МЕДИАКОНТЕНТ: PRO ET CONTRA

MEDIA CONTENT: PRO ET CONTRA

Research article / Научная статья

Emotion vs conflict-generating communication in a hybrid media environment

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Abstract. The research is devoted to the phenomenon of emotional and conflict-generating communication. Pragmatic information was chosen as the object of study, which is based on the intention of implication, the hidden intention of the addresser. The subject of the study is special, provocative speech genres, regarded as tools for presenting pragmatic information, their system and typology. Provocative discourse is considered in the work as a special type of intentional discourse, and provoking is understood as the infection of the interlocutor with the real or imaginary (skillfully imitated) intentional state of the speaker. Provoking, therefore, is a typical example of emotional contagion, emotiogenicity. The material for the analysis was mass communication texts; the body of the study consisted of the headlines of direct mail advertising texts. Two basic provocative genre strategies – confession and concern – are identified, each of which includes, as identifiable elements, the (elementary) provocative genres of confession, presentation, maxim, demonstrative, complaint, advice, notation, reproach, provocative question, propheseme.

Keywords: emotion, emotion-generating communication, conflict, provoking, manipulation, provocative discourse, provocative genres, genre-related strategies

Эмоциогенная и конфликтогенная коммуникация в гибридной медиасреде

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Аннотация. Исследование посвящено феномену эмоциогенной и конфликтогенной коммуникации. В качестве объекта выбрана информация прагматическая, в основе которой лежит намерение подразумевания, скрытое намерение адресанта. Предметом стали особые, провокативные, речевые жанры как инструменты представления прагматической информации, их система и типология. Провокативный дискурс рассматривается как особая разновидность интенционального дискурса, а под провоцированием понимается заражение собеседника реальным или мнимым (умело имитируемым) интенциональным состоянием говорящего. Провоцирование, таким образом, представляет собой типичный пример эмоционального заражения, эмоциогенности. Материалом для анализа послужили тексты массовой коммуникации, корпус исследования составили заголовки рекламных текстов прямой рассылки. Выделены две базовые провокативные жанровые стратегии – признания и заботы, в состав каждой из которых входят на правах опознаваемых элементов (как элементарные) провокативные жанры признания, представления, сентенции, демонстратива, жалобы, совета, нотации, укора, провокативного вопроса, профессемы.

Ключевые слова: эмоции, конфликт, провоцирование, провокативный дискурс, провокативный жанр, провокативная стратегия

Заявление о конфликте интересов. Автор заявляет об отсутствии конфликта интересов.

История статьи: поступила в редакцию 12 сентября 2023 г.; отрецензирована 29 сентября 2023 г.; принята к публикации 15 октября 2023 г.

Для цитирования: *Stepanov V.N.* Emotion vs conflict-generating communication in a hybrid media environment // Вестник Российского университета дружбы народов. Серия: Литературоведение. Журналистика. 2023. Т. 28. № 4. С. 800–808. http://doi.org/10.22363/2312-9220-2023-28-4-800-808

Introduction

The connection between culture and information is unambiguous: "Culture is a device that produces information. <…> Transforms non-information into information. It is an anti-entropic mechanism of mankind" (Lotman, 1992, p. 9). Transformations in the field of mass communication are determined by mediatization (Lundby, 2014), by which we propose to understand the formation of a new environment with the help of mass communication channels, virtualization and imprinting of social experience (Stepanov, 2012). Mediatization modifies modern media reality, and media communications become multimodal – "transmediations" (Salmose, Elleström, 2019). Traditional bidirectional mass communication characterizes the outgoing (media) era and is contrasted with immersive communication – at the present stage (Qin, 2019) of the development of media communications ("the third media age"). Digital tools and platforms actively interacting

with the stat (Polyakov, 2023), while increasing their status of public accessibility and transforming contemporary media culture into a hybrid one (Lindgren, 2019).

Communication practices and digital technologies are being tested and diversified in social networks, actively "exploiting" a purely human attribute – his emotions (Ellis, Tucker, 2020), which become a weapon in real ideological confrontation and determine the outlines (boundaries) of modern propaganda (Boler, Davis, 2020). The increasing share of emotions in public communication characterizes the latter as emotional communication – "generating" emotions.

