

DOI: 10.31866/2617-2674.5.2.2022.269501  
UDC 316.774:654.197:070

## MEDIA COMMUNICATION: TECHNOLOGIES OF APPLICATION IN SCREEