СОЦІАЛЬНІ КОМУНІКАЦІЇ

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VARIETIES OF MEDIA DISCOURSE IN RESEARCH
OF THE UNIVERSITY OF RZESZOW COMMUNICATION PRAGMATICS
DEPARTMENT

The Internet, as a new medium, has quickly led to a change in patterns of discourse genres. Contemporary research in this field mainly concerns the description and the assessment of the implementation of linguistic and communication phenomena, with the determination of their aspects. Such a descriptive-prescriptive research method is recommended by media linguistics (cf. 29: 2014a), as it enables to notice the state and degree of transformation of each variety representatives, and in the future it may be used as a comparative material in linguistic and cultural studies.

The following article includes an analysis of the media discourse as well as an indication of the direction of research led by the employees of the University of Rzeszów Communication Pragmatics Department in order to popularize research and encourage scientists from around the world to cooperate.

The text is divided into two parts. Each of them involves a different type of media discourse, including the review one (Non-genreness as a feature of film review discourse. Journalism of Zygmunt Kałużyński and Tomasz Raczek by Grażyna Filip) and the Internet one (Internet website as a genre in the form of a collection in the Internet discourse by Justyna Majchrowska).

Both of the mentioned subdiscourses constitute specific part which can be used as a starting point in further analyses. Specifying each of the discourses – as part of the case of study and the descriptive method – is intended to indicate the possibility of further research in this field. The discussed analyses – a case study and a descriptive one, show the potential of the

media discourse which has become a determinant of research conducted at the University of Rzeszow Communication Pragmatics Department. Multi-species closed in sub-discourses shows hybridity, and is also the effect of genological reductionism, which are the implementation of contemporary tendencies.

Key words: genre, the Internet, communication, pragmatic, media discourse.

Introduction. *Non-genreness as a feature of film review discourse. Journalism of Zygmunt Kałużyński and Tomasz Raczek.* The journalistic genre cultivated by Zygmunt Kałużyński can be considered an effect of the democratization of film criticism as a component of culture. This tendency was described in their publications by Bogusław Skowronek [21] and Urszula Żydek-Bednarczuk, who used the phrase "democratization of the interpretation of culture" [37, p. 115]. The first of the above-mentioned researchers, recognizing the film review as a genre embedded in the history of journalism and having a fixed structure and typology, made the following observations, important for the purposes of the observations carried out in this place.

1. Within this framework, I include all texts having the character of a critical and explanatory assessment of a film – not only written statements.

2. All forms of critical statements have become part of postmodern media culture.

3. These changes are caused by a change in the concept of film in terms of textual and aesthetic - you do not have to go to the cinema to watch a film.

4. In the contemporary film discourse, the audience is important – culturally, socially and mentally diverse.

5. Criticism ceased to be a specialist discourse, because the film itself ceased to be elitist (it became a community medium, with Bogusław Skowronek claiming that this is its primary function).

6. Review text becomes hypertext.

7. Today, the reviews create a polysemic communication space [21, p. 257–261].

When reading the recorded discussions between Zygmunt Kałużyński and Tomasz Raczek – especially those conducted at the turn of the century – one can notice that both critics anticipated the above-mentioned tendencies. The very process of democratization of criticism, however, has an earlier genesis, because it was shaped permanently along with the creation of world cinematography. This was pointed out by Rick Altman in his monograph on film genres. Its fragments – about raising the rank of reviews by referring to other fields of art and creating an individual language, a professional idiolect – directly concern Zygmunt Kałużyński's reviewing workshop. According to Rick Altman, contemporary film critics "(on) the one hand try by all means to establish the value of the examined medium. On the other hand, they try to develop their own brand and style" [1, p. 297]. The cited film expert associates the beginnings of this practice with the critical activity of Frank E. Woods:

"How did Woods break free from anonymity, and how do contemporary critics gain readership? Woods had a valuable product to sell, other than being the first to watch a movie (this advantage disappears once the viewer has seen the title). On the one hand, he raised the status of his subject of study by regularly combining cinema with other arts, and on the other hand, he individualized his texts, by describing film techniques in a unique, specific way. Thanks to this, he helped critics stand alongside directors and actors as part of the huge movement of individualization of cinema, which began around 1910" [1, p. 296, 297].

