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## MEDIA TEXT ENERGY AS COLLECTIVE CULTURAL MEMORY REFLECTION

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**Abstract:** The research aims at discovering the basic elements of energy potential in a media text. On the basis of the analysis of journalistic and advertising texts internal and external factors of the text energy circulation are singled out. The authors argue that a media text, representing a national worldview, contributes to the author's and addressees' energy augmentation as well as supports sustainable cultural meanings, fixed in the text.

**Keywords:** media text, text energy, energy circulation, text construction, text perception, energy unit (energeme), efficiency, national worldview.

### 1. Introduction

Creativity in media is inseparably coupled with the problem of reality interpretation. The question about an effective media text toolkit remains topical. Why do certain texts evoke diametrically opposed interpretations and treatment, ranging from sincere interest to complete ignoring? How do other works change people's attitudes and shape strong beliefs? Certain publications manifest weak engaging energy whereas others possess vigorous, tempting energy, which determines the degree of their effectiveness with the possibility to influence cognitive, emotional, and behavioral components of the human psyche. Such texts cause "a secondary information wave" and mold an addressee's individual reaction when some consumers bear in mind an offered set of facts; others discuss them and even commit specific actions (start watching a program

regularly, buy a publication, goods, etc.).

Energy (meaning "determination, perseverance, engagement, zealousness" (Ожегов 2009)) is one of the most popular words in the contemporary media environment. This word 'gathers' sustainable, semantically different collocations: *the energy of the sun / life / flourishing / search / delusions / Caucuses / cooperation / Komsomol / produce, so on*<sup>1</sup>. Energy characteristic components are filled with positive connotations: *affirmative, divine, optimistic, white, pure, and young*. Verbal forms accompanying the word underline the necessity of the state: *lack energy / get energy / energize / increase energy intensity / save energy* (this is a typical pattern used in the reports devoted to the Olympics). Consumers' key interests embody a cognitive model of *energy*, which, naturally, preconditions the demand for this construct in the media text main characteristics.

In modern linguistics, the term "energy" appears to be weakly justified. Nevertheless, this word and its family of words have been actively used when characterizing a text and its author both in classical Russian literary studies (Bakhtin, Lihachev, Lotman, et. al.) and in foreign scholars' works. For instance, in von Humboldt's well-known conception the contrasted words "ergon – energeia", when appealing to the Greek "*energeia – action, activity*", were used to denote a language process (Гумбольдт 2000). The classification of stylistic meanings by Bally included a discussion on qualitative and quantitative differences, possible both when perceiving objects and humans' mental activity and when characterizing quantitative and qualitative components of a linguistic unit (Балли 2003). Kuzmina was the first to offer an idea of "intertext energy" (Кузьмина 2009). The scientific community got interested in the well-chosen term "text energy"; however, a controversy arose over the content of the term and it still continues. Modern scholarship regards the energy potential of a text as an object of analysis, especially in translation and literary theory (Борисов 2011; Голев 2003; Ерофеева 2014; Капасёв 1998, 2016; Разумовская 2014; Ustina & Ustin

2013).

Linguistics distinguishes the connotative means of the expressivity and emotionality of a linguistic unit. In scientific discourse, emotionality is interpreted as a sensuous evaluation of extralinguistic objects; expressivity is defined as a deliberate impact on an addressee generated by the rhetoric and significance of a statement (Гальперин 1981; Карасик 2009; Bednarek 2011). Some works correlate this classification with the notion of measure; as a result "quantitative and qualitative measure criteria are determined" (Матвеева 2000).

In Ozhegov's dictionary "energy" is described as a "measure of the matter motion", and as "determination and persistence in operation"; Dal defines it as "consistency, firmness, endurance, stamina, indefatigability, vehemence" (Даль 2009; Ожегов 2009). Matveeva offers to distinguish *energy* as a psycholinguistic category when talking about the author's energy, author's willpower energy, personality's energy, and *energetics* as a text category when discussing the author's energy embodied in the text (Матвеева 2000: 109). In this article we view a media text as a result of the author's creative efforts and, simultaneously, as a field of cultural meanings where the addressee's and addresser's mental information is united. In such a context the term "media text energy" is a complex notion, consisting of a series of external and internal factors, accumulating the author's and consumer's energy, represented in the semiotic and language texture of the text. From the perspective of a linguoculturological analysis, media text energy is measured with the help of energy units (energemes) – "subcategories associated with the idea of motion and the concept of measure" (Matveeva 2000: 217), embedded into the processes of text construction and text perception.

## **2. Background studies**

Scholars have been interested in researching the effects of the interaction of language potential and text semantics with "background knowledge"; have been studying the global problem of language and consciousness correlation in the text creation and perception processes. Cognitive (anthropological) linguistics is flourishing; its set of categories includes the following notions: "*linguistic persona*", "*naïve worldview*", "*linguistic view of the world*". Researchers stress the key role of the language in a person's and community life; language is perceived as a cognitive tool contributing to world awareness, cultural experience, and storage and representation of national values (Апресян 1995; Арутюнова 1998; Будагов 1974; Залевская 2005; Карасик 2002, 2009; Колесов 2004; Леонтьев 1999; Петров 2004; Пименова 1999; Портнов 1988; Степанов 2004; Evans & Green 2006; Graddol & Boyd-Barrett 1994; Manenko 2016; Wierzbicka 1988; 1996 et. al.). In cognitive linguistics, a text is interpreted as a source of cultural information, which is necessary to reconstruct an integral worldview using language data.

Bakhtin argued that "the text expresses consciousness reflecting something" (Бахтин 1986); a media text brightly represents a national worldview. The author's and reader's / listener's / viewer's cognitive as well as social activity preconditions media text construction and interpretation. Thus, discursive relations involve a definite linguistic persona, represented by the author, and an addressee of a media text, each manifesting their national and social status.

A text, woven from words and speech, is called upon to perform an energy function. It takes energy to verbalize one's conceptual work concerned with knowledge regulation. The text space is charged by individual and collective consciousness. The language manifests itself as a cognitive tool, which fixes human mental activity results and cultural codes.

M mentality and language are products of a person's cognitive activity. During our everyday actions a deep, meaningful dialogue with the world is carried out, where the language, as Leontiev notes, appears to be "the most important orienting point and guide" (Леонтьев 1999: 282). In this sense, the meanings belong not to the words, but to the consciousness and are expressed with the help of language systems. Herewith word semantics is just a way to retain knowledge and societal experience. Language possesses a clear-cut social dependence, establishing a specific character of the human's existence in a definite society.

