

Linguo-Praxiological Analysis of the Arts Media-Discourse

Liliya Rashidovna Duskaeva

Universitetskaja Emb., St. Petersburg State University, 7. St. 199034 Petersburg, Russia

Abstract: The study describes the procedure of the linguo-praxiological analysis. The objective of the study is to analyze the textual explication in the arts journalism of the aesthetic evaluation of the cultural life phenomena. The analysis has shown that the specific nature of the linguistic manipulation consists along with the reporting the situation of the direct art perception in the communication of the interpreting activity of the subject. Individual thinking during perception of a concert or a play is focused on the evaluation thereof mainly. The algorithm of explanation of the aesthetic evaluation represents a method of statement by the subject of the aesthetic evaluation in the text by means of informing of the assumptions on the basis of which the evaluation of a cultural life event is performed. The explanation provides the answer to the question which significant or valuable (or harmful) features the actions include. The implementation of the communicative actions is promoted by the means of the different linguistic levels the main among which are the means of a few semantic groups: evaluation as well as actions of perception, speech-thinking, performing (singing) actions. The event dynamics is conveyed by the means of expressing temporality, locativity, actionality.

Key words: Arts media discourse, aesthetic evaluation, linguopraxiology, intentionality, evaluation explanation

INTRODUCTION

The study raises the issue of how the verbal language performs the role of the mediator between the culture and mass audience acting not only as the tool for translation from the music “language” into verbal one (Barthes, 1977) but also as the means of linguistic manipulation by the mass media. The novelty of our study consists in the fact that as far as we know the dynamics of deployment of the journalist’s speech activity through analysis of its compositional-speech objectification is considered here for the first time.

In order to solve the problem stated the researchers of the study developed the procedure of the interdisciplinary linguopraxiological analysis. The focus of attention of this study is the specific speech organization in the journalism and the point at issue is the language as the tool of performing the efficient professional speech activity of a journalist. The circumstances of the communication situation in the mass media, purposes and objectives of communication, type of content, genre and other things determine the form of the speech organization, their stylistic-linguistic systemacy. In terms of linguo-praxiology the central factors are extra linguistic factors of professional behavior which allows specifying the rules of the efficient use of the language in the professional speech and explain genesis of the various language occurrences.

The following concepts appear as the main methodological fundamentals of the linguopraxiological approach.

Philosophical praxeology: About the pragmatist nature of human consciousness about purposefulness of any activity about consistency of the activity structure with its objectives about determining the efficiency of the human activity (Mises, 2000).

Psycholinguistics: About the speech as a purposeful intentionally-organized activity implemented in the texts about verbalization in the text of the artist’s intention as a complex system of messages communicative actions among which according to the intention status some are the main ones while the other are complementary to second ones, etc. (Austin, 1971).

Functional stylistics: About the style that is shown by the compositional-linguistic originality of a class of texts determined by the impact of the extra linguistic factors (forms of the social conscience, purposefulness of the speech within the specific area and situation of communication) represented both in the Russian (Bolotnova, 1992) and in the Slavic scientific traditions (Gayda, 1992).

Linguopragmatics: About the communicative-speech acts, actions featuring illocutionary force and exercising perlocutionary effect (Grice, 1975), about intentionality as the notional basis of the utterance (Searle, 1983).

Speech criticism: Linguo-ethics and linguo-conflictology about slips of the tongue (Maydanova, 2001) and

communicative failures (Mustajoki, 2011), about the forms of the deviant speech behavior from the cultural perspective.

The data used for the study included the reviews and reports about the cultural events published in the newspapers or posted in the internet-versions of the modern Russian federal newspapers.

The linguo-praxiological analysis of the verbal actualization of one or another purpose set was developed on the basis of the most important concepts stated mainly in the works of the polish philosopher T. Kotarbinsky and includes the two stages. Let's consider both of them.

