

# Means of Representation of the Author's "I" in the Media Text

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**Abstract---** *The purpose of this article is to describe the actual means of representation of one of anthropocentric phenomenon in modern media text – the author's "I". The study was carried out on the basis of such methods as general scientific methods of observation, analysis and description; description of the field of linguistic tension of a complex syntactic whole.*

*The category of the author is regarded as obligatory in the study, while the intentions of the producer of the text are necessary to be fully represented in media text, the complex syntactic whole in the article was considered in the system of means of representation of the author's "I" and influence on the addressee (recipient) was recognized as accumulating its most significant semantic components.*

*The following conclusions were drawn: the recipient through the field of linguistic tension of a complex syntactic whole recognizes intentional motivations of the author of the media text, directly related to the linguistic side of the organization of communicative units, which allows us to reflect and to perceive the features of the author's "I" as a system of worldview, values and beliefs due to the specifics of the mental and linguistic complex of the linguistic personality.*

**Keywords---** *Author, The Media Text, Television, Anthropocentric of Media Communication, Complex Syntactic Whole, Germ, a Field of Linguistic Stress of Complex Syntactic Whole.*

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## I. INTRODUCTION

Today linguistics is most interested in the language of the media, the most influential sphere of social communication. It is determined by many reasons, the main one of which is the importance of the mass media in the society in connection with the development of digital technologies and the formation of a new communicative space.

Studying and examining various problems of political discourse, cognitive science, public communication, language philosophy, media style, the transformation of speech genres on the Internet, fluctuations (even destruction) of the norms of the Russian literary language in the media, and so on [see, for example: Klushina, Ivanova 2017, Ledeneva 2012], linguistics makes it possible to present a three-dimensional picture of the state and functioning of the Russian language in the conditions of modern Russia.

The fundamental concept of the media discourse is a speech act that clearly expresses the subject of speech, his mentality as socio-psychological attitudes, positions, a system of values and beliefs, etc. At the same time, mass communication, primarily carried out by television, is now recognized as a sphere of supersocial interaction, a

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special kind of human communication directed by the collective communicator [see: Vaisman 2008, p. 262, 264; Deminova 2013, p. 78-81; compare: Rzhanova 2017, p. 123], supported by the opportunities of the 21st century (watching TV, freedom to choose a channel, program, time, including technically organized repetitions, the ability to satisfy cultural and other interests, etc. with the effect of interpersonal contact, the intimization of communication). These aspects point to the relevance of the issues raised in the article.

## II. MATERIALS AND METHODS

Anthropocentric view of modern media text is advisable, because its specificity is determined, first of all, by its anthropocenters - the main subjects of media communication: addresser and addressee (author/producer and reader-listener/recipient). "For mass communication, the addressee is of particular significance, his role in this process is as important as the intention of the addresser" [Kuzmina; Kaminskaya 2009]. Although the addressee was traditionally defined not only as a recipient of information decoding various meanings, but also a manipulation object that only accepts the proposed image of the TV presenter, modern interactive television, developing Internet sites of TV companies made it possible to talk about the viewer as influencing content, not only making an assessment of the television program [for the evaluation see: Markelova 2013, p. 276]. For example, the multimedia genre of UGC, which has gained its popularity due to digitalization, has been created in the regional TV journalism of recent years by user communicators, and the amateur video can even "become a part of a journalistic video in the form of a life" [Rzhanova 2017, p. 124-125].

The consideration of the means for the representation of the author's "I" is based on the belief that any author is always present in his speech/text: it is assumed that there is an obligatory category of the "image of the author", developed more than half a century ago by academician V. Vinogradov [Vinogradov 1959; 1961] and associated with a special choice of multilevel linguistic means and the originality of their organization in speech / text. Some observations reveal that a number of participants in various communicative situations can still try to hide their "I" and use various speech techniques of desubjectivation, hoping to absolve themselves from the author's presence in order to present their statements as objective ones. However, the monitoring also shows that many talented professional journalists, propagandists, defending public interests, do not hide themselves in texts or performances and constantly use the grammatical forms of the first person, and in their texts the author's subjective modality is clearly manifested. "The category of a person is a grammatical nucleus of the personality category" [Kolesnikova 2015, p. 170].

We have to admit that the first person statement is perceived more truthful, sincere and expressive, and this entails a special power of emotional influence [Ivanova, 2015, p. 111]. For example: *In the studio – Julia Bordovskikh. And I welcome everyone who wakes up as early as we do!* (Rus. *V studii – Yuliya Bordovskikh. I ya privetstvuyu vsekh, kto prosypayetsya tak zhe rano, kak i my!*) - here **I welcome** (Rus. *ya privetstvuyu*) is the performative verb in performative usage, which represents the grammatical basis and communicative goal of the utterance, has the form of the first person of the singular number of the present tense; it serves as a contact-setting tool, and supports the positive attitude of the audience, determining the aesthetics of the presentation of visual information. The phonetic, semantic and stylistic potential of the verbal form of the verb *welcome* allows the

addressee to feel the personal fascination of the TV presenter as a communicator - the producer of speech. We emphasize that in the short phrase (except the verb in the first person) the first person pronouns are twice used - the signals of the author's image as a member of the creative collective (I – we (Rus. ya - my)).

Diverse tendencies in changing the communicative role of the addresser and the addressee influence the author's role in the media text, and this plan also deserves consideration. Being limited by the character of the informational topic and its volume [see: Chernikova 2008; 2014] the author is forced to search for optimal ways of manifesting his or her originality, in order not only to convey information about facts, events, people, or give arguments proving his point of view, position, emphasis, points, he also has to find his own recognizable style, which is a rare phenomenon in the language of the media nowadays but the most powerful stylistic tool in journalism which presupposes both expressiveness and style adherence.

T.V. Shmeleva identifies three parameters of the stylistic characteristics of the author's originality in the media text: the author's identification, the degree of complexity and the specificity of the means of representation of the author's "I" [Shmeleva]. In media, the author's expression, of course, is represented differently in different spheres, with its most bright representation on television. A TV screen close-up presents the subject of speech/ linguistic personality /the author with his pragmatically oriented position, original language use, characteristic gestures and facial expressions, charisma and creativity. Individualization, unique "handwriting" of speech activity of a linguistic personality is determined by the factor of the originality of the mental-lingual complex (i.e. MLK, the term introduced by V.V. Morkovkin [Morkovkin, Morkovkina 1997, pp. 19-21]), the volume of the conceptosphere, peculiarities of predication, since a predicate is "the representative of man, that conceptual system that is present in his consciousness" [Arutyunova 1998, p. XI]. The idea of MLK belongs to the number of methodological basis when considering means of representation of the author's "I" in media texts and indicating his style constants, i.e. language resources preferred by the author.

It was revealed that in the individual style of Leonid Parfyonov, the TV presenter of the historical and cognitive program "The other day. Our era", a significant place is occupied by polysemantic words in figurative meanings, facilitating the recipient's perception of special information; metaphor is given the role of an expressive tool that forms images of historical facts or phenomena from the NTV channel viewer, and "a peculiarity of a number of metaphors is their intellectuality" [Mozgova, Kryukova 2015, p. 231], which implicitly convey the author's attitude.

The study of the texts of the media critic Irina Petrovskaya made it possible for the researchers to claim [see Teplyashina 2016], that individual style signs of the author's texts are the conceptual constant "Tradition", a pronounced author's originality, including self-presentation, pamphletness as a manifestation of the leading aesthetic categories of irony and sarcasm in the system of author's strategies, vivacity in the general emotional-expressive tonality.

The individual style of the leading program of the information and analytical format on the REN TV channel "Dobrov in the Air" by Andrey Dobrov is characterized as expressive one according to the linguistic observations. A significant role in the speech/texts of this TV presenter, publicist, columnist is played by adjective composites, including occasional ones, which add some connotations and, along with attributive nouns, convey the author's

attitude to the topic (*one-time creativity, long-playing sanctions, pedo-artistic persons and etc. (Rus. odnorazovoye tvorchestvo, dolgoigrayushchiye sanktsii, pedo-khudozhestvennyye natury i t. d)*), while “the informational content of the program remains accessible to the mass audience” [Tarasova 2018, p. 316-317], due to both creativity and accuracy of the use of conventional lexico-phraseological resources.