A word is "a house of the soul's existence"; it is born in an energetic field of our consciousness and is reflected in a human's world model. The effectiveness of a media text and the degree of its persuasive quality are determined by the reader's and writer's possibility of 'entering' a prototypical text, a primordial text of the culture, holding its memory (Лотман 1992). The national world model of a media text author structures the surrounding world in a specific way.

Coding and information processing take the form of a mental representation (Леонтьев 1999). A perceiving person (an author) segments a wide layer of reality, highlighting the foremost elements. In the cognitive linguistics framework the main units of the worldview creation, the quanta of experienced knowledge are concepts, which allow us to process, keep, and transfer information (Воркачев 2003). The worldview, obtained in the process of conceptualization (and categorization), represents, in part, a structure of subjective experience, some personal concept of life. However, individual concepts are conditioned by social context; as a result, the worldview, being an inseparable unity of individual and social experience, is based on the national culture where the person has been born and brought up.

A text, being a meaning generating mechanism, acts as an intermediary between the communicants, transferring the information from one consciousness to another. A

media text functions as a collision of two texts: a finished text (the author's text) and a perceived text (the consumer's reaction). That is why, from the standpoint of text pragmatics, a media text is a self-sufficient speech message with well-formalized goal setting: targeting one's addressee. Addressing is a primary text category, which has been mainly studied on the example of fiction and science works (Арутюнова 1981; Бахтин 1986; Воробьёва 1993; Гончарова 1997; Романова 1996).

Forming the text idea, a journalist estimates potential readers' knowledge level of the subject, i.e. existing background knowledge. Background knowledge is understood as the information fund common both for the text author and for its consumer. Its shortage or lack makes the text comprehension impossible. Background knowledge includes "the aggregate of cultural and material-historical data of geographical and pragmatic character, which are expected of the given language native speaker" (Гюббенет 1981: 8, 1991: 7; Никитина 1986: 114). Zalevskaya notes, "It is the collective knowledge that sets benchmarks in accordance with which the text producer textures it" (Залевская 2005: 353).

Having estimated the background knowledge, the journalist verbalizes explicitly the lacking information. Then, the text components are integrated with the missing fragments of background knowledge. Pragmatic factors determine the extent of background knowledge explication: it can be simply stated, the journalist can drop a hint, mention something casually, but detailed and verbose exposition is also possible (Шабес 1989: 7-8). What is more, certain gaps in the background knowledge stimulate readers' activity (Kintsch 1994) and, consequently, energy exchange. Collective background knowledge, organizing a media text, is based on mental pictures of the target audience; psychological principles of information processing both with a text author and with an addressee originate in the national spirituality. A media text concentrates and enlivens the energy in the text formation and text perception processes, accumulating its author's and reader's / listener's / viewer's energy.

The attempt to see a media text in its real communicative action transforms it into discourse, which underlines a solid integration of the intratextual peculiarities with a social-cultural context (Castells 1983; van Dijk 2008).

### **3. Methodology**

The aim of this article is to elicit the main elements of media text energy potential – energy units; to show external and internal factors of energy accumulation and movement from the author to the reader / listener / viewer; to give characteristics to the media text energy circulation factors. More than two hundred journalistic and advertising texts representative of the Russian media landscape as well as about seventy British newspaper texts constitute the research empirical base<sup>2</sup>. All the texts cover the period of 2010-2017.

The foundation method in the process of energy units detection in a media text is *linguoculturological analysis*, based on the inseparable unity of the language and culture. *Functional analysis* is used as well; it gives insight into media text evaluative categories and components in the process of text construction and text perception under certain social conditions. *Social-linguistic analysis* of newspaper language implies language means choice scrutiny from the point of view of their social and ideological catering for the general readership. The language means choice is influenced by public communication policy, numerous characteristics of the target audience as well as the historical epoch. Thus, class, ethnic, territorial, age, sexual, professional, psychological, and ideological traits, depending on communication pragmatics and social norms, are reflected in media language (Кузнецов 2011: 50-52; Лысакова 2005: 20-21; McLean 1993: 51).

### **4. Media text energy exchange**

A media text is a constructed and constructible substance; its energy potential is stratified and builds on in space and time. Being a cultural object, a media text exists

under much the same laws, which govern natural processes. The law of thermodynamics states that energy is conserved; it does not disappear, but is converted from one form into another. Total perception – energy exchange in the process of media product existence – depends on a number of external and internal factors, including text energy sources and their efficiency.

Internal factors demonstrate the peculiarities of media text creation; they include characteristics of the author and energy units. External factors of energy exchange represent peculiarities of media text perception; include consumer's characteristics as well as exogenous conditions of energy augmentation or impoverishing, i.e. situational characteristics of media text perception.

#### *4.1 Internal factors of energy exchange: the author's characteristics*

The author, when creating his / her text, enriches it with a body of certain appeals. As for the consumers, they begin a dialogue with the author and demonstrate either their support for these appeals, or reinforcement, or rejection and resentment when perceiving a media text.

The author introduces active formative energy of an individual spirit and public mind. It is the culture potential, which provides energy 'extrinsically'; however, the energy is brought in by a personality-creator, which allows preserving the long-lasting energy level of the text. Likhachev calls it "the creator's personality's radiant energy" (Лихачёв 1989: 82-84). The author's personality generates meanings, sums up outside energy sources and cognitive constructs of intense mental activity. Internal factors manifest the author's substantive potential (ref. to Figure 1 below).

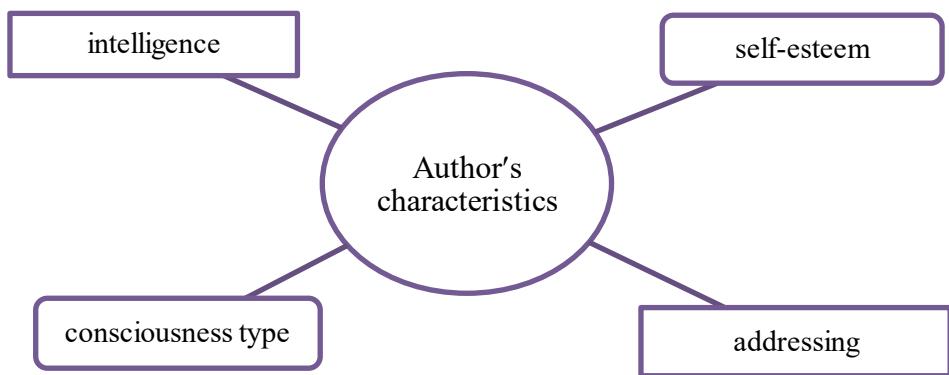


Figure 1. Author's characteristics

The author's intellectual capacities determine the quantity of the mental efforts embedded in the text creation process. Karasyov in his work *Hamlet's Flute: an outline of ontological poetics*, offers a category of "personal author's ontology", which helps understand how the author's intuitive-philosophical self-awareness materializes in the text, finds "itself in the plot, characters' psychology, and symbolic details of the imagined world" (Kapacëв 2016).