The first stage includes creation of the typology of media texts with the "analytical description of the elements and forms" (T. Kotarbinsky) of each text type that allows determining "the most common norms of the maximal appropriateness" (O. Kotarbinsky). The analytical description of the elements and forms of the text type means:

- Clarification of its intentionality as an intention hierarchy distinguishing the main leading one and a number of supplementary ones promoting to the implementation of the leading one
- Finding in the texts the typical compositional units the sequence of which allows verbalizing in the speech the main intention through realization of the additional ones

The second stage of the linguo-praxiological analysis includes the critical look on whether the selected linguistic means are consistent with the intention (intentionality). This is enabled by the stylistic analysis of the speech matter. Therefore, we suggest the method of studying the "grammar of action" (T. Kotarbinsky) through the intentionally-stylistic analysis of the compositional-speech forms of the media text construction.

Procedure of the analysis: The materials for analysis included the publications about the life of the arts arts journalism. This kind of journalism is formed both in the universal press and in the number of the "thick" journals. A journalist acts here as a subject perceiving and evaluating a piece of art. Publications about life in the artistic area represent the results of the aesthetic evaluation by a journalist-spectator/listener of the phenomena and pieces of art.

A style (thus, the compositional text construction) of the arts journalism embodies the mental activity of a journalist in terms of interpretation of the pieces of art and

is arranged under the influence of intentionality **a system of intentions** (Ushakova and Pavlova, 2000) that allows performing the aesthetic evaluation of a piece of art. The first stage of the linguo-praxiological analysis of these publications the analytical description of the text type elements and forms means:

- Clarification of its intentionality as an intention hierarchy distinguishing the main leading one and a number of supplementary ones promoting to the implementation of the leading one
- Finding the linguistic means in the texts the combination of which allows verbalizing in the speech the main intention through realization of the additional ones

The second stage of the linguo-praxiological analysis includes the critical view of the selection and combination of the linguistic means used for the text construction. Interpretation is arranged by the journalist's reasoning that is directed mainly at the statement of the researchers evaluative position. One of the kinds of reasoning is explanation informing of the assumptions on the basis of which the evaluation of a cultural life event is performed. The explanation provides the answer to the question: which significant or valuable (or harmful) features the actions include. The explanation comes from intentionality suggesting the achievement of the following intentions:

- To inform of the event
- To provide the characteristic thereof through demonstration of the constituent actions
- The aesthetic evaluation thereof

The aesthetic evaluation of the pieces of art suggests both the rational and the emotional experience of a journalist related to the interpretation of the intellectual and emotional information included in the piece of art (Baxandall, 1985). A journalist evaluates the artist's proficiency his capability for understanding of the world. In this case, the evaluation criteria are the correspondence of the image and the object standing for it to a particular artistic purpose. Therefore, intentionality of the aesthetic evaluation includes:

- Stating of the signs of evaluation of the properties specified
- Comparison of the representation features with the author's intention
- Metaphoric interpretation of the literary material
- Communication of the emotional response, state induced by the perception of the art work

The aesthetic evaluation includes the indirect motive to get personally acquainted with the art work; it is aimed at the formation of empathic experience at the causing in the reader the sensation of belonging to the life of art. Let's refer to the text analysis.

MATERIALS AND METHODS

Let's consider as an example the text "Tristan and Isolde" by Vladimir Yurovsky: The Poem in Chapter Two" published in "Vedomosti" d/d 11.09.2013. The event at issue the concert in two parts. The evaluation of performing the music pieces in each of them constitutes the two parts of the text. Such division is intrinsically reasoned in the text by reporting of the different quality of performance by the soloist: the first part was performed by her not without shortcomings while during the second one the listeners forgot about them completely. At the heart of the text there is the communicative action of the explanation not only reporting of who and when performed the piece but also answering the question of whether the performance was of high quality. By performing the analysis in the spirit of praxeology we will eager to not only provide the analytical description of the elements and forms (Kotarbinski, 1984) of the text type but also to critically review the selection and combination of the linguistic means used for the text construction.