### III. RESULTS

One of the most optimal ways to represent the author’s “I” for a TV journalist, TV presenter is a complex syntactic whole (CSW), which, being a unit of the language/speech system, displays the properties of this system both in terms of content and in terms of expression. It is the regularity that determines the relations between these plans for a given language unit and set certain regulation of its boundaries. The content plan of a complex syntactic whole (SCW) is represented by the unity and closure of the topic. The expression plan is represented by an external form, internal structure and internal relations between the elements. Both SCW plans are implemented through a linear structure, predetermining the specifics of the interdependence of their manifestations. The linearity of linguistic structures is a fact, due to which the units of the language manifest their positional qualities, and each time the position as a systemic concept determines the mechanisms of interaction of linguistic units.

Within a complex syntactic whole, which is a set of positional structures, the location reveals the significance of the linguistic units of all language levels. The position of each language unit in the SCW determines its compositional role and lexico-syntactic properties that affect the determination of the herm volume [Papusha 2011, p. 85-86; Papusa 2016, p. 42-43], therefore, the degree of its tension, in its turn, determines its function in the field of language tension. The capacity of one and the same language unit in a complex syntactic whole and outside it is different, since the patterns of internal relations of the elements of the CSW are subject to the system nature of the language and the continuity of the content plan and the expression plan in the closed linear structure.

The entire linguistic web of a complex syntactic whole, each of its linguistic elements, due to the intersubject nature of meaning, is subordinated to the author’s goals, which presuppose perception. Predication is performed here). During the process of understanding, there arises a sense, conveyed in the micro-idea of the SCW, intentionally embedded in a complex syntactic whole in the process of its production. This level of meanings contains a field of language tension in a complex syntactic whole, which is the manifestation of the main function of the language stress field in the SCW media text. The meaning contained in the field of language tension in a complex syntactic whole and representing the micro-idea of the SCW is not regulated - it arises on the basis of formal indicators of linguistic units of different levels as an abstract linguistic data, reflected by the consciousness of the producer and recipient.

The acquisition of the author’s “I” by the addressee of the media text, in our opinion, is possible only if there are complex syntactical wholes constructed in singular matrices, which are inherent in highly organized texts of authors who are considered to be classics of the Russian prose. This presupposes a high speech culture of the language personality, showing up in the ability to select communicatively expedient, aesthetically significant, informational resources, peculiar choice of words, phraseological units, tropes, SCW, etc. A complex syntactic whole as a complex structure of the system has a definite matrix corresponding to its content. In the hierarchical structure of the

text, the significance of the singular matrix of each SCW is a way of organizing the text, although the appearance of any singular unit can neither be foreseen nor calculated. However, in the complex syntactical whole of the text, the linguistic form has a dual status: on the one hand, it has a social and general significance, on the other hand, it has individual and unique features. The singularity of matrices of a complex syntactical whole media text should be brought to the level of a special mode of linguistic construction, turning it into a function that will allow its individual style to be correlated with the social and general significance [compare: on modeling the denotative text structure: Chuchkevich, 2014].

A complex syntactic whole is a systemic unit of the language that functions and manifests itself in a written text thereby facilitating the representation of information in media, while preserving the possibility of their deep linguistic analysis for an accurate understanding of the author's goals, which is directed at the topic in the journalistic functional style. (Understanding the importance of the SCW actualizes the role of preliminary written preparation of the material that is broadcasted in the media space.) At the same time, the herms of the nuclear zone of the language tension field demonstrate the author's voluntarily intentions, prove his position and strengthen the topic in order to make an unambiguous impact on the recipient.

During the production ↔ perception of SCW in the context of the interdependence of its content and expression plans, the process of “marking” ↔ “reading” of the most significant elements in the text takes place. In most cases, this significance is an objective fact outside the subjective language preferences of both the producer and the recipient: both are unaware of this fact, as it is inscribed in the structure of the human language matrix.

In the overwhelming majority of media genres that transmit objectified information (news, TV report, chronicle, life, etc.), the author's intention can be reduced to zero if he acts only as a transmitter of the corporate interests of certain social groups. Observations, however, showed that for the 21st century it is actual for television reporting to display the author's originality and attitude, even if it is the participation of several newsmakers. “The main difference of TV journalism is that the personal perception of the event by the author of the report comes to the fore: the journalist is an eyewitness or even a participant of the events reflected” [Rzhanova 2017, p. 124]. In the TV promodiscourse (the genre of the announcement), the type of chronotope indicates the specifics of the author's intention: a sensational, intriguing, personified chronotope appears because of the producer's advertising intention [see: Malygina 2015].

