that media discourse— a rather vague concept: a component of media is much broader than the term “mass media”, and can include such realities that in the usual sense do not correlate with the media: rock paintings, clothing, architecture, etc. [3 ]. “The understanding of media, mass media and mass media (mass communication - K.R.) as an identity, taking into account modern theories of post-industrial and network society, is to a certain extent an inaccuracy, a rudimentary assumption carried out “by inertia” of the once total idea of mass society” [12 ]. If we talk about the types of media discourse, then they the system is based on communication and information channels. Thus, N.N. Olomskaya identifies the following types of media discourse according to two criteria:

1) by communicative functions:

- journalistic discourse;
- advertising discourse;
- PR discourse;

2) via distribution channels:

- television discourse;
- radio discourse;
- computer discourse [13].

To determine the definitive status of any concepts need to identify its differential signs and properties. Thus, S.S. Borisova identifies at least ten distinctive features of media discourse [5, p. 20]. First of all, the researcher notes fascinativity, which implies influencing the recipient by arousing interest and excitement to introduce a certain idea into the recipient’s consciousness. Technologies of fascination include mechanisms of deception, provoking negative emotions, suggestion, appealing to authority and latent desires of the audience, etc. Spectacularity as a sign of media discourse is understood as the process of representing reality, based on entertainment and staging. According to S. S. Borisova, spectacular carnivalization is observed in media texts covering topics of war, disaster, fashion, sports, etc.

The mediality of media discourse is “the attachment of semantic expression to a certain format, method of expression” [14, p. 8]. The nature of mediality (oral / written, distant / personal, etc.) determines the structure, reproduction and perception of mental content. Media discourse has another feature - multimodality, i.e. the use of verbal and non-verbal methods of transmitting information that perform certain information and communication functions. It is important to understand that the nonverbal component of media discourse is subordinate to the verbal one and is a unique complementing the latter, acting as decoration (photos, cartoons, font size, color, etc.).

Axiology as a sign of media discourse is associated with evaluative saturation and the ability of media discourse to create and adjust values and anti-values of the audience. Such a sign of media discourse as pragmatism indicates the impressive influencing power of media discourse: direct and indirect propaganda, agitation for the choice of standards lifestyle, motivation, etc. In this sense, media discourse has a wide range of goals and objectives of a persuasive, i.e., persuasive, and suggestive, or suggestive, nature. In other words, the pragmatism of media discourse shows

that this type of discourse not only models belief, but also encourages the performance of specific actions. The expressiveness of media discourse is realized in the ability to emphasize fragments of information and evoke images of a different nature in the recipient's mind. V. A. Maryanchik identifies the following types of expressiveness, classified according to the method of creation and the means used [9, p. 33]:

- emotional (use of speech and non-speech techniques for designating and expressing feelings and emotions);
- intensive (inclusion in the message of repetitions, exclamatory constructions, as well as words with quantitative meaning and words with intensity signals at the morphemic level);
- figurative (formed through saturation text with associative images of various types: cultural, ideological, etc.);
- evaluative (the result of explication using evaluative means of language, expressing the author's attitude towards any object or phenomenon).

The genre feature of media discourse is a multifaceted genre system, which includes texts of various natures and canonized genre groups: informational, analytical, artistic and journalistic. S. S. Borisova identifies advertising, press releases, letters to the editor, etc. as a separate interspecific group of genres of media discourse.

The subjectivity of media discourse is manifested in the actualization of the addresser's figure through the strengthening of the personal principle. Indirect interactivity implies participation in the process of creating a media text by both the author and the addressee. N. N. Panchenko states that such indicators as reliability, efficiency, timeliness, relevance and factual accuracy are important for media discourse. The researcher notes that "the reliability of information in media discourse depends on the reliability of its source, including the method and circumstances of its receipt, as well as the interrelated categories of informativeness and interpretability, on the one hand, and the subjectivity and objectivity of the presentation, on the other" [15, p. 12]. Other researchers believe that the specificity

media discourse lies in weakening the indicator of unity and strengthening thematic and stylistic features, structural heterogeneity, mosaic, and diversity of characteristics [16]. Researchers include discreteness and contrast among the typological properties of media discourse, which are primarily manifested in the ways of organizing discourse and the nature of its deployment in space and time [16]. Scientists note that

these properties are primarily associated with the universal functions of the media, realized in the corresponding discourse: informational and influencing, then - with two types of encyclopedic information: factual and conceptual.

Researchers explain the communicative discreteness of media discourse by the type of participants in communication (social institutions produce information, mass audiences consume information), which are open, heterogeneous sets of partners participating in it. In addition, the authors note that the discreteness of media discourse is due to the separation of participants in a communicative act in space and time [16].

