COMMON TRAITS AND DIFFERENCES IN THE VERBALIZATION OF SUPERSTRUCTURES IN MEDIA GENRES*

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Abstract: *The article deals with the semantic structure (superstructure) of two media genres: the radio discussion and the TV news. There have been revealed the components of the prototypical superstructure, which characterize the genre in different languages. Besides the universal parts we have identified specific features of the superstructural components, which are typical of a concrete lingual culture. There have been discussed some peculiarities of the communicative behavior of the representatives of the British, Belarusian and Russian lingual cultures.*

Key words: *superstructure, media genre, communicative behavior, TV news, radio discussion.*

1.Introduction

In modern linguistics one of the most urgent problems is identification of specifics of structural and communicative organization in discursive genres of different lingual cultures. Particular attention is paid to the research of media discourse, its genres, national specifics in the context of globalization of the information space. Media discourse in general has acquired a high social significance as a possible factor in the formation of the worldview of individuals and social values. At the same time, the Belarusian-language media discourse is a little-investigated area. Problems of communicative interaction, a range of strategies and tactics of the participants of the Belarusian-language media discourse have not yet been analyzed and described.

2. Previous research on the topic

The modern approach towards the study of various texts and discourses suggests a combination of two main research paradigms: communicative that presupposes the interpretation of the discourse as the language in action, and

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cognitive according to which one of the main functions of the text is to form and transmit any information, i.e. knowledge (Kubryakova, 2012; Lee, 2016).

Following the cognitive and communicative paradigm of linguistic researches, we make an assumption, that there are universal structural, communicative and pragmatic characteristics of realization of separate media discourse genres and a definite regularity of their language embodiment. Texts of any genres have their own typical schemes (mental models). This idea has been confirmed by some researches in the field of cognitive sciences (Carley, 1997; Deane, 2008). They say that complicated cognitive processes are facilitated by the division of large volumes of information into definite items of the organized data, which are known as schemes.

Cognitive tendencies in modern communicative researches of media discourse are shown through the fact that, on the one hand, any genre of media discourse is connected with the concept of **communicative style**, i.e. with the choice of speech tools of a speaker in various situational contexts; on the other hand, it is also connected with the concept of cognitive style, in the broadest understanding defined as rather stable specific features of cognitive processes of the subject which are expressed in the cognitive strategy used by the individual.

The research of media discourse in the cognitive and communicative plan is relevant owing to the fact that it allows to open a new foreshortening of a particular media genre. Thanks to the chosen approach in this research a lot of attention is paid to the semantic organization of media genres, which is understood, following T.A. van Dijk, as a **superstructure (**Dijk, 2006, p. 160**)**. Besides, we have an opportunity to establish a prototypical semantic structure of the whole genre, comparing its component structure and language realization in typologically various languages.

3. Data analysis and discussion

Using the method of a logical analysis supported with the method of discourse markers identification we revealed the superstructure of British and Belarusian radio discussions and British, Russian and Belarusian TV news. The superstructure is considered as the scheme consisting of semantic components which characterize this genre of texts (Karpilovich, 2012, p. 90). The superstructure reflects not a concrete text content, but a certain type of texts and allows to develop a universal model of a concrete genre.

Each of the structural components is represented through certain language means – separate words, words of certain lexico-semantic groups, phrases and whole utterances. So, in the case of radio discussions such components as *greeting* and *summarizing* are marked by etiquette formulas of greeting and farewell; *statement of the problem* – verbs and phrases of speech activity and acoustic perception; the *guest's portrait* – words with a general meaning

"best", "leader", "expert"; *discussion of the problem* – speech stereotypes with the meaning of consent / disagreement, evasion of the answer, generalization, specification of information, etc. The *link to the website of the programme* and *ways of getting in contact with the guest* give to the listeners a chance of feedback after the end of the air and are marked by numerals, names of broadcasts and e-mail addresses.

At the same time, a certain genre in different languages and linguistic cultures is supposed to have some specific linguistic characteristics, distinctive features of stylistic realization caused by features of its participants' speech behavior as representatives of various ethno cultural communities. For example, returning to the superstructure – the specific subcomponent *wishes to listeners* has never been revealed in the British radio discussions. Probably hosts and guests of these programmes try not to interfere with the personal space of the interlocutor and listeners (Shevtsova, 2016, p. 107).