A media text reflects experienced facts and phenomena, generating its author's reaction to the 'voice of life'. As a result, either 'a torpid text' is born, reproducing stereotypical views about real life, or 'an energetically strong text', filled with original facts treatment, enriched with a bright subjective assessment. Nevertheless, sought-after author's characteristics such as high competency level, great erudition, freshness of the reasoning, versatile mind, creativity, charisma should be supported by national character traits such as benevolence, warm-heartedness, delicacy, magnanimity, compassion, grace, honesty, courage, fairness. What is more, news media audience favors a remarkable individual with an adequate self-esteem. The author's treatment of the audience and consumers reflects the level of the energy message from the author to the addressee.

The author's attitude to the reader is conditioned by positions or roles of communication partners, i.e. whether the author perceives the reader as an 'insider' or 'outsider', as 'superior', 'equal', or 'inferior'. Furthermore, the author also conveys his / her emotional attitude to the addressee, which is mainly of a personal nature. This emotional component stimulates readers' reasoning and cogitative activity. Consequently, before communication, the journalists should define their audience and decide on the language means to reach their aims. It is not an easy undertaking as one of the basic media text features is its orientation on the heterogeneous audience. The media text audience represents a numerous and diverse group of people, which differs in social-demographic characteristics, experience, knowledge, tastes, interests, and mentality. It is imperative to note that media text success depends much on the author's skill in defining the audience's profile: the authors should do their best to make the media text accessible to addressees both in content and in language. To this effect the author leads a conversation with different categories of consumers. More than that, consumers directly influence the process of text construction, generating its content (Солганик 1980; Hermida & Thurman 2008; Napoli 2010).

The authors' personal qualities condition the direction of the energy exchange with media text consumers. The level of their self-esteem determines the volitional efforts of media text creators. The authors-egotists are characterized by self-assertion, disavowal of other people, and disrespect toward them. Their primary goal is to survive among people of one's kind; to become popular, sought-after, top-rated; they aim at winning over the target audience, and, consequently, retaining its interest and the possibility to influence it, including such an extreme format when deception is presented as the truth.

Authors with low self-esteem impoverish considerably the media text potential, because they, when interpreting the information, restrain the possibility of an original and authentic approach. Such authors, as a rule, recourse to same-type facts and

approaches; most of the time use widely-promoted techniques of appeal to the authority, arbitral conclusions (pseudoreflection), a person's aggressive and sexual instincts. Among other techniques business quotations, "speaking on behalf of the ordinary folks", "headline tuning", using largely colloquial language or slang, generalizations, metaphors, personal pronouns (*I*, *we*) prevail. The fruits of such activity appear uninformative as the facts are interpreted at a linear level.

On the contrary, a media text authors' adequate self-esteem promotes the emergence of a whole person, capable of loving and respecting his / her audience; allows charging the text with voluminous energy and impressive message force. That is why such authors' texts always presuppose numerous audience's merits, its resourcefulness, common sense, insight, social and spiritual exigencies, etc. The authors' personality is unequalled and integral; they have no need of showing off their exclusiveness as they are sure of their own distinctiveness; freedom for them is the possibility to be true to oneself, to find within that spiritual core, which will become the point of the truthful treatment of the facts and the people they refer to in their texts (*cf., Russian 'svoboda', English 'freedom', German 'Freiheit', from a Sanskrit root meaning 'to love' and 'to be loved'*). Such authors saturate their texts with a profound energy potential when the creative process presupposes a breakthrough to a new insight into time and space and allows discovering and revealing our true Being. The author – a personality and a creator, possessing a certain spiritual experience – is able to hear and scrutinize, to build the text framework using the principle 'what for' (and not 'that is why'). As a result, such authors are capable of progressing toward the truth; they reflect the objective world and avoid translating virtual simulacra. Their dialogue with a consumer unfolds from a humanitarian angle, is carried out on equal terms, and excludes didactics, i.e. trivialized imposition of thought and behavior models, which enriches significantly addressees' reaction.

Energy text characteristics also depend on the type of the author's consciousness:

analytical or artistic. Authors of the artistic type are most efficient when replenishing text energy. They 'charge' the text with bright associative-semantic interpretation, multitudinous expressive-evaluative connotations. Accordingly, a media text acquires additional grounds and artistic imagery. Emotive keynotes of the work are supported by the author's exclusive talent, which allows creating a specific psycho-aesthetic background of a media text, its stylistic and syntactical richness. A linguistic persona of the artistic type generates a 'method of self-revelation' when a text consumer gets involved in a dialogue through the author's energy, which he / she seems to convey to a listener, viewer, and reader.

The author of an analytical type replenishes text energy potential by means of meaning generation. Thus, journalists persuade their readers not just with the help of logical

contemplations, but by influencing their feelings as well. Affecting the readers, the author tries to make them appropriately focused, bring about a certain shift in their value system. All this can be accomplished when the readers are imparted with knowledge about unfamiliar elements; when they are offered new information about the facts or events they already know, or when new information is presented from a different perspective (Леонтьев 1999).

The target audience of such content not just perceives a text, but uses it as guidance for some activity. The readers operate, first of all, with things which stand beyond the text frame, e.g., a constantly changing world of events, various situations, feelings, life values, ideas incentives. Consumers undertake additional volitional efforts; they synthesize the text meaning and analyze speech content in parallel. The synthesis of the text meaning has a selective character, as only separate language units remain in the memory (Леонтьев 1979: 20-26). In the modern information age it is the person who has information that possesses the world; an energetically capacious word sometimes affects stronger than objects and processes in the surrounding world,

determining thoughts and behavior, affecting feelings and emotions. The impact of the word on people is based on interaction with their life experience and knowledge. An analytically thinking author aims at shifting a consumer's paradigm.

#### *4.2 Internal factors of energy exchange: media text characteristics*

The author's characteristics stipulate the choice of definite techniques of interaction with the audience, which are capable of generating large-scale responses to a media text and saturating it with effects (Щепилова & Щепилов 2013; Unnava & Burnkrant 1991).