In the publication, chosen the statement of the further described event is used as an introduction: Vladimir Yurovsky and the State Svetlanov Symphony Orchestra paid a tribute to the 200th Anniversary of Richard Wagner by having performed the monograph program from his music piece including the second act of the "Tristan and Isolde". Note that here and elsewhere the combinations of the means is represented by the situation of the concept perception and evaluation, thereof, primarily with the use of the means expressing temporality, locativity and actionality. The place setting is demonstrated with the use of the locativity means (in Moscow in the Capital Tchaikovsky Hall), temporality means are used for the course of event, the stages of the concert are described by the means of actionality (performed, played to perform, etc.).

Sometimes stating of the scene is important not only in terms of the informative but also in the interpreting aspect: Yurovsky composed a program in the format that **in Moscow is associated with Valery Gergiev: it is in his style** to perform separate acts from the Wagner's operas. No one else dared to perform the Wagner's acts at the Moscow concerts yet. As you can see in this message we can hear the echo of the experienced perplexity caused by

the fact that it was Moscow where the concert recalling the St. Petersburg, Gergiev's manner of organization took place.

The further development of the event is reported in the narration through the characteristic of the image of actions performed on the stage and enduring the actions with the evaluation attributes whether approval or disapproval. Let's analyze the story about the first part of the concert (in the example provided the means of expressing evaluation are bolded, the temporality markers are italic).

Tristan was preceded by the *first part* in which the motives of the second act were **laid down delicately**. Of course, it *began* with the Introduction and Isolde's death and the State Orchestra **did not shame itself**: from the **languishing** oboe solo to the **heavy** pizzicato of contrabasses arranged by Yurovsky according to the scene, **all of this gathered in a viscous, dense whole**.

The evaluative markers of approval are the epithets of quality of action (laid down delicately), object attribute (**languishing** solo, **heavy** pizzicato) and the verb (**did not shame**), the verbal combination (gathered in the dense whole). As a side note, the use of the metaphor viscous whole in our opinion is in appropriate, since the lexeme viscous expressing the attribute causing the undesirable associations in a reader mismatches the positive-evaluative intentionality of the fragment.

Then the five songs (the lyrics by Mathilde Wezendonck) were performed with the orchestral version by Hans Werner Henze chosen. between *the third and the fourth songs* **could not help himself to scatter discords in the arpha's upper register**. *Between the fourth and the fifth song* someone in the hall **got an SMS tinkled**. However, the chamber aura that surprisingly became established in the Tchaikovsky Hall **did not inspire the soloist of the Vienna Opera Elizabeth Kulmann to sign especially pathetically**. In the two last sentences a logical failure occurred: SMS tinkling reporting of which finishes one of them should have interfered with the chamber aura the establishment of which is described by the researcher right in the following sentence. The, further, summary contains reproaches: The singer song the text **without slightest sings of romantic sorrow, moreover, she choked in the lower register**. Her voice could have fled behind the tenth row **should she not have sung somewhere to the side**. The evaluative markers of a reproach are represented by a metaphor (choked in the lower register), the conditional mood construction (voice would have fled should she not have sung somewhere to the side).

As can be seen from the fragment, the development of the text corresponds to the course of performance of

the music pieces which is emphasized by the means expressing temporality: began with the Introduction and Isolde's death, then, between the fourth and the fifth songs due to such representation of the concert time motion a reader becomes engrossed in the "musical space". The narration is composed of the chain of the performers' actions communicated by the means of expressing temporality and actionality: began from solo gathered all in the whole then performed the artist could not help to scatter, the singer has sung. The metaphor is used to not only denote the performer's action but to communicate the impression caused by it: could not help himself to scatter discords in the arpha's upper register.