Analytical media text allows the author to transmit his communicative intention, which arises and is formed as a strategic intention before the realization of the utterance - he consciously or unconsciously chooses such language tools that would express his intention with maximum accuracy. After all, in the media, “the goals and tasks remain the same - to inform the public about the events that are taking place; to analyze, systematize and generalize facts, phenomena and events; influence public consciousness, form an attitude toward these events, facts, phenomena” [Gerasimenko 2014, p. 46]. The identification of the author's intentions of the media text within the SCW is related to the importance that linguistic units receive in each particular case and which will allow maximum manifestation of the author's “true self”.

#### IV. DISCUSSION

We believe that the complex syntactic whole of the analytical media text accumulates the semantic components most important for the author, and the grammatical forms and categories selected by him in the process of production and fixed in the nuclear herms transmit his intentions. The author, fixing the perception of the recipient by the language indicators of the SCW (phonetic, morphemic, word formation, lexical, grammatical, etc.), lays (not always consciously) the adequacy of its decoding. The author's intention, being the product of the linguistic process, which depends on the identity of the MLK of the linguistic personality, "fills in" the linear structure of a complex syntactic whole, which, due to the structure of the language stress field, shows the author's creativity. During the perception of a complex syntactic whole, taking into account that the speech / text is integral and coherent not only at the level of general meaning, but also formally, the recipient (through the language stress field of the SCW) recognizes intentional motivations directly related to the linguistic side of the organization of communicative units, that facilitates the very process of media communication.

We will confirm the main points of observations by analyzing complex syntactic wholes in media texts created by V.R. Solovyov, a journalist, publicist, television and radio presenter.

SCW 1. *We all are united by the Crimea, and everything that is happening, but there is a center "Levada", which gives support to the population. Still, it is necessary to say, what caused such support in the society? Because these events respond to some basic code of the Russian person. That is, these are things that cannot be invented or promoted by the mass media agenda, each person really felt his involvement. That's why Crimea united the society, because the basic understanding coincided with the actual agenda* (The site "Actual Comments", 04.11.15). (Rus. *Nas vsekh splotil Krym, i vse, chto proiskhodit, no dlya etogo yest' tsentr «Levada», kotoryy pokazyvayet podderzhku naseleniya. No, yeshche nado govorit', pochemu vyzyvalo takuyu podderzhku v obshchestve prisoyedineniye Kryma? Potomu chto eti sobytiya otvechayut nekomu bazovomu kodu russkogo cheloveka. To yest' eto veshchi, kotoryye nel'zya pridumat' ili raskrutit' povestkoy sredstv massovoy informatsii, kazhdy chelovek real'no oshchutil svoyu soprichastnost'. Imenno potomu Krym i ob'yedinil obshchestvo, potomu chto bazovoye ponimaniye sovpalo s aktual'noy povestkoy*)

The topic SCW 1 *We all are united by the Crimea* (Rus. *Nas vsekh splotil Krym*). The external form of the SCW is represented by the combined language matrix of the second variant (graphical image of an hourglass): the first sentence is a multinuclear complex with the coordination and subordination connections, consisting of four predicative parts (two blocks, each of which is a complex sentence of the minimal structure, connected with a conjunction *but*); the second sentence is a complex sentence of the minimal structure with a complement clause; the third sentence is a simple sentence; the fourth sentence is a multinuclear complex sentence with the asyndeton and subordination connections, consisting of four predicative parts (subordinate clauses are in a homogeneous subordination); the fifth sentence is a complex sentence of the minimal structure with a casual clause.