Networks (Field, 2008; Algavi, Al-Khanaki, 2013) allow people to share their values in communities, use these communities as a resource and thereby form a certain kind of capital – social, in other words, networks help people interact with each other for mutual benefit. The formula for social capital is simple and takes into account the category of relationships: "relationships matter".

Researchers note that social capital has a "dark" side, on which disinformation and populism "lurk," which today demonstrate a cross-border nature, transcending the boundaries of countries, political and media systems. Among the negative phenomena of modern public communication, S.A. Samoilenko considers reputational threat (character assassination), which he understands as a communicative strategy to discredit a person or group within the framework of subversive communication (Samoilenko, 2021).

The entire variety of information circulating through communication channels is conventionally divided into two classes – on the one hand, subject-logical (factual) information, and on the other hand, pragmatic information (evaluative, subjective, related to the situation and participants in communication). The object of study in this work is pragmatic information, which is based on the intention of implication, the hidden intention of the addresser. The subject of the study is special, provocative speech genres, considered as tools for presenting pragmatic information, their system and typology.

Results and discussion

B.F. Porshnev introduced the concept of influential communication (Porshnev, 1971), or an influence that is considered in this article as an impact on a person's activity (activity and behavior) and with the aim of changing it. The main methods of speech influence include persuasion (argumentation), suggestion, provoking.

Belief is primarily an influence on a person's cognitive processes; it is associated with a person's ability to build logically correct judgments and conclusions based on the cause-and-effect relationships of arguments and consequences. Suggestion as a method of speech influence, is associated with the categories of attitude and mass consciousness, and the main "target" of suggestion is the sphere of the unconscious. A special type of influence is provoking during which the provoker demonstrates an intentional state that he actually experiences or skillfully imitates in order to induce in the provoked a psychological state similar to the one being demonstrated. Provocation is a typical example of emotional contagion, emotiogenicity, and in modern conditions of digital communication it is also a tool for multi-code and multi-channel immersive communication, serving the symbolic capitalization of emotions.

Provocative discourse is a complex (para)genre formation in a combination of linguistic and pragmatic factors, expressing the provocative intention (of the provocateur) to correct the emotional state and communicative activity of the provoked person, causing in him an intentional state similar to the one being demonstrated and not corresponding to the current emotional state of the recipient (Stepanov, 2008).

The nomenclature of provocative genres consists of ten elementary speech genres as part of two basic genre strategies that have a supra-linguistic nature: the first strategy is confession, the second strategy is care.

A speech genre is a typical textual organization with the help of which people form (create) and convey their own life experience of communication in a given language community and perceive the experience of others. Speech genres as part of provocative discourse in conditions of immersive communication belong to the sphere of indirect communication and are called provocative genres. This allows us to assume the existence of a special kind of goals that correspond to the intention of the provocateur's implication and represent his internal (emotional) state, relaying it to the interlocutor and thereby infecting the addressee (provoked) with it, influencing his emotional and cognitive mental spheres – emotiogenic impact. The content of provocative genres becomes an indirect message about the real or simulated internal state of the speaker. The exchange of information during such communication is indirect in nature, designed for an emotional response and has a predictable and even programmable communicative effect.

The *provocative strategy* (PS) of confession is an appeal to the speaker himself in order to demonstrate his intentional state – this is an emphasis on the sphere of the addresser. The nomenclature of PS confession consists of the elementary speech genres of confession, complaint, maxim, presentation, demonstrative.

In the provocative strategy (PS) of care, the sphere of the addressee is emphasized; it is this sphere that is the subject of speech in the genres of this strategy of provocative behavior. The nomenclature of PS of concern consists of the elementary speech genres of advice, provocative question, notation, reproach, propheseme.

The message about the internal (intentional) state of the provocateur in order to demonstrate the psychological state of frankness and confession is contained in the genres of PS confession – this is an emphasis on the addresser's sphere.

As linguistic features of the elementary provocative genre (EPG) of confession, one should point out the personal forms of the verb in combination with actually present or implied first-person pronouns (I, we). The content of confession is a frank message about the internal (intentional) state of the provocateur and a call for reciprocity.

In the explication of the emotional state "we *love* you" there is implicitly the conversion meaning of the prescription "love us": *Valentin, **we love you**! The third item in your order is free!* (Wildberries).

