

Modeling of TV-discourse

Ogneva E.A.

Nowadays cognitive-discursive scientific paradigm has the aim to develop the innovative methodology to model the architectonics of different genre discourses. According to M.Yu.Oleshkov, “model of discourse should have the interactive base and correlate with some facts of inferential interpreting, collective intentionality, and intersubjectivity principles” [Oleshkov, p. 57].

It is evident, modeling principles of different discourse genres are depended on genre parameters, but there is the base discursive model such as *addresser → code message/genre variety of text → addressee → interpretative result of communicative impulse*.

One of nowadays issues is the development of modeling algorithm of TV-discourse architectonics. It should be noted, TV-discourse architectonics isn't researched in contrast to film-discourse ones. Film-discourse is studied by many scientists [Kolodina; Slishkin and Efremiva; Samkova, and etc.]. For example, Yu. N. Usov wrote: «film-discourse is the dynamic system of sound and visual images or figurative forms existing in the screen conditions of spatio-temporal dimensions. Such system transmits the sequence of producer thoughts about the environment by audiovisual images” [Usov, p. 17].

In my opinion the film-discourse is the informative format of knowledge about real or unreal events representing in linguistic and non-linguistic signs. The film-discourse should be divided into two types of films such as a feature film and a documentary film. Any of this film's type can be produced as a full-length film or a short-length film. Feature film's discourse is the unity of picture-discourse, TV-film discourse, and TV-series discourse. A.A. Kutsenko names TV-series discourse as “the TV-discourse” [Kutsenko, p. 53].

I present the algorithm of TV-series discourse modeling. According to this algorithm TV-series discourse's architectonics is the unity of dynamic cognitive knowledge formats, such as cognitive scenes and cognitive scripts.

I interpret the cognitive screen as the cognitive dynamic format of knowledge which has the architectonics consisting of three terminals such as (1) terminals representing the communicants: addresser and addressee, (2) informative terminal united communicative impulses, (3) background terminal representing the environment of communicants. Cognitive script is the cognitive dynamic format of knowledge united the successive events into the informative chain.

I proved the high frequency of cognitive screens and low frequency of cognitive scripts in the TV-discourse architectonics.

The cognitive screens in TV-discourse architectonics have four terminals in contrast to textual cognitive screens having as four terminals, as three ones. My algorithm of TV-discourse architectonics modeling consists of five stages.

Firstly, selection of some communicants among film characters to research and interpret their specific features for cognitive screen modeling.

Secondly, researches of the specific features of communicative impulses' structures of addresser and addressee to discover all parameters of their lingual personalities. Such researches bases on N.A. Kobrina's opinion about the speech as "cognitive bridge emphasizing three components: activation, competence, and conceptual sphere of speaker" [Kobrina, p. 8].

Thirdly, researches of background terminal structure representing the communicants' environment to discover the informative correlation among background terminal, informative terminal, and parameters of lingual personalities.

Fourthly, modeling of n-quantities cognitive screens in the TV-discourse architectonics to discover the correlation level among them.

Finally, constructing of the general model of TV-discourse architectonics including some models of different cognitive screens.

To sum up, this algorithm of TV-discourse architectonics modeling consisting of five stages is the base to discover the specific features of TV-discourse and interpret its influence to spectators.

REFERENCES

Kobrina, N.A. Historical presuppositions to formation of cognitive issues in linguistics. *Issues of cognitive linguistics*. 2009. # 4. Pp. 5-10.

Kolodina, E.A. Status of film dialogue among some terms such as film dialogue, film-text, film-discourse. *Vestnik of Nizhniy Novgorod State University named after N.I. Lobachevski. Philology*. 2013. # 2 (1). Pp. 327-333.

Kutsenko, A.A. Reconstruction of Edward epoch into three-component model of TV-discourse // *Linguistic horizons*. Belgorod: Publishing House "Belgorod», 2016. Pp. 53-57.

Oleshkov, M.Yu. Bases of functional linguistics: discursive aspect. Nizhniy Tagil, 2006. 146 p.

Slishkin, G.G., and Efremova, M.A. *Film-text: experience of linguocultural analysis*. M.: Vodoley Publishers, 2004. 153 p.

Samkova, M.A. Film-text and film-discourse. *Philological sciences. Issues of theory and practices*. Tambov: Gramota. 2011. # 1 (8). Pp. 135-137.

Usov, Yu.N. *Bases of screen culture*. M.: New school, 1993. 90 p.