There is no doubt that composing a media text is a creative process, although it is embedded into certain corporate algorithms. The knowledge of techniques (facts finding, their processing, narration, etc.) represents merely a tool frame, which embodies the author's perception of reality. The degree of a media text's objectivity depends on its format and genre, but hereby even a rigid news form does not guarantee independence from the author's inward readiness to perceive the objects in a certain manner ('make the news'). In journalism psychology this phenomenon is called "a preparative orientation". "One and same situation depending on the way it is verbalized can be acknowledged or not recognized as an authentic fact" (Булыгина & Шмелёв 1995: 129). The verbal arrangement of the text is carried out by its author.

Technical foundation is connected with the sign content of the communication medium. The most energy intensive media are the e-Media working at different levels of 'audience capture' (Дзялошинский 2012): persuasion, infusion, contamination, and identification. Persuasion is understood as rational influencing through offered information and presupposes conscious agreement with the information. Infusion is an emotional-volitional baseless influencing, which embodies the transfer and reception of the arbitrarily perceived information. Contamination presupposes the transfer and unconscious adoption of a certain psychological state. Identification is influencing

through specific and illustrative brainwork and behavior samples. A technology factor amalgamates numerous verbal and nonverbal devices for attracting attention and influencing the mass audience's mind.

Modern-day media aspire, first of all, to realize transactional strategies when communicating with their audience, which allows accumulating the author's and consumer's energy. Thus, interactive forms of communication are popular: talk-shows, games, contests, projects, hot lines, life streams, and so on. Newspapers are abundant with such transactional sections as "*They are listening to you*", "*My car*", "*A cutie of the issue*", *projects: A clean city, Town holes, A cow to every household, Let's help the veteran, We choose life, etc.* (newspapers "Effect", "Ekstra", "Zmeinogorskiy vestnik"). Public relations and advertising exploit a person's demand for creativity: for instance, the manufacturers of semi-finished products offer consumers to put the finishing touches (baking mixes, kits for Easter). A media text actively represents the language of participation using vocabulary, which allows uniting a communicator and consumers: "*Your advertising*", "*Your newspaper*", "*People's voice*"; during an economic recession the authors traditionally appeal: "*we should pull in our belts*". The language of participation is one of the forms of addressing.

Relevant linguistic literature distinguishes different markers of addressing. First of all, these are the so-called indicators of external addressing: a choice of pronouns and verb forms, imperative and interrogative structures. Internal addressing indicators include quotations, other sources and authors referencing, commentaries, and footnotes, inviting to study a problem further (Гончарова. & Бондарёва 1995; Романова 1996).

The author's comments, parentheses, which represent the author's contemplations, generalizations, maxims satisfy consumers' curiosity, appeal to their interests, direct the consumers toward a further problem studying. Media text authors can identify themselves with their addressees (inclusive pronouns *we, our* are widely used for the

purpose) hereby inviting the audience to cooperative consideration of a problem. Interrogative sentences anticipate consumers' questions, increase their interest, and appeal to their life experience. Besides, questions stimulate the addressees to reach certain conclusions (Гончарова 1995: 26; Романова 1996: 89-95). This means contribution to energy exchange. For instance, questions from some taken at random on-line Daily Mail<sup>3</sup> articles make the audience consider the following issues: "*Trying to keep a low profile?*"; "*What do we call those things?*"; "*The real victim?*"; "*Modern-day Medea?*" (the articles by a dailymail.com reporter, Jo Tweedy, Chloe-Lee Longhetti). What is more, the readers interact with the text, commenting on the articles right after them, thus increasing energy circulation within the article. The energy flow runs high, as consumers do not just read the text, they are simultaneously exposed to bright vibrant pictures and popping out videos, numerous commentaries, which contribute their share to the text energy. Such layout of newspaper Internet pages boosts energy, virtually brings it to the point of explosion. The viewers-readers feel as if they were participating in the event or eye-witnessing it first-hand. Consequently, media text sensory energy prevails in the media scene; it is aimed at creating a consumer's "participation effect" in the event, described by the author.

The emotional world is an important sphere in the process of the 'audience's capture' (Маклюэн 2003; Pinich 2017). The feelings are volatile and susceptible to influence; in the sensory field it is easy to create a chain reaction, as emotional outbursts are prone to the contagion effect. Verbal techniques, creating 'effect of presence' use sensory energy – color, sound, taste, smell: "*When the plane entered a thundercloud, purple sparks wriggled on its windows.*"; "*A tight day drift. The air can be felt, so humid it is.*"; "*A farmer, present in the courtroom, snapped loudly his red suspenders to show his approval*"; "*The missiles flew into the darkness as if tearing up a piece of stretched a canvas.*"; "*The smell of blood seemed to be everywhere*" (excerpts from Moskovskie Novosti; Argumenty i Fakty; Shkola zhizni.ru, 2014-2017).

Media make extensive use of background influencing or emotional tuning: the flashing of frames, which creates the effect of the actuality of the happening; sound effects (music, sound increase), loud applause, laughter, crying, and so on. Sensory energy takes the media audience into a tangible sense of reality, into 'trance and oblivion', and is capable of transferring a person's sensations over time and space (Харченко 2012). A modern media text is characterized by a vivid and expressive style of story delivery. Many researchers speak of the democratization of speech culture: conversational speech use in the media environment has reached formerly inaccessible levels (Ржанова 2006). Media text hypersensitivity provokes the choice of the *emotive vocabulary* to cause an appropriate reaction. Linguistic shock value has become a fashionable tendency. The authors gravitate toward the phrases "pertaining to the underprivileged". It is known that a system of suggestive – conspicuous – signs is distinguished by clarity, simplicity, and expressiveness. Conversational vocabulary and slang, popular in media (especially in numerous talk-shows and reality shows) supremely well satisfy these requirements.

Russian and British journalists communicate freely with their readers, striving to establish informal relations with the addressees, widely using emotional and expressive means. The articles vocabulary contains conversational phrases and expressions, contributing to a certain "intimacy" of communication between readers and journalists: they give preference to catch-words, idiomatic expressions, slang, etc. The articles tone is rather emotional, journalists explicitly comment on their articles object with the help of evaluative vocabulary. The texts are easy for perception; they are dynamic owing to the abundance of verbs and simple sentences (Петрова 2009; Ушникова 2012; Simon-Vandenbergen 1986; Sparks 1988). Such language facilitates the movement of energy through the text.

