

PHILOLOGY AND LINGUISTICS

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CONSTRUCTING EDUCATIONAL TV: TOOLS, MODUS AND LANGUAGE MEANS

***Abstract.** The article studies the specifics of functioning and implementation of the dominant tools and mechanisms for reconstructing events and phenomena of reality in the communicative space of television. The scientific novelty lies in the fact that the features of the textual space of television have been revealed as a game space; the types of games are highlighted; dominant emotional-sensual and mystical modes are established. The repertoire of tools that implement them and their functions are described.*

***Keywords:** television, documentaries, scientific information programs, mystification, game, emotional modus.*

The economy, production and culture of a society are conditioned by knowledge, both scientific and those affecting other areas. Knowledge is definitely a strategic product in view that it plays an important role in people's lives, in view of the strong leap in the field of science and technology due to the expansion of the field of knowledge. Knowledge has penetrated into all spheres of life and is a fundamental factor in the development of society.

Mass media audience, as an active value, determines the media content, trying to satisfy its needs and expectations through an appeal to the media [1, p. 23]. Being focused on interaction with the addressee, the mass media not only represent a certain slice of reality, but also reflect the values already existing in the public consciousness.

Mass media providing free access to information and knowledge in the global information space is crucial in meeting one of the key needs of the modern media

consumer - the need for knowledge. A characteristic feature of the modern media space is the demand for practically oriented, everyday knowledge, which allows us to speak about the formation of a specific cognitive (television and radio) discourse in the 21st century. The study of its peculiarities makes it possible to reveal some of the features of the dynamics and functioning of the communicative practices of media, in particular, TV discourse.

The conducted research allows us to assert that the main discourse-forming modes of the scientific documentaries and educational media texts are emotional-sensory (sensory), mystical and entertaining. They form the content of numerous mass media texts in all their genre variability. As the analysis of the content and functional features of 800 scientific documentaries and educational television programs has shown, they are constructed by advisory-instructive and visual-demonstration genres, which, in turn, develop the educational process as a synthesis of two main factors: *knowledge + pleasure /entertainment; knowledge + emotional saturation* (the range of emotions can vary); *knowledge + mystery*.

Emotional richness, i.e. the proportion of parameters that simulate emotions varies depending on the subject and genre of the media text. According to our observations, we can distinguish three levels of intensity of emotional-sensory "implementation". *The first level* involves the interspersing of emotional triggers of a different nature into all structural and semantic elements of the composition of a media text. A high density of emotional saturation is revealed by positively charged texts of recreational (travel, leisure (fishing, summer cottage) and cultural (visual arts) topics, in which informing is inferior to primacy or coexists on a par with modeling a positive sensory reaction (pleasure, joy, surprise). The structure of leisure texts invariably includes non-verbal components that give emotionality, sensuality and expressiveness to the entire text: vivid pictures of nature, sights, their close-up representation acquire an important semantic meaning; sound accompaniment (sound of water, wind, etc.), creating the effect of presence and producing pleasure; positive emotions (joy, admiration), captured on the faces of the main characters (journalist, fishermen, summer residents, etc.); musical accompaniment.

The second level involves appeals to emotional triggers, mainly of a verbal nature in two structural parts: initiating the process of cognition of information relevant to the audience (introduction to the problem, problem statement) and final (problem solving, conclusion). In this case, the author is targeting vital topics: health and a healthy lifestyle, automotive topics (safe driving). The polyintentionality of such media texts (informing, persuading in the need for action through intimidation and subsequent emotional stabilization, stress relief, the formation of a value orientation) is tuned to the emotional buildup of the addressee from negative to positive emotions.

The most common third level of emotionality is possessed by media texts filled with triggers in any of their compositional parts. The thematic range of this group of media texts is quite wide: *cooking (food), home improvement (renovation), family, family relations, war, history of the region, folk art, native language, fashion, beauty, novelties of technology*. Their emotional repertoire is also varied - from positive to negative emotional states. In this case, the dominant intention of informing is only reinforced by an auxiliary intention of emotional impact, i.e. organization of sensory mastery of objects, characteristics of the cognized space.

The analysis of television programs indicates that the last few years, a special "logic" of presenting the object, processes and phenomena has played an important role in organizing their communicative scenario. The author's ideas and observations are enclosed in an emotional-sensory (sensory) shell. In the modern cognitive media space, the interpretive function of the educational process is extremely important, leading to emotional experience and, as a result, to imitation, i.e. execution by the addressee of certain actions. The semiotic space of texts is designed in such a way as not only to consult, educate (inform), explain the phenomena and processes of the environment, but to enable the viewer to feel them or experience a certain range of emotions in the process of cognition, i.e. provide the audience with an impression.

Educational TV space becomes a kind of "zone of impressions", an environment of sensations, which is based on emotional experiences. The research has shown that these experiences are modeled by triggers of the need-motivational sphere. They correspond to various groups of needs according to A. Maslow's

theory, namely: "Security", "Confidence in the future" (existential needs); "Involvement", "Group membership" (social needs); "Recognition" (refers to prestigious needs); "Joy", "Beauty" (aesthetic needs).

In the 21st century, advances in computer and biotechnology, robotization, penetration into everyday life of various gadgets and devices actualize the magical aspect of culture with its magical objects. The magic created by scientific progress awakens in the collective unconscious a deeply hidden sense of the miraculous. The desire of a person to find unscientific, mystical justifications for natural and social phenomena is spreading in the mass media space. The energy capacity of educational media text is supported by the following images of mystery.

Mystery is an incomprehensible, active essence. In order to emotionally shake up the information that excites the impression of the audience, legends and secrets are animated, demonstrating confessions that are associated with human behavior or describe intense processes beyond human control. So, secrets haunt historians, do not give in, excite researchers, baffle them.

Mystery is a sensation. Modern educational discourse tends to bright and intense dressing the discussed event in a sensation. In this case, the disclosure of the mystery promises the viewer a surprise, a thrilling revelation.

The semantic pillars of sensationalism are rhetorical questions, often with accusatory vocabulary undermined, guilty, failed: *Who is to blame for the biggest catastrophe in Belarus?* ["Secrets of Belarus", 11/21/19]; the vocabulary of hiding information is silent, they hide from us: *What are eyewitnesses silent about to this day?* ["Secrets of Belarus", 11/21/19]; emotional and evaluative vocabulary that enhances the scale of the event the greatest tragedy, the largest, incredible, amazing details, the most terrible (disasters, fires, tragedies): *The most terrible fires in Belarus. ... Two tragedies, one more terrible than the other, have remained unhealed scars in the heart of Belarus* ["Secrets of Belarus", 15.04.20]; a temporal vocabulary that delineates the length of time processes: *Half a century of silence: who put the secrecy label on the ashes? Mysticism or negligence: why is this place still bypassed?* ["Secrets of Belarus", 15.04.20].

The specificity of scientific transmissions is a mixture of different types of

discourses - on the one hand, they present "detective" vocabulary, on the other hand, borrowed from scientific and mystical discourses.

The phenomenon of the *game* permeates almost all spheres of human activity, and is more and more actualized in modern life and consciousness. Humanity, it would seem, is experiencing a gaming renaissance, the socio-cultural continuum is reorienting itself to the game: contests, shows, casinos, games on the screen, playing in virtual space, playing in politics, playing in business, playing in life” [2, p. 6].

The game is increasingly penetrating the information space of the mass media. In particular, it is becoming more and more actualized in the television space, where it is not a primitive structure of interaction with a media addressee, but “a complex, transcendental, internally contradictory and at the level of an individual possessing a powerful spectrum of influence” [3, p. 94].

As our research has shown, the information display of various spheres of society's activity (economic, cultural, leisure, etc.) is reflected in the educational media text through a special set of strategies for playing with reality and tactics that implement them. These strategies construct or produce reality as a game filled with emotion, adventure, or drama.

Carnivalism (a combination of the serious and the frivolous, the presence of a theatrical and playful element) (Bakhtin, 1965) and mosaicism (mixed, consisting of heterogeneous elements), which are characteristic of postmodern aesthetics, are actively manifested in the composition of the educational text, which is a slicing of information about individual events, phenomena. Moreover, a game with reality events is often designed not so much to inform as to produce emotions, to shock, surprise or bewitch the audience, to form a tense expectation of a denouement. Various types of educational transmissions can be ordered on the basis of two actively replicated game scenarios: "competition" and "dizziness".

To begin with, the media texts articulate the ideas of a difficult fate, the struggle with difficulties, circumstances and people on the way to achieving their goal. This corresponds to the first type of games - *competition*. Perseverance, hard work, the desire to achieve heights and victory are the traditional characteristics of competition, struggle. Thus, the series of programs "The Fate of the Giants",

dedicated to the history of the largest enterprises of the Soviet era, Soviet apartments, interior items of those years, is organized on the basis of acute contradictions, difficulties manifested in a collision with the surrounding reality of the country's inhabitants (for example, a shortage of food, everyday goods). Struggle, difficulties organize the plot of the texts: the dissatisfaction of the heroes, the desire to get something make them do certain things (to get food illegally, etc.). As a result, the life of the heroes is designed as a game-struggle for winning (survival, acquiring the necessary items).

The penetration of the game is also characteristic of the traditionally "delicate" thematic areas (suffering, painful conditions of a person, death, tragedy, catastrophe) of modern cognitive texts. The excitement-ecstatic state inherent in the game is transferred to the "serious" areas of knowledge - war, economics, culture. They are demonstrated in a media text from the point of view of receiving from them strong emotions of a negative spectrum: fear, indignation, etc., while the cognitive component itself (knowledge of historical facts, events and their circumstances) is reduced. In this case, the cognitive text unfolds like a *dizziness* game.

This type of games is based "on the desire for dizziness and consists in the fact that the player breaks the stability of his perception for a moment and brings his consciousness into a state of" panic. In such cases, a person falls into a state of stunnedness, by which external reality is abruptly and imperiously canceled. Dizziness arises from events associated with cruelty, mortal danger to real people. The selection of reality episodes is of great importance in the design of this game in the television space - as a rule, these are events (catastrophes, tragedies, death, suffering) aimed at producing strong emotions - fear, indignation. Thus, educational programs dedicated to the war vividly describe the life of people in concentration camps, stories of escapes, etc.

Thus, having considered the peculiarities of constructing educational media texts, we can come to the conclusion that game, emotional empathy and mystery become structure-forming tools for reconstructing reality. They find various forms that are not genetically characteristic of educational texts - competition game, dizziness game; means of representation - "attractions" that shape reality; modeling

of conflict and fixation of difficulties, implemented in the appropriate tactics. In this case, the reduction of the fact is replaced by emotional saturation and shock. Knowledge is transformed into light, vivid statements, aimed not at cognition and deliberation, but rather at increasing the degree of entertainment.

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