Yet the heart of the evaluative explanation is the communication of the impression left by the concert. Also, here the attention of the reader is attracted by the expression of evaluation and emotional impression. The beauty of the music is emphasized by such markers as: laid down delicately has not shamed himself, languishing solo, heavy pizzicato, all of this gathered in the viscous, dense whole, discords scattered in the arpha's upper register. Complaints against the soloist's performance are stated in the fragment ending not without irony: the chamber aura did not inspire to sign especially pathetically has sung without slightest sings of romantic sorrow, moreover, she choked in the lower register, her voice could have flied behind the tenth row should she not have sung somewhere to the side. The complaints are expressed as a reproach like the opposite of what the listener expected to hear (did not inspire to sing, without slightest signs) by the use of a conditional mood construction (the voice would have flied should she not have sung somewhere to the side). The irony is created by the stylistic contrast created along with the literary vocabulary by the deflated metaphor choked.

The report about the second part is based on the positive evaluation of the soloist's performance whereof the text reports immediately.

All the **shortcomings of her performance were forgotten in the second part** when Mrs. Kulmann began to sing the Brangäne's part composed for a higher range that better suited her voice (Vedomosti. 11.09.2013).

The evaluative markers communicate the key information of in which manner the music was performed, how far it corresponded to the author's intent and listeners' expectations such markers include: the overall impression: **the shortcomings** of the performance were forgotten, stating of the correspondence of the means of performance to the image created by the researcher: the party that **better suited** her voice, the breathing mostly **sufficed, brilliantly** coped with the difficult party,

admiration of the performance quality: **lovely** intermezzo, **other-worldly** nocturne, Kampe performing Isolde was **pretty, fresh**, the voice was flying **naturally** showed both **pleasant** piano and **full-blooded** forte, approval of the director's work: under the **accurate, detailed and concentrated** control by Yurovsky the second act has turned into a grand poem, suddenly an ethereal opera appeared.

As you can see the most frequently used epithets state, the correspondence of what has been heard to the researchers work, the appreciation of the performers' actions quality. It comes under notice the metaphoric figurativeness of the linguistic means selected. Metonymy is used widely. Even, the occasionalism other-worldly is used (in our opinion not a rather appropriate one, however, it demonstrated the high intensity of the journalist's search).

RESULTS AND DISCUSSION

The explanation of evaluation consists of reporting the information about the concert (first of all by using the means of expressing temporality, locativity, actionality, personality) as well as enduing the actions with the evaluation attributes whether approval or disapproval expressed by interaction of the split-level linguistic means. The aesthetic evaluation of approval is performed in respect of the image of performing a music piece and is distinguished by a rich semantic range. The evaluation framework within the compositional model is formed by a wide range of the evaluation means (nouns, verbs, adverbs, particles, figures of speech, expressive means of the vocabulary and phraseology, syntax and intensives of different kind, exclamatory and interrogative sentences). The expression of evaluation is accompanied by emotions.

CONCLUSION

The praxiological analysis is a tool for the linguostylistic analysis of the text that allows specifying the peculiarities of the linguistic manipulation in the arts journalism, establishing the algorithms of the professional speech activity of a journalist, speech mechanisms of creation of the communicative actions, peculiar features of the perception and speech-thinking processes the journalist conducts during the aesthetic evaluation of a concert or a play. "Analytical description of elements and forms" allowed determining "the most common norms of the maximal appropriateness", i.e., the regularities of selection and combination of the linguistic means in the particular communicative situation.

The dynamics of the event is conveyed by the means of expressing the time, place, active actions and indication of the persons. The combination of the linguistic means is aimed not only at the representation of the cultural social life event but also at the evaluation thereof by a journalist. The algorithm of explanation of the aesthetic evaluation is implemented by selection of means of the different linguistic levels of a few semantic groups: means of communicating the actions of perception, cognition, speech-thinking, performing (singing) actions. The specific nature of the linguistic manipulation consists along with the reporting the situation of the direct art perception in the communication of the interpreting activity of the subject.

The analysis results show that for an adequate verbal evaluation of a piece of art a journalist needs the relevant professional information based not only on the knowledge of art but also on the advanced linguistic competence. The critical review of the selection and combination of the linguistic means used for the text construction allowed detecting incorrectness in the selection of separate words, the breach of the narrative logic caused by the inconsistency between the semantics of the words selected with the intentionality of the text analyzed.

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