A media text's emotive content is also supported by means of a system of images represented in the media scene. Sigmund Freud argued that people think in pictures,

consequently, an effective dialogue is possible only within image coordinates (Kapa-Myrza 2000). The multifacetedness maximizes the impact of an image – its ability to put across more than one idea, to sometimes build concurrent communicative links with different addressees. Reflecting implicitly the author's taste, an image is capable of awakening audience's attention, involving it into transaction, causing a certain response to the media text image core: "*Life is a road*", "*Lull before the storm. It is necessary to ship 23 thousand cars across Kerchensky strait*", "*The world of performance and hypocrisy*" (excerpts from Komsomolskaya Pravda; Argumenty i fakty; Effect, 2014-2016). The efficiency of such an immanent for a person technique is preconditioned by the "linkup" mechanism when actualization of one of the images brings about the awakening of other gestalts, which allows imagining and better comprehending of the problem or situation. While fathoming the associative field, the transference of positive or negative emotions from one object to another takes place; the emerged connotatively capacious image not so much convinces, but entices. The common emotional background brings together the authors and their addressees, creating an active dialogue space between them.

It is important to underline that a neutral in style content, less emotional in its suggestive characteristics of psychological influence on the audience, possesses energy capacity as well. The vocabulary of such style articles refers to more formal language registers, displays quite a lot of formal language, intended for well-educated readers. Analytical articles from serious, quality newspapers have quite a few compound sentences, participle constructions, complicating the process of reading and understanding. The article tone is somewhat official, the journalists appeal to the addressees' intelligence, knowledge, and experience, their ability to draw conclusions independently. The content is distinguished by a deep and detailed coverage of the event (Bromhead 1991:163-165; McLean 1993:51). Such means augment the text energy only in the repeat mode, as a rule.

To strengthen the effect, practically all technologies of increasing media text efficiency advise to use game content. Following Huizinga, we stress that media culture emerges and develops in a game as a game. The author, creating and enriching a media text is a "Homo Ludens", a playing person. A game, in spite of the presence of certain rules and technological algorithms of media text construction, suggests immanently a certain overindulgence; it is freedom (Хейзинг 2001: 20). The game space generates both the author's and consumers' meanings and energy. A template technique falls out of the consumer's active interest field, which is eager for everything new and distinctive. An efficient technology sums up the rigidness of a practiced technique and creative freedom. Bakhtin wrote, "A game is a world-inversion, otherness, where life ... acts out ... another free (unrestricted) form of its existence" (Бахтин 1986: 263).

The factors characterizing text energy as an open system, capable of influencing an addressee, include genre and format, depth of facts interpretation, text complexity and transparency criteria. Informative genres use predominantly logical-conceptual constructs, which are less energy demanding than literary-journalistic genres, satiated with complex, conceptual-imaginative reflections of reality and oriented on emotional influencing. Pure analytics, without artistic and publicistic devices, accompanying infographics and other iconic means, is of little promise when constructing effective communication with a consumer.

#### *4.3 External factors of energy exchange: addressee's characteristics*

The process of text perception involves external factors of effectiveness. A reader / listener / viewer represents a peculiar animate transformer of text energy resources. Proceeding with interpretation and decoding of a text offered by media, consumers assert themselves as active participants of the energy space of a media text, contributing to the text energy circulation.

Bakhtin called the text "a flesh of communication". "An event of the text life always

happens on the verge of two consciousnesses, two actors "the scholar writes (Бахтин 1986: 311). The text, being an informative entity 'in operation', does not exist beyond the consciousness of its creator and addressee; it is characterized by bidirectionality at the author and its reader / listener / viewer.

It was Bakhtin who among the first stressed the necessity of taking into account addressees' possible reaction to the text. Consumers' potential opinions, their beliefs and prejudices play an important role in text comprehension, as they determine the author's message interpretation. When a text is being generated, the addressee's factor influences the language means choice to a greater or lesser extent. More than that, the author's anticipation of a possible consumer's reaction has a high profile. For an adequate text interpretation the addressee should know the situation and possess specific knowledge of the field, described in the text (Бахтин 1986: 467-471).

A media text as an intermediary between communicants transfers information from one consciousness to another. "The author imposes the nature of his / her memory on the audience," Lotman noted, "on the other hand, the text holds in storage its audience image" (Лотман 1992: 166). In such a context consumers enter into interaction and dialogue with the author, they continue to create, increasing the text efficacious force. Kuzmina argues that interpretation and understanding are temporal functions. Like stepping into the same river twice, one can never interpret the text linearly at different time periods of a human life (Кузьмина 2009: 67-93).

Internal factors of text energy transformation uncover personal mechanisms of the work with energy: epistemic and evaluative activities are carried out with the help of a reader's / listener's / viewer's cognition and constructs – the algorithms of information perception and processing. A person as an information actuator, in accordance with implicit personality theory by Kelly, creates his / her own view of the world (Келли 2000). The degree of the consumer's mental-physiological activity either increases the

text energy or impoverishes it. Media text decoding is conditioned by personal meanings and addressees' intellectual resourcefulness.

The adequacy of media text comprehension manifests, in Lotman's terms, a person's "memory dialect" (Лотман 1992). If a text is transparent enough for consumers, if it equals their view of the world, its resonance is triggered as the author's and readers' rhythms coincide. Otherwise, we face what cognitive linguistics calls "cognitive dissonance" (media text rejection and resentment). Thus, orientation on the audience's national perceptions sums up the author's and reader's energy.

Engagement with the media text is directly proportional to the consumers' memory and experience. They constantly keep looking for a congenial information realm. There are few people who are innovators by their nature (approximately 2.5%). A person is inclined to resent essentially new information; the resentment weakens when individual interests come into play and is connected, among other things, with age (young people are more approving of novelties as distinct from older people) and cultural dominants.

Essentially asymmetrical new ideas, approaches, textual techniques shock the Russian audience; they *a priori* will be rejected. Contrariwise, orientation on the audience's national (cultural) perceptions summates readers' and author's text energy. The unity of addressees' and addresser's mental models not just augments text energy, but triggers public support of the sustainable cultural meanings, captivated in the text. Ignorance of the consumer's mentality launches a boomerang effect when the text returns to the author energetically unrevealed. Effective top rated media texts with high energy potential are simultaneously strong and, from the point of view of cognitive linguistics, nuclear, as they invoke the meanings of the prototext (mythological or initial culture text, topical irrespectively of the consumers' social status). Texts embedded into traditional systems of values and archetypical perceptions are capable of 'returning' energy thus augmenting the energy capacity of the primary text.