Some of the specific subcomponents of the Belarusian radio discussions are *the wishes to listeners* and *the time of the next air* which are marked by some verbs of the imperative mood. The use of some optative verbs is caused by the radio hosts' aspiration to make a favorable impression on the audience, to involve the listeners into listening to the next broadcast. Thus, the genre of radio discussion possesses universal semantic structure and is characterized by a number of specific subcomponents in the British and the Belarusian radio discourses. This media genre also has a number of national and cultural features of language expression of semantic components.

Turning to the genre of TV news in the course of the study we found that it has a universal semantic structure as well, i.e. a scheme consisting of semantic components that are characteristic of this genre. English, Russian and Belarusian TV news have a certain superstructure that has a communicative-cognitive character, which helps the addressee (of a certain television channel) to arrange the information according to the assigned communicative goal. Thus, we have identified three main components of the semantic news structure, which coincide with the structure proposed by T.G. Dobrosklonskaya (2008).

1) Introduction. The news reader welcomes the audience, and then reads out a list of news, which he or she is going to discuss further in the programme.

2) The main part of the programme, in which they describe each message from the introduction in more details. In this structural part, the following subcomponents can be distinguished:

• the text of the news reader/s;

• correspondents' reports;

• interviews with the participants in the event.

3) Conclusion, in which the news reader says goodbye to the audience.

During the analysis an additional component of the semantic structure was identified – the weather forecast, which is not present in all evening releases. So in the English news this element is missing. And in the Russian news programmes it is a separate last block.

All the components of the semantic structure of the television news discourse perform certain pragmatic functions that are realized with the help of a number of communicative and speech techniques that have their own set of language tools and are defined in the speech by certain linguistic markers (Shevtsova, 2016, p. 37).

The urgency with which the texts of the media are created, as well as the search for a more concise form of narration, make it possible to classify the media as "clichéd" (Firstova, 2008, p. 8). In the course of the study, we identified certain language markers that signal or indicate the components and subcomponents of the superstructure of the news programme. They are a kind of clichés, inherent only in the television news discourse.

1) In the accession block, we have identified the following language markers:

• signaling of the start of the program: *From NBC news' headquarters in New York – this is "NBC nightly news" with Lester Holt* (NBC); *В прямом эфире «Панорама». В студии Елена Сычева, здравствуйте!* (Belarus-1); *У эфіры праграмма "Навіны рэгіена". У студыі Крысціна Каранкевіч.* (Belarus-4).

• announcing the list of news: *tonight, the breaking news; the headlines tonight; сегодня в программе; вітаю Вас і у гэтым выпуску.*

2) Among the language markers of the main part, we distinguish the following:

• indicating the order of the parts: *First with some of the main developments (ABC news); and to a growing trend across the country* (NBC); *Начнем с новостей из России* (First Channel); *И к другим новостям* (First Channel).

• indicating the beginning and the end of the reportage: We will learn *more with Peter Alexander. Peter Alexander at the White House, thank you* (NBC); *О белорусской армии в цифрах, фактах и комментариях расскажет Виолетта Соколович* (Belarus-1); *Подробности узнаем в прямом эфире у моего коллеги Константина Панюшкина* (First Channel); *Пазнаёміліся з імі і наші карэспандэнты* (Belarus-4).

A distinctive feature of the Belarusian-language news at this stage is the lack of representation of the correspondent on the Belarus-4 television channel.

3) The following language markers correspond to the final part: *Thank you for the privilege of your time, good night* (NBC); *На сёння Аб'ектыў скончыў працу, з вамі быў Яраслаў Сцешык, да пабачэння* (Belsat).

On the basis of the analysis, it can be concluded that the structure of both analyzed media genres in different languages corresponds to the norms of speech etiquette*. Even the superstructure of the news programme corresponds to the formula of speech etiquette, which has three stages of conversation (the beginning of the conversation (greeting / acquaintance), the main part and the final part of the conversation) (Sternin, 1996, p. 9). This correspondence partially explains the universal nature of the structure under analyses. However, along with the common traits we have found some specific components as well. That peculiarity can be explained by special features of the communicative behavior in the different cultures.