In the explication of the action "we are preparing" heterogeneous meanings are implicitly represented – the states "we are waiting", "we invite", the prescription "come": ***Making Cosmic Dessert at Miles Restaurant.*** In the explication of intention, speech prescriptions can be presented ***explicitly*** – "hurry up to get it": ***Giving away** an expensive book, hurry up to get it for free!* (профессионалы.ru),

and ***implicitly***: *We are **not kidding**! 20% discount on entertainment, restaurants and food delivery* (Biglion); *Valentin, we **give** you 2000 rubles for shopping!* (Wildberries); *You are special! We **give** you a promo code for up to 50% off* (Lamoda).

In the explication of etiquette formulas of phatic communication, prestcriptions express a conversion meaning and can be presented explicitly and implicitly, for example, "we apologize – excuse us", "we give – accept": ***Sorry**, we won't do it again! We **give** you 1000 rubles for shopping!* (Wildberries) – explicitly; *Valentin, **congratulations**! Your VIP status has been confirmed!* (compare it to "we confirmed") (Wildberries) – implicitly.

The description of a provocative situation can be openly convertive, presented at the grammatical level and thereby emphasize the state and status of the recipient: *Valentine, you are **invited** to a private sale*! (compare it to "we invite you") (Wildberries).

The next elementary provocative genre is a complaint. This genre contains a message about the internal state of the provocateur, which causes him pain, harm, poses a threat, and implies a prescription to regret in response: *This heaviness in my stomach won't go away* (Activia). With the help of maxims, the generalized (generalized) social experience of a person is expressed, the universal nature of this experience is affirmed: *Holidays are available to everyone! See for yourself* (Biglion).

The elementary provocative genre of demonstrative contains an indication of one or another component of the actual communicative situation as a result or process of perception by the speaker.

The psychological provocative mechanism of demonstration contains an implicit prescription (invitation to participate) to become part of the situation: ***It's** just cosmos!* (L'Etoile); ***This** promotion is not on the site! Minus 30% for subscribers* (Lamoda); ***[this]** Almost free! Discounts up to 75%!* (Lamoda); ***It's** yours! Up to 70% off on trainers, trainers and boots!* (Lamoda); ***[it's]** Almost Black Friday!* (Wildberries); *Valentine, **[this is]** your access to the secret sale! Just for a few hours!* (Wildberries); ***That** kick and 50% off in this email* (Biglion); ***[it's]** On! Cosmic days at WB!* (Wildberries).

The most typical demonstrative signs are words that belong to the class of egocentric and are associated with the coordinates "I – here – now": demonstrative pronouns this, that ; personal pronouns "I", "we", "you", "you", "he", "she", "they"; possessive pronouns; adverbs of time and place "now", "then", "there", "here", "today", "tomorrow"; articles (in foreign languages). These words can be omitted and are easily restored from the context.

As part of the provocative strategy of recognition, the elementary provocative genre of the presentation is implemented, in which the provocateur introduces, names a third person (*Valentine, here's the winner: the world's best airline. TripAdvisor. Introducing Gillette's new Venus Passion®, "Gillette"*) or himself, indicating the first name, last name and, most often, social status, while using the personal pronoun, the indicative of the verb "introduce" or impersonal constructions (my name is): *I'm a Faberlik consultant*.

In the PS of care, the sphere of the addressee (the provoked) is emphasized; it is this sphere that is the subject of speech in the genres of this strategy of provocative behavior.

The elementary provocative genre of the council as part of the PS of care explicates the regulatory function of provocation and contains a benevolent recommendation to the addressee regarding his behavior, individual actions, actions or relationships with others and the outside world.

In the conditions of multi-code and multi-level immersive communication, presuppositions in statements related to this genre contain an indication that it is not necessary to follow the recommendations made, and recognition of the addressee's right to make their own decisions. The generally accepted assumptions also include that the provocateur, it seems, offers this or that (valuable) advice absolutely disinterestedly, or at least without any visible benefit for himself (this is the difference between advice and, for example, a request, in expressing which the speaker demonstrates varying degrees of own interest in its result, or an order). As a distinctive linguistic feature of this genre, one can point to its predominantly actional nature (*Valentine, let's fly to a happy future!* (Anna Matari); *Yay, Friday! Plan your weekend with up to 90% off* (Biglion); *Run for trainers with up to 60% off* (Lamoda); *Don't panic! There are still 4 hours!* (Wildberries); *Men, hold on! Discount to help!* (Wildberries)) and the use of verb forms of the imperative (*Take everything! Up to 70% + up to 40% extra* (Lamoda); *Don't do it!* (Wildberries)).