The field of language tension of this SCW consists of fifteen herms and has the following pattern of variations: 2 - 3 - 2 - 3 - 2 - 4 - 4 - 2 - 5 - 2 - 3 - 4 - 3 - 4 - 5. Such field tension is characteristic for complex syntactic wholes in media texts: the variations up to two levels (twice), voltage variations up to three levels (2 - 5 - 2), tension evenness

takes place in the near-nuclear zone (four-level herms). There are two nuclear herms: *they respond to a certain basic code of the Russian person and because the basic understanding coincides with the actual agenda* (Rus. *otvechayut nekomu bazovomu kodu russkogo cheloveka i potomu chto bazovoye ponimaniye sovpalo s aktual'noy povestkoy*). Namely they determine the author's intentions: to confirm the presence of a deep component characteristic of every Russian person.

SCW 2. *And evil, does it actually exist? After all, when we talk about monotheistic religions, the most difficult question arises: if monotheism implies the existence of one God, then where does evil come from? And if we think that there is evil and there is Satan, then God is not one?* (Rus. *A zlo, voobshche, razve yest'?* *Ved' kogda my govorim o monoteisticheskikh religiyakh, to vznikayet samyy slozhnyy vopros: yesli monoteizm podrazumevayet nalichiye yedinogo Boga, to otkuda zlo? A yesli my podumayem, chto yest' zlo i yest' Satana, to Bog ne yedin?*)

*And it turns out that evil is the absence of good, this is the absence of light* (Rus. *I vyyasnyayetsya, chto zlo – eto otsutstviye dobra, eto otsutstviye sveta*) (Interview with Vladimir Solovyov, the Minsk channel, STV 9.10.2016).

The Topic SCW 2 Evil, does it actually exists? (Rus. *A zlo, voobshche, razve yest'?*) The external form of this SCW is represented by the combined language matrix of the first variant (graphic representation - diamond): the first sentence is simple, expanded by the parenthesis; The second sentence is a multinuclear complex with asyndeton and subordinate connection, consisting of four predicative parts (two blocks, each of which is a complex subordinate clause of the minimal structure); the third sentence is a multinuclear complex sentence with subordinate clauses in consecutive and homogeneous subordination; the fourth sentence is a complex sentence of the minimal structure with a complement clause, expanded by homogeneous parts of speech.

The field of the language tension of this CSW consists of fifteen herms and has the following pattern of variations: 2 - 3 - 3 - 2 - 3 - 2 - 3 - 2 - 2 - 5 - 5 (the tension ranges up to three levels, it is even in the peripheral, near-nuclear, nuclear zones of the field). There are two nuclear herms: *that evil is the absence of good and this is the absence of light* (Rus. *chto zlo eto otsutstviye dobra i eto otsutstviye sveta*). They, being in the end of the SCW, summarize all the meanings of the closed group of sentences and show the author's intention.

In both complex syntactic wholes there are units of different language levels that identify the author's "I". For example, at the syntactic level, one can notice:

- Combined SCW matrices;
- Multinuclear complex sentences;
- Blocks of sentences representing complex sentences of the minimal structure;
- Homogeneous subordination;
- Mononuclear impersonal sentences (the main predicative part of the first clause SCW 1: the second predicative part of the fourth clause SCW 2);
- Pairs of homogeneous parts of speech (in the first predicative part of the first sentence of SCW 1, in the second predicative part of the fourth sentence of SCW 2);
- Interrogative sentences, etc.

The fact that V.R. Solovyov uses complex syntactic wholes in media texts points to their high organization; the repeatability of structures and components allows the author to successfully represent the author's "I".

The image of the author, as emphasized above, is created by the linguistic means of the media text itself. A complex syntactic whole, being a unit of language, fits into a certain sequence of the text components which make up its structure and grammatical organization. This fact underlines the text-forming possibilities of the SCW, which, on the one hand, manifests the plan of the linguistic system through the syntactic statics, and on the other hand, manifests the language structure into speech through the syntactic dynamics.

## V. CONCLUSION

The peculiarities of a complex syntactic whole as an identifier of a highly organized language structure in media texts provides data to identify the essential characteristics of a media product associated with the development of information technologies and the convergence of mass media, since the number of means for the author's self representation has increased (even in TV sphere). A complex syntactic whole is a linguistic resource that allows the addresser (speaker) of speech to reflect what is happening, while the recipient (the viewer, listener, etc.) adequately perceives the features of the author's linguistic personality, i.e. his beliefs, his reaction to the news topic, and the addressee tries to recognize pragmatic attitudes, emotionally expressive intentions, including implicit information.

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