A number of features of communication of Anglo-Saxon culture have been established by T.V. Larina earlier (Larina, 2009). However the identification of national specific features of communication in the field of the Belarusian radio discourse and its comparison to the British ethnostyle represents a new direction for further researches.

The Anglo-Saxon culture is perceived as extremely individualistic, having high tolerance to uncertainty (Larina, 2009). The British radio hosts even when they are talking about very "definite" social and economic subjects do not avoid uncertainty. For example, in the course of introducing the guest to listeners, they can say: *Let's listen to someone who is really concerned about this because they are involved in it. He is a West Point graduate. He speaks fluent Arabic … and … of course has some economic experience.* Only some general information about the guest of the program is provided in this example. Participants of the Belarusian radio discussions prefer more exact information both about the guest of the program (age, status, relationship status, posts), and the subject under discussion.

The British ethnostyle is characterized as non-impositive. British radio hosts prefer an indirect expression of motives, they avoid the use of an imperative and try not to interfere in any zone of personal autonomy of the interlocutor. For example: *You've mentioned him frequently in your book, your diaries. I'm … I'm more interested in you, really … But it would be interesting … I mean what you think about it?* On air of the Belarusian radio it is possible much more often to hear a direct imperative: *Раскажыце падрабязней, што б гэта азначала?*

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* Speech etiquette is a set of rules of speech behavior of people determined by the relationships of speakers and reflecting polite relations between people (Sternin, 1996, p. 4)

4. Conclusion and implications

The research has shown that the communicative style of Belarusian communicants, in contrast to the British (having a high degree of emotive character, individualistic approach, intolerance to provide direct communicative impact on the interlocutor), can be described as a straightforward, reserved, rejecting uncertainty, with a prevailing collective basis, showing preference to accurate and detailed information. Turning to the analyses of the news programmes, the most emotionally colored and bright ones are the Russian-language news (48% of selected stylistic devices fall on Russian), followed by English (32%), and the most stylistically neutral are the Belarusian-language news (20%).

The above mentioned patterns of communicative behavior of the Belarusian participants find linguistic expression in a frequent use of peremptory statements detailing the issues, speech patterns, and contributing to clarify of information. For the participants in the Belarusian radio discussions it is typical to have more interaction with the audience, as indicated by the questions addressed to the audience or on behalf of the studio's guest throughout the program, extensive use of tactics involving the audience in a dialogue through the use of direct and indirect addresses, generalizing pronouns and nouns (Larina, 2009).

The British host practically always states the personal vision of this or that problem (*As I see it; I'm more interested in ...*). In the speech of the Belarusian participants non-authorized utterances, which do not mention definite addressees, prevail (*Хацелася б пачуць вашу думку наконт таго...*). The British hosts give the overestimated assessment to the guest of the programme more often, and resort to the numerous emotionally loaded lexemes (*Today we have another marvelous Monday ... and today ... we have a fabulous individual and she has quite an extensive background*).

 Thus radio hosts give communicative support to the interlocutor. British give preference to tactics of assumptions and strengthening of emotiveness. Realization of this tonality of communicative behavior of the hosts of radio BBC is promoted by a rather frequent use of epithets (642 – 33,6% of all lexical-stylistic means), metaphors (510 – 26,7% of all lexical-stylistic means), interjections (168), to a metonymy (22), antitheses (20): *That sings a very confident thing for a young man to do (epithet); As if you don't know about human body, even know its ... most generic warmth. We are electricity and water (=generate energy) (metaphor); She was a great name in England (metonymy); How you make it and how you lose it? (antithesis).* The emotional and expressional level of the speech of hosts and guests of the Belarusian radio discussions is lower in comparison with British. It is achieved through a considerably lower amount of interjections in the Belarusian radio discussions (33 vs. 168), as well as by a lower number of jokes and compliments.

To summarize the results of the research, it should be admitted that the superstructures of the radio discussions and the TV news as well as the communicative behavior of their participants in British, Russian and Belarusian programmes bear both similarities and specificities. The analogy in their semantic structure can be explained by the universal stereotypes, globalization and etiquette norms. The specific characteristics occur thanks to the differences of the respective lingual cultures.

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