In order to maintain effective energy flow, the cognitive correspondence of the author's and consumer's mental worlds should be sustained with the semantic harmony of the text content. The presence of negative and positive factors in one stream overthrows the consumers' energy; they stop reacting to the information (e.g., when within one footage bombardment and humanitarian help delivered by plane are shown).

A cognitive factor is inseparably connected with the creativity of reaction, with "insights in one's own fashion" (Потебня 1999). Unconventional reflection supports media text liveliness, unfinishedness, its energy continuum, promotes additional contexts. Active interpreting unclothes the authors' and readers' energy exchange, works on meaning generation.

The dominant mode of consumer's perception (auditory, visual, or kinesthetic) demonstrates text energy augmentation depending on the communication channel hosting the media work and the type of used semiotic signs. A modern person, being a bearer of the clip consciousness, gives preference to multi-sign formats: the Internet and TV. The gender characteristics of an addressee matter as well. Psychologists have discovered that men are more attentive to visual dynamics (body language, gestures, plasticity), while women are attracted by formal characteristics (hair color, facial contours, eyes shape, hands, etc.).

Personal and background characteristics make people choose different media texts as well. Researches argue that, for instance, to read quality newspapers one has to possess a high cultural competency level. Their readers are people, who require detailed and authentic information by vocation or who want to be proficient in world events. As scholars write, readers choose popular newspapers, depending on their everyday experience and thus they are more interested in materials, which correspond to this experience. Sports, entertainment, scandals will draw such readers' attention more efficiently than political or economic events which do not constitute an immediate part

of their life and, consequently, are not of special interest for them (Bromhead 1991; McLean 1993; Sparks 1988).

The length of time perspective of the consumer's personality determines the efficiency and exposure time. Time, as a cognitive notion of the linguistic persona's national world model, is an inseparable part of the substantive content of language and is capable of expressing its essence on different levels: morphological (verb tenses category); lexical (words meaning time); syntactical (temporal syntactical constructions) (Маслова 2007). In the Russian language the word 'time' (*Rus. vremya, veremya*) is related to the words 'spin', 'spindle' (*Rus. vertet, vereteno*); thus, the very idea of time is connected with repetition and circularity.

The main amendments to real time adjustment are introduced by the national world model. "Time is an attribute of nonverbal communication," Stefanenko argues, "it can talk, incorporating national distinct features" (Степаненко 2006: 182). Thus, time is rigorously measured in Western culture; cultures of the East evaluate not so much the precision of time, but its emotional content expressed in ceremonialism (e.g., a good conversation is possible only accompanied by an expert tea ceremony).

The modes of time – past, present, and future – correspond to three states of consciousness: memory, contemplation, creativity. The peculiarity of the temporal world model for Russian people resides in their exceptional focus on the future. Our compatriots live not so much in the present, but rather believe in tomorrow, they are looking forward to the future, nourishing it with hopes and dreams about well-being. Maslova underlines that the future becomes a concept in the Russian language (Маслова 2007).

The estrangement between the future and the present is characteristic for Russia. An optimistic vision of tomorrow, as a rule, is not based on careful planning. We value not so much time but the space of the future. Everything that happens today is expressed

with the help of such words as *have managed, worked out, succeeded, been lucky*.

People oriented on a long-term time perspective appreciate their time and employ different modes of existence: past, present, future. Their 'time competency' promotes a well-balanced division and coordination of different stages of life, aimed at, as a rule, self-actualization in a particular sphere. They are discriminatory when choosing offered information, prefer quality media texts (embedded in the scope of their own interests), search for a profound world reflection in the text, answers to such questions as *Why? Who is to blame? What are the consequences? What can be done?* In the situation of an intense exchange with the author the text energy increases.

A different short time perspective, representative of a person, makes him / her live here and now, provokes an addressee's instantaneous emotional outburst. The impression does not hold long in a person's memory, who is motivated toward sensory texts and superficial meanings. A contemporary media text throws together different chronotopes, equally characteristic of the dichotomous world model of the Russian mentality bearer. "This discrepancy between the natural reality of the Russian mental space and Christian dogma spiritual depths presents a sophisticated mythological problem," notes Gluzman (Глузман 2010: 42). Consequently, in topical media texts the disposition of Russian consciousness toward constant spiritual reflection is supported by sensory techniques.

Consumers' dominant values calibrate the choice of a particular text and the degree of energy response. The text efficiency, its ability to influence opinions and actions presupposes a strong connection between the author's message and a person's value system. The researchers of political and commercial advertising Zimbardo and Leippe have come to the conclusion that people can have a persistent positive attitude toward promotional items, but they will not buy them; they can treat a candidate favorably, but will not vote for him / her as their position and real behavior are connected with

different components of a personal value system (Zimbardo & Leippe 1991: 11). The impact of the media text message is powerful only when the axiological significance of the idea, text object, and consumer's consequent actions coincide.

It should be emphasized that sometimes addressees' personal qualities, their energy volume make up for the shortage of text energy. Vice versa, the scantiness of the consumer's energy content is capable of 'killing' the media text energy potential. Energy augmentation and impoverishment is also stipulated by additional explicit conditions – situational characteristics of a media text perception. The atmosphere of text perception is of high importance. A comfortable space increases media text energy whereas an ascetic, restraining text perception space deprives the addressee from the fully-featured awareness of the text energy units. A natural and harmonious atmosphere facilitates transaction with the text author, while depressive surroundings lead to energy exchange barriers.

Both external and internal factors either arrange energy input into the text space or reduce its energy potential thus creating their own rhythm of text energy pulsation. The ideal variant for a media text is the possibility of such pulsation of the text, author's and addressee's energy, which provides its "spontaneous multifold increase" (Кузьмина 2009: 69). The process of energy transfer from the author to the media text interpreter is accompanied by energy dispersion in time and space, necessary for efficient journalism and public relations.

## **5. Discussion and conclusion**

A media text represents the energy of being, reflects the intricacies of its creation and perception.

The carried out linguoculturological analysis of a media text states an inseparable unity of the text language and national worldview, stresses the topicality of and demand for

internal and external energy factors by the media text author and addressees. The cognitive structures, which the author uses when processing the facts and writing a text, and the addressee employs when perceiving the text, are supported by the addresser's and addressees' background knowledge. These structures reflect the national worldview and actualize prototext meanings, which are sought after by the target audience *a priori*.