The content of the elementary provocative genre of reproach is affective in nature and represents an explicitly (*And Seryozha overslept!* (Wildberries); *You might have missed it* (LiveJournal) or implicitly (*Hmm...No writing activity last week?* (Grammarly Insights); *Oops, you forgot something in the cart!* (Sunlight)) expressed negative assessment of the behavior or actions of the subject of speech:

In the form of a question, as an elementary provocative genre included in the nomenclature of PS of care, there is hidden a statement of a different illocutionary nature and, accordingly, a different communicative content: an invitation to conversation, surprise, annoyance, irony, complaint, joy, sympathy, etc.

Interrogative intonation in oral speech and the corresponding terminal punctuation mark in written speech, as well as characteristic interrogative pronouns act as linguistic features of this genre: ***Did you like it?*** *Leave your review on the product!* (Wildberries); ***Undecided on your choice?*** *It's about time* (Tom Tailor); ***Do you dream of the sea?*** *Let's make your dreams come true!* (Sunrise Tour); ***Do you love secret places and routes?*** *S7 Airlines Feeling blue today? Our hot sale $12.99 comfy flats have 10 colors* (Newchic.com).

Notation as one of the elementary provocative genres of care at the value level is a teaching that contains the speaker's desire to draw the addressee's attention to a certain degree of standard (within society or a particular situation) or desired behavior of the subject of speech (often a third party) – specific (*Wildberries begins a fashion reboot!; Lenta recommends!*), vague (*The man earned 670,820 in a month!* (профессионалы.ru)) or generalized (*Everyone is discussing these hot new products!* (Wildberries); *Everyone is talking about this!* (Wildberries). The presupposition of statements of this type hides a value-based, negative assessment of previous actions or the entire behavior of the recipient.

The elementary provocative genre of a propheseme is "a meaning-defining invariant unit of prophetic communication and contributes to the identification, dif-

ferentiation and delimitation of forms of representation of prophetic meaning" (Stepanov, 2017, p. 11). As part of the PS of care, the propheseme contains a forecast or prescription regarding a person's behavior in the future and thereby, to a certain extent, regulates the behavior of the provoked.

The predicted meanings in the propheseme are presented implicitly, indirectly. The implicit nature of causation and prediction in relation to the behavior and actions of the provoked in the future can be represented in the propheseme in the form of a collapsed proposition, which is represented at the external level using pronominalization (*Valentin, with these [if you accept our offers] offers you will immediately start packing your bags* (Booking.com)); generalization (*Valentin, it's time to change something [if you need to change something in life], but you don't know where to start? The answer is in the letter!* (Anna Matari)); temporalization (*Valentine, March 14 [if you come on March 14] You will learn the tasks of your Soul at an open meeting!* (Anna Matari)); presupposition (*Do it! [if you hurry] You will be in time for the gift in Sunlight!* (Sunlight)).

In the conditions of multi-code and multi-channel immersive communication of elementary provocative genres, the external speech and semantic levels of their organization do *not coincide – they compete*. Elementary provocative genre' competition can take place within PSs or between them and be determined semantically (semantic competition) or positionally (positional competition). In the case of semantic competition, thanks to semantic transformations, one elementary provocative genre (at the external level) "hides" another (at the internal level) and the perlocutionary effect is formed simultaneously. In the case of positional competition, elementary provocative genres are contextually linked into a para-genre unity, the perlocutionary effect of which is formed successively. Genre competition within the framework of provocative discourse indicates its paragenre nature.

Conclusion

In conclusion, we note that emotional communication in a hybrid environment is considered in this article as provocative, immersive and influential communication.

The immersive nature of emotiogenic, provocative communication is determined by the underlying intention of the implication. Provoking becomes a life-giving environment for the capitalization of emotions, strengthening the symbolic role of emotions in the interaction of communicants, for the formation of their heterogeneous affective identity. The regulatory-affective nature of provocation determines the interactivity, convertibility and prescriptiveness of provocative communication.

Provocative discourse is a paragenre formation, a special type of intentional discourse and a linguistic representation of a special method of speech influence – infection (provocation); provocation is understood as infection of the interlocutor with a real or imaginary (skillfully imitated) intentional state of the speaker. Provoking is a typical example of emotiogenic contagion.

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