Formulation of the problem. Zygmunt Kałużyński's critical works refer to the tradition of combining cinema with other arts (cf. chapter entitled *Autorytet znawców w dziedzinie kultury*, 3: 139–147). Moreover, his student – Tomasz Raczek resigned from traditional media and now runs the *Wideorecenzje Tomasza Raczka[1]* channel on YouTube, individually modifying the first feature of an internet review, by Alina Naruszewicz-Duchlińska, that is highlighted below. According to the researcher of this issue, the traditional genre transferred to this medium should have the following characteristics:

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[1] See: Filip Kulturowa komunikacja czasu kryzysów na kanale Wideorecenzje Tomasza Raczka (portal YouTube) (in print).

1) traditional tripartite structure (basic data, analytical-critical part and evaluation), where the order of components can be arbitrary;

2) adapting the form and content to the recipients of the topic and the place of publication;

3) expressing strong opinions as the reviewer's point of view;

4) language creativity, using the semantic potential of language units;

5) the review should be neither hate nor advertising – the author warns (following Steven Pinker) against the curse of knowledge [19, p. 152–157][2].

Research methods. For the purposes of this presentation, a review is therefore understood primarily as a message. It would be a truism to add that a message is created with the sender in mind, because every speech act of this type is created with such an intention when referring to the lexical definitions of the noun, e.g. edited by Piotr Żmigrodzki[3].

It was in the category of the message that Monika Zaśko-Zielińska considered for review, according to which:

The genological classification of language messages uses e.g. external criteria, including factors outside the message structure. A review undoubtedly belongs to recorded, written messages. Even if it is presented in a TV or radio program or in a small group of interested people, its presentation is secondary to a previously prepared statement. Basically, it can also be assumed that the development of reviews is related primarily to the press, although radio or television reviews (now also Internet reviews) have the form of a fixed message [35, p. 118, 119].

In the further part of her research, the author drew attention to the important issue in the case of Zygmunt Kałużyński's work:

The reviewer cannot limit themselves to the presentation of their taste, but must take into account the preferences of various audiences. Therefore, their task is to formulate an assessment and provide information for whom the film or book is intended. Although the sender of the text acts as one of the readers, viewers or listeners, he is also one of them, and at the same time he must deny the relationship of equality, because he is to be a guide, advisor and authority [35, p. 124].

Thus, the term review was adopted to describe the journalistic genre cultivated by Kałużyński, but the author often exceeded or disturbed the framework of this genre in his texts, expanding its structure with elements of various types of statements: an essay based on a film, a critical article or a discursive column[4]. Writing essays under the pretext of film gave the critic the opportunity to present extensive knowledge in various fields of art and science, which confirms his erudition, and at the same time became an important mechanism of the strategy of persuading the reader. On the other hand, in the case of other genres (critical articles and discursive columns), the publicist put forward a thesis or hypothesis, used pictorial evidence and introduced polemical elements, cited logical and emotional arguments and gave the argumentation itself an associative flow. Due to the structural determinants, the cultivation of this genre is closely related to the issues of argumentation. For the purposes of the conducted analyses, a film review is therefore broadly understood as a type of critical material that also combines other journalistic genres in its structure.

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[2] The researcher of the culture of linguistic behaviour on the Internet also lists the communication factors that question the credibility of online reviews in the light of word-of-mouth marketing practices: 1) limiting the assessment to itself, extremely positive or negative, without any arguments justifying it; 2) general indication of positives, detailed negatives, combined with praising the competition's offer; 3) a multitude of stylistically similar praise or criticism; 4) the appearance of numerous very positive or very negative judgments in a short period of time; 5) the impression of artificiality; 6) multiple comments from one e-mail address or IP number; 7) the presence of language errors indicating a translation by an automatic translator (19: 156).

[3] URL : https://wsjp.pl/haslo/podglad/21538/komunikat/3986536 (Accessed : 6.03.2022).