The functional analysis of more than 200 Russian and British texts representative of journalistic and advertising formats elicited the essence, purpose, and key features in the processes of media text construction and perception under certain social circumstances.

Karasyov stresses that, "The overlay of external (described) and internal (author's) realities create text 'relief', capable of influencing the reader with a particular force at those points, where his / her intuitions coincide, overlapping with the author's ones" (Kapacëb 2016). Thus, media text energy unites individual and collective consciousness key parameters, manifests creator's energy intensity and readers' / listeners' / viewers' interpretation drive; it is conditioned by numerous external and internal factors. The latter demonstrate the author's energy and key energy units of the text. The former reflect the text targeting and energy capacity of its perception by a consumer (ref. to the table below).

Table 1. The media text energy exchange factors

Internal factors: text construction	External factors: text perception
<p>Author's characteristics:</p> <ul style="list-style-type: none"> <li>● intelligence</li> <li>● addressing</li> <li>● self-esteem</li> <li>● consciousness type</li> </ul>	<p>Addressees' (consumers') characteristics:</p> <ul style="list-style-type: none"> <li>● worldview shared with the author</li> <li>● creative reflexion</li> <li>● perception type</li> <li>● the length of time perspective of the personality</li> <li>● values</li> </ul>

Text characteristics:	Situational characteristics:
<ul style="list-style-type: none"> <li>● semiotics</li> <li>● dialogue strategies</li> <li>● sensory techniques of "participation effect" creating</li> <li>● genre and text format</li> </ul>	<ul style="list-style-type: none"> <li>● atmosphere of perception</li> </ul>

The addressing indicators aim at conveying necessary information to the addressee, implanting certain feelings, propelling into discussion, and attracting attention. They contribute to the text energy flow.

The linguoculturological analysis of media text energy units allows articulating the operation of the law of "the creative work energy conservation and conversion" (Кузьмина 2009: 77). The energy innate to the text does not disappear; it circulates from the moment of creating a text to the moment when it is read. The text develops in a continuum through efficiency generation; it sums up the energy, being transferred from its author and consumers. The unity of the author's and addressees' mental models contributes not only to the text energy augmentation but also initiates the support of the sustainable cultural meanings, fixed in the text.

It should be acknowledged that, in spite of the growing interest toward text energy issues, this problem is weakly structured; the methodology of text energy units research is not determined, including genre text characteristics. Media linguistics is inseparably connected with text efficiency, its rating, and the possibility to impact the target audience. It is obvious that the pragmatic context of the "media text energy" transfers this linguistic problem into the sphere of always topical media economics. Thus, the theme, researched in the article, in its authors' opinion, requires further scholarly and empirical studies in different spheres of knowledge, primarily in media linguistics, mass media marketing, and mass communication theory.

## Notes:

1. Here and further on are the results of the content-analysis of more than seventy issues of the following newspapers: *Komsomolskaya Pravda*, *Argumenty i Fakty*, *Izvestiya. RU*, *Novaya gazeta*, 2013-2016.
2. Russian newspapers: *Rossiyskaya gazeta*, *Argumenty i Fakty*, *Effekt*, *Komsomolskaya pravda*, *Vzglyad*, *Izvestiya*; the Russian TV channels: *Pervyi kanal*, *Rossiya 1*, *Rossiya 24*, *NTV*; the British newspapers: *The Guardian*, *The Daily Telegraph*, *The Independent*, *Daily Mirror*, *Daily Mail*, *Daily Express*, *Daily Star*, *Financial Times*, *The Sunday Telegraph*, *The Sunday Times*.
3. The examples are taken from the articles available at  
<http://www.dailymail.co.uk/home/index.html>

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## Résumé in English

Media text energy potential study is connected with its ability to provoke a mass response from the target audience. Modern mass media are seeking efficient strategies, ensuring their high rating. More than 200 Russian media texts with a journalistic and advertising format from the Russian media landscape as well as about 70 British newspapers texts constitute our research empirical base. All the texts cover the period of 2010-2017. A media text results from the author's linguistic worldview; its perception is conditioned by the specificity of the identical consumer's worldview, which fixes human mental activity constructs and main culture codes. We discuss a media text energy circulation in text construction and perception processes using linguoculturological analysis. Social-linguistic analysis helps analyze energy units or emergemes – the main elements of the media text energy potential. Media text energy is a complex value, consisting of a number of external and internal factors. Functional

method allows us to reveal media text components essence in text construction and perception processes under certain social conditions and to characterize external and internal factors of media text energy circulation. Internal factors reflect the process of text creation and include the author's individual potential (peculiarities of his/her cognitive and evaluative activity, self-esteem level, and consciousness type) as well as the text key characteristics, which concentrate energy (language technologies, genre-format characteristics). External factors manifest the process of text perception, including the addressee's characteristics (worldview peculiarities, the length of time perspective of the consumer's personality) as well as explicit circumstances of media text energy augmentation or impoverishment, conditions and atmosphere of its perception. Internal and external factors either increase or diminish media text's energy capacity. The media text space, representing the national worldview, is a priori top rating; it contributes to the multiplying of the author's and consumer's energy and supports sustainable cultural meanings, fixed in the text.

**Keywords:** media text, text energy, energy circulation, text construction, text perception, energy unit (energeme), efficiency, national worldview.

### Résumé in German

Das Energiepotenzial eines Mediatextes ist mit dessen Fähigkeit verbunden, eine starke Reaktion bei der Zielgruppe zu gewährleisten. Moderne Medien sind an wirksamen Strategien vom Mediatext interessiert, die zu einem hohen Ranking beitragen. Als empirische Forschungsbasis wurden mehr als 200 Texte verschiedener Arten des russischen Informationsraumes sowie britischer Zeitungen aus den Jahren 2010-2017 erforscht. Der Mediatext ist das Resultat der Repräsentation vom sprachlichen Weltbild des Autors, seine aktive Rezeption ist durch die Spezifik des identischen und sprachlichen Weltbildes des Konsumenten bedingt, in dem die Konstrukte der mentalen menschlichen Tätigkeit und wesentliche Kulturcodes verankert sind. Auf Grund der linguistisch-kulturologischen Analyse wird der Energiefluss des