Speaking about information discreteness, researchers point out that the information produced and disseminated focuses on socially significant events: "Such phenomena of reality become event nodal points that hold together the media discourse, forming its integrity. The surge of information follows the eventual, plot outline of the historical development of society" [16, p. 307]. In contrast to discreteness, which is observed in the implementation of the information function, contrast primarily personifies the impact through conceptual information. Researchers believe that the contrast of media discourse is somewhat softened under conditions of political monism and strengthened in the diversity of systems of ideological and cultural values. It is worth mentioning that the increased attention to the concept of media discourse is also explained by the fact that the media are an accessible and abundant source of information, the language of messages of which not only reflects the socio-political life and culture of society, but also directly and indirectly constructs them. The actual reproduction of events through a certain choice of events, objects of reality and accents and giving them the status of social significance distinguishes media discourse from everyday, gender, medical and other types of discourse [17]. However, it is important to understand that media content does not simply complement, distort or reproduce reality, but rather projects a reality that conveys collective ideas about it. In other words, the image of reality formed by the media is not a reflection of reality as an object of knowledge, but a translation of judgments inherent in society about the relevant and irrelevant, significant and insignificant, banal and unique, etc. "From the point of view of social constructionism, media reality is not objective reality reflected in the media, but an independent reality, relatively autonomous in relation to the "objective world" and formed in accordance with the code shared within observing (reality-constructing) environment" [17, p. 31–32]. In turn, "constructing an event" occurs through naming and interpretation and includes the operation of categorization - embedding an event into a discourse, into a general thematic, conceptual, stylistic series" [16, p. 502].

When listing the characteristics of media discourse, it is impossible to ignore the functions of the media that are realized in the process of a communicative act. As already noted, media discourse performs the same functions as the language of the media, with which it is in close connection, therefore it does not seem appropriate to say

that media discourse has its own distinctive functions. In this regard, further discussion will focus specifically on the functions of the media.

An analysis of the works of E. P. Prokhorov, S. S. Borisova, N. B. Popova, M. R. Zheltukhina, A. A. Golodnov and other scientists made it possible to identify the functions of the media that media discourse embodies. Researchers agree that “a preliminary and mandatory condition for information interaction in the field of journalism is establishing contact with the “counterparty”” [18, p. 94], that is, the initial function of the media is communicative, which is responsible for establishing contact between the producer of information (journalist, media) and the audience that perceives this information.

The scientific community considers informational and influencing functions to be the basic functions implemented in media discourse; additional functions include cultural, educational, spiritual, ideological, regulatory, recreational, etc. At the same time, scientists emphasize that basic functions are rare in their pure form: “Informativeness and suggestiveness of media discourse are closely interconnected and interdependent: suggestiveness is not opposed to informativeness, but is superimposed on informativeness” [18, p. 6]. Let us pay attention to the fact that not all researchers identify the influencing function exclusively with suggestion, or suggestion, as M. R. Zheltukhina does [19].

Thus, S.S. Borisova notes that the influencing function is multifaceted and can have different goals and means of implementation. The researcher identifies the following subfunctions of the influencing function:

- magical (implies the influence of words on the phenomena of reality). According to S.S. Borisova, the main technique for implementing the magical subfunction is the suggestive language of the media;
- conative (the author’s desire to shape a certain character of behavior among the audience). The conative subfunction reflects a person’s need to influence other people;
- argumentative (characterized by influencing a person using techniques that appeal to the mental sphere of human consciousness, for example, argumentation with facts, evidence, conclusions);
- evaluative (the author resorts to it when comprehending speech). “In this case, it is necessary not only to understand, but also to evaluate the addresser’s plan from the point of view of content, author’s opinion and intention, to find out the direction of the plan and its usefulness  
"[5, p. 70];
- manipulative (aimed at hidden influence on the audience, implying the use of affective techniques) [5].

Impact, as a socio-psychological phenomenon, opens the door to the sphere of psychology of influence, which, of course, is distinguished by a large number of multilingual concepts. Researchers of influence call the following forms of influence on

the recipient: persuasion, suggestion, coercion, demand, infection, imitation, etc. It is obvious that this series is diverse and unsystematic. Nevertheless, in science there has been a tendency to identify three dominant basic categories of speech influence: suggestion, motivation and persuasiveness. The first category, as scientists believe, is manipulative in nature and appeals to subconscious structures and mechanisms: "...to suggest means to more or less directly instill ideas, feelings, emotions and other psychophysical states into the mental sphere of another person." [20, p. 57].

The second category that media scientists distinguish is motivation, characterized as external stimulation of the addressee by direct influence on his will, for example, agitation, coercion, persuasion, etc. Persuasiveness is a persuasion through logical argumentation and an appeal to the consciousness of the recipient, who has a free choice in making a decision [21]. E.V. Shelestyuk argues that persuasion involves such methods of verbal influence as argumentation, including manipulative, information, narration, and evidence [22]. Persuasiveness correlates with a long-term logical impact on the recipient's thinking and behavior. As E. N. Klemenova notes, the central task of the subject of a persuasive act is "to ensure a shift in public opinion in the direction from a position of ignorance, apathy in relation to current facts, events and phenomena to a position of effective knowledge, interest, corresponding to the current interests of the persuasive subject" [23, p. 50].

Some authors call the persuasive strategy the communicative-pragmatic dominant of a media text: "every form of speech influence, every persuasive act, understood as a social action aimed at convincing someone of something, is a multidimensional and multi-level phenomenon" [4, p. 110].

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