[4] The characteristics of Z. Kałużyński's critical texts, taking into account their genre and stylistic features, are presented in the book Masters of argument games – Kałużyński, Treugutt, Bieńkowski (3: 33–52).

Analysis of recent research and publications. Zygmunt Kałużyński's genre preferences are best reflected in the title of one of the chapters of the book entitled *Pamiętnik Orchidei*: *Coś w rodzaju eseju* [9, p. 12]. This construction is a concretization of a phraseological compound, *something like something* with the meaning "an unspecified thing, but resembling another thing" [24, p. 313]. In fact, Kałużyński's written or recorded statements about films are an expression of his – not only professional – individuality and creativity, and as such they elude structural analysis. Kałużyński himself, as an experienced master of journalism and criticism, was aware of crossing genre boundaries and contaminating various types of statements. He expressed this in his statements, in which he sometimes seemed to flirt with the reader, but always respecting him and treating him as a partner in ongoing discussions. The above-mentioned chapter [9, p. 12] may serve as a representative example here. This text, both structurally and stylistically, shows the determinants characteristic of the essay – as a genre – confirming the journalistic craftsmanship of the critic. Thus, Kałużyński treated creatively not only the resources of the language[5], in which he wrote, but also the genres in which he framed the opinions expressed about films. For this reason, his journalism is an interesting material basis for linguistic, pragmatic and textological analyses.

At the same time, one should recognize the validity of Maria Wojtak's statement that regardless of the genre freedom – or arbitrariness – declared by the journalists themselves, they must submit to and respect certain genre patterns. This is the case regardless of the degree of textual knowledge they possess – in the case of Zygmunt Kałużyński it is extensive and professional. In practice, as the researcher emphasized, journalists must respect the rules of the genre, as it is an obligatory component of media communication participants [33, p.103]. A review, along with, for example, an article and a commentary, belongs to the group of journalistic genres with opinion-forming functions. A feature of this type of statement is the use of methods of inference, interpretation, evaluation and commenting [18, p. 90; 6, p. 87]. Thus, three aspects are traditionally distinguished in the composition of journalistic reviews: informative – presentation of the subject of the review, evaluative – critical analysis and evaluation of the subject, as well as elements of persuasion, serving the purpose of advertising the subject under review [14]. It should be added that the knowledge of textological rules is an obligatory condition for a conscious game with genre conventions, and as a consequence, individualization and even personalization of the form of the cultivated genre, in accordance with the aforementioned statement by Rick Altman.

With regard to Kałużyński's critical articles, the remark by Maria Wojtak is also adequate that "Genre is a complicated category, because it has a cultural, historical, cognitive, pragmatic, form-forming, stylistic and ordering character" [33, p. 104]. One should also remember about the dynamism of not only press genres, about their polymorphism and contamination also on the basis of natural – as the author points out – connections or references implemented in direct communication practice [33, p. 111]. In the case of Kałużyński's texts, the reader is faced with both the awareness of genre rules and the conscious polymorphism practiced by the critic in order to extend the genre pattern of film review towards something like an essay.

Going consciously beyond the genre framework of reviews applies not only to the master, Zygmunt Kałużyński, but also to Tomasz Raczek as his student. In most of their statements, whether written or recorded, the reviewed film became the basis for an essay in which the authors shared their journalistic experience and erudition with the readers, proposing an interesting game with the text. Kałużyński practiced film criticism as journalism independent of socio-political realities, in which he used two features: a sociological and a psychoanalytical approach. He believed that films should not be discussed in an academic way, like other works of culture. He expressed this opinion during one of the conversations with Tomasz Raczek:

"I was curious that you are tired of reading the literature on film that has dominated so far. What was it based on? At a university seminar! That is to say, reviews of the film were written the way one

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[5] In this regard, the lexical means by which the critic creates the semantic roles he plays in critical materials deserve emphasis in this regard. The reader is also given linguistic pleasure by solving word-formation condensates of content (cf. 3: 53–71 and 91–99).

writes about Thomas Mann's book. The film image was analysed in the same way as criticism of van Gogh or Picasso is done" [10, p. 7].