Mediawerkes in den Prozessen der Textproduktion und – rezeption diskutiert. Energieeinheiten oder 'energemes', die Hauptelemente des Energiepotentials eines Mediatextes, wurden mit Hilfe der Soziolinguistik analysiert. Die Energie eines Mediatextes ist eine komplexe Größe, die aus einer Reihe der äußeren und inneren Faktoren besteht. Mit Hilfe der funktionellen Methode, die das Wesen der Mediatextkomponente in den Prozessen der Textbildung und der Textrezeption unter bestimmten sozialen Bedingungen aufdecken lässt, wurde eine Analyse der äußeren und inneren Faktoren des Energieumlaufs vom Mediatext durchgeführt. Innere Faktoren wiederspiegeln den Prozess der Medientextbildung und umfassen persönliches Potenzial des Autors (die Spezifik der kognitiven und evaluativen Aktivität, Selbstwertgefühl, Art von Bewusstsein) als auch die wichtigsten Merkmale des Textes, die die Energie konzentriert bündeln (sprachliche Techniken sowie Genre- und Formateigenschaften). Externe Faktoren zeigen den Prozess der Textrezeption auf; sie umfassen die Eigenschaften des Empfängers – des Konsumenten (Besonderheiten des Weltbildes, die Länge der Zeitperspektive des Individuums) als auch explizite Bedingungen der Vergrößerung oder der Verarmung der Mediatextenergie. Interne und externe Faktoren vergrößern oder aber verkleinern die Energieintensität des Werkes. Ein Mediatextraum, der ein nationales Weltbild repräsentiert, führt a priori zu einem hohen Ranking, er trägt zur Steigerung der Autor- und Leserenergie bei und stabilisiert kulturelle Bedeutungen, die im Text verankert sind.

**Stichwörter:** Mediatext, Textenergie, Energieaustausch der Textbildung und Textwahrnehmung, Energem, Effektivität, nationales Weltbild.

## Résumé in French

L'étude du potentiel énergétique du texte médiatique présente un intérêt considérable; il est d'autant plus grand si l'on envisage les réactions collectives qu'un texte médiatique puisse avoir sur le public cible. Ce potentiel énergétique textuel est traduit en particulier par les stratégies utilisées dans les textes médiatiques afin d'attirer l'attention du lecteur

assurant ainsi une cote élevée à l'édition. La présente étude s'appuie sur un corpus de plus de 200 textes constitué entre les années 2010-2017 et comprenant différents types de textes médiatiques russes et britanniques. Le texte médiatique est le résultat de la représentation de l'image linguistique du monde que l'auteur possède; la perception du texte par le consommateur est d'autant plus intense si l'auteur prend en considération aussi la spécificité de l'image linguistique du monde du consommateur; il est à noter que dans la notion d'image linguistique du monde sont fixés les constructions actives mentales de l'homme et les codes de sa culture. Nous nous proposons de donner une interprétation linguistique et culturologique des processus de constitution et de perception d'un texte médiatique et de son potentiel énergétique. En outre nous proposons une analyse sociolinguistique des *énergèmes* – éléments constitutifs de base d'un texte médiatique. La notion *d'énergie du texte médiatique* utilisée dans le présent article constitue une valeur variable englobant des facteurs internes et externes. L'utilisation de l'analyse fonctionnelle a permis de révéler l'essence des différentes composantes du texte médiatique et de montrer leur rôle dans les processus de construction et de perception du texte médiatique pour déterminer le rôle des paramètres internes et externes dans le cycle énergétique du texte médiatique. Les facteurs internes reflètent le processus de création d'un texte médiatique et comprennent, d'une part, le potentiel de la personnalité de l'auteur (la spécificité de son activité cognitive et évaluative, son niveau d'auto-évaluation, son type de conscience) ainsi que les caractéristiques-clés du texte qui concernent l'énergie du texte (les technologies du langage, les caractéristiques des genre littéraires employés). Les facteurs externes concernent les processus de perception du texte; ils comprennent les caractéristiques du destinataire-consommateur (la spécificité de son image du monde, la longueur temporelle perspective de sa personnalité) ainsi que les conditions dans lesquelles l'énergie du texte médiatique augmentent ou diminuent, les conditions et l'atmosphère de sa perception. Les facteurs externes et internes multiplient ou appauvissent le potentiel énergétique de l'œuvre. L'espace du texte médiatique représentant l'image nationale du monde est a priori coté; il contribue à augmenter

l'énergie de l'auteur et du consommateur et soutient les composantes sémiotiques stables de la culture fixées dans le texte.

**Mots-clés:** texte médiatique, énergie du texte, échange d'énergie dans le processus de constitution et de perception du texte, énergème, efficacité, image nationale du monde.

### Résumé in Russian

Энергетический потенциал медиатекста связан с его возможностью обеспечивать массовые эффекты реагирования со стороны целевой аудитории. Современные СМИ заинтересованы в эффективных стратегиях медиатекста, обеспечивающих его высокий рейтинг. Эмпирическую базу исследования составили более 200 текстов разных форматов российского информационного пространства, а также тексты британских газет. Все тексты относятся к периоду 2010-2017 гг. Медиатекст есть результат репрезентации языковой картины мира автора, его активное восприятие обусловлено спецификой идентичной языковой картины мира потребителя, в которой закреплены конструкты ментальной деятельности человека и основные коды культуры. На основе лингвокультурологического анализа представлена энергетическая циркуляция медиапроизведения в процессах текстообразования и текстовосприятия. Осужден социально-лингвистический анализ энержем – основных элементов энергетического потенциала медиатекста. Энергия медиатекста – комплексная величина, состоящая из ряда внутренних и внешних факторов. С использованием функционального метода, позволяющего раскрыть сущность компонентов медиатекста в процессах текстопостроения и текстовосприятия в определенных социальных условиях, осуществлен анализ внешних и внутренних факторов круговорота энергии медиатекста. Внутренние факторы отражают процесс создания медиатекста и включают личностный потенциал автора (специфика познавательной и оценочной деятельности, уровень самооценки, тип сознания), а также ключевые характеристики текста, концентрирующие энергию (языковые

технологии, жанрово-форматные характеристики). Внешние факторы демонстрируют процесс восприятия текста, включают характеристику адресата – потребителя (особенности картины мира, длина временной перспективы личности), а также эксплицитные условия наращивания или обеднения энергии медиатекста, условия и атмосферу его восприятия. Внешние и внутренние факторы либо приумножают энергетический накал произведения, либо обедняют его. Пространство медиатекста, репрезентирующего национальную картину мира, является априори рейтинговым, оно способствует приумножению энергии автора и потребителя, поддерживает стабильные смыслы культуры, закреплённые в тексте.

**Ключевые слова:** медиатекст, энергия текста, энергообмен текстопостроения и текстовосприятия, энергема, эффективность, национальная картина мира.

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