Contamination of species, sometimes on the basis of hybridity, also serves a pragmatic function. As a result, the reader, placed on an equal footing with the critic, receives an essay, a column, a polemical article, a sketch of a varied character, and rarely a film review that is classic in its structure, in which the informative, analytical-critical and evaluative-demanding parts are distinguished.

Internet website as a genre in the form of a collection in the Internet discourse[6]

Discourse is "a set of linguistic behaviours whose content and form are conditioned by cognitive concepts (...) characteristic of a given type of communication, a given type of activity, as well as practical conditions of formulating statements (who speaks to whom, for what purpose and in what situation)" [15, p. 40]. Referring to these observations, it should be noted that an utterance always exists in some context, connection and relation to another text [5, p. 143].

This fact is emphasized by Maria Wojtak, a linguist from Lublin, for whom discourse is "as a whole of communication practices typical of a specific community (without going into details and excluding linguist polemics) linked by a vision of the world, often by a lifestyle, and above all by a world of values. The axiological community (the system of values adopted and the system combated) is crucial for the discourse and it determines the shape of its other parameters" [31, p. 26].

Results. Discourse research should be a comprehensive analysis, in which all elements and relationships are taken into account in relation to the space in which a given genre occurs, as well as to existing methodological findings. Internet discourse is a variant of media discourse, which results in relatively similar functions, as well as mixing within its other varieties, e.g. television, radio or press, which is confirmed by the observations of Iwona Loewe.

It is a type of one-way communication through mass media, where the sender is institutionalized and tries to make his message interactive, and the recipient is the audience (auditorium). The message requires transceivers, its feature is progressive iconization. The purpose of the broadcaster is to direct public attention and shape the views of its audience. As part of the media discourse, it is possible to distinguish according to the type of data transmission: press, radio, television and hypertext discourse. Semiotic, it is a type located in the mediasphere, with a combination of three areas of signs: iconosphere, sonosphere and logosphere, with the elimination of the fourth area, i.e. the galenosphere [16, p. 14].

Such a starting point was used as part of the analysis of the Internet portal, where analogous properties appearing in the press discourse were noticed. Maria Wojtak, the creator of the medialinguistic theory, points out that a genre is:

1. Model/pattern in the analysis of existing genres of speech.
2. The imperative for new genre realizations.
3. A representative creation indicating interaction possibilities [27, p. 16].

Complementing this approach is the designation of four aspects within the genre pattern, namely:

1. The structural aspect, where the text frame, segmentation, relationships between segments and text architecture are important.

2. The pragmatic aspect, indicating the image of the sender and the recipient, the purpose of the message and the life context of the genre.

3. The cognitive aspect, in which the subject matter and the way it is presented are important.

4. The stylistic aspect, which consists of "structurally conditioned features, pragmatically defined and related to the origin of the means used" [27, p. 17, 2014 a: 63–64, 2015, p. 23].

The genre analysed in this part of the article, therefore, exists in the online discourse, which determines genre representations, manifested in the accumulation of the same specimens with similar themes and/or functions, through the presence in them [36, p. 188]:

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[6] The web portal is discussed in detail in the book entitled. *Pragmalinguistic analysis of web portals* (17). In this article, attention was paid to selected aspects with their detailing only.

1. Fixed communication context.
2. Social, cultural and political circumstances.

The Internet genre is defined as a monomedia series, i.e. related to functioning in one communication device, the components of which may mutually condition each other [2, p. 279]. Its functionality is attributed to, among others, technical factors [7, p. 51]. Following Małgorzata Kita, it can be considered that the linguistic aspects are important, e. g. transceiver system; the operation and impact of the media; linguistic and/or stylistic syncretism; the emergence of adapted genres of speech; hypertextuality; courtesy/linguistic politeness, as well as changes in language norms [12, p. 133, 134].

It can therefore be considered that the Internet portal, lexicographically defined as a kind of passage or space of communication and the communication itself, as a genre in the form of a collection [34, p. 143–152], in which individual genres appearing in a sylvic composition with repetitive components have similar functions [cf. 28, p. 23]. Findings of this kind were made on the basis of research conducted by a repeatedly cited scientist, whose material basis in this regard were prayer books. The fact that this medialinguistic theory, developed during the analysis of printed media, is combined, proves its universal nature and the possibility of multidirectional analyses.

Their structure includes netlogs, i. e. online conversations [25, p. 44], within which there are texts-mothers and texts-opinions. These schematic arrangements accumulate genres of utterances from both senders and recipients.

The senders of the content of the mother texts on the portal are professionals and non-professionals who write thematic texts, and the recipients (and partly senders), creators of the texts-opinions, are the participants-co-creators of the online dialogue.

On the Internet website, the genres of statement can be condensed, within the framework of the netlog structure, as:

1. Mother texts:
– offline genres;
– internet genres;
– useful genres.
2. Opinion texts:
– Comments written by network users (see: 17; 26: 437–438; 22: 15).

Conclusions. The adopted typology situates the sender and the recipient in a relationship which results in communication strategies focused on interaction. In order to maintain an online dialogue, netlog participants use three conversational strategies (information and verification, axiological-emotional, behavioral) and anti-strategies (title and lead games), the aim of which is to attract and maintain the attention of users.

Following Magdalena Kamińska, it can be assumed that this is because:

"Each of the virtual groups located in specific points of cyberspace builds its own history, cultural memory, a resource of explicit and tacit knowledge about locally applicable norms and directives arranged in a unique configuration" [11, p. 11].

The discussed analyses – a case study and a descriptive one, show the potential of the media discourse which has become a determinant of research conducted at the University of Rzeszow Communication Pragmatics Department. Multi-species closed in sub-discourses shows hybridity, and is also the effect of genological reductionism, which are the implementation of contemporary tendencies.

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РІЗНОВИДИ МЕДІА-ДИСКУРСУ В ДОСЛІДЖЕННЯХ КАФЕДРИ ПРАГМАТИКИ КОМУНІКАЦІЇ ЖЕШУВСЬКОГО УНІВЕРСИТЕТУ

Інтернет як нове середовище швидко призвів до зміни моделей дискурсивних жанрів. Сучасні дослідження в цій галузі здебільшого стосуються опису та оцінки реалізації лінгвістичних та комунікаційних феноменів із визначенням їх аспектів. Такий дескриптивно-прескриптивний метод дослідження рекомендований медіалінгвістикою, оскільки він дає змогу помітити стан і ступінь трансформованості представників кожного різновиду, а в майбутньому може бути використаний як порівняльний матеріал у лінгвістиці та культурології.

Пропонована стаття містить аналіз медійного дискурсу, а також вказівку на напрямок досліджень, які ведуть співробітники відділу комунікаційної прагматики Жешівського університету з метою популяризації досліджень і заохочення науковців з усього світу до співпраці.

Текст розділений на дві частини. Кожен із них передбачає різний тип медіа-дискурсу, зокрема рецензійний (нежанровість як ознака дискурсу кінорецензії. Публіцистика Зигмунта Калужинського та Томаша Рачека. Співавтор – Гражина Філіп) та дослідження інтернет-ресурсу (інтернет-сайт як жанр і форма в Інтернет-дискурсі, співавтор – Юстина Майхровська).

Обидва згадані піддискурси становлять особливу частину, яку можна використовувати як відправну точку в подальшому аналізі. Конкретизація кожного з дискурсів – як частини дослідження та описового методу, має на меті вказати на можливість подальших досліджень у цій галузі. Обговорювані аналізи – кейс-стаді та описовий – показують потенціал медіа-дискурсу, який став визначальним фактором досліджень, проведених на кафедрі прагматики комунікації Університету Жешува. Багатовидова замкнутість у піддискурсах демонструє гібридність, а також є ефектом генологічного редукціонізму, який є реалізацією сучасних тенденцій.

Ключові слова: жанр, Інтернет, комунікація, прагматика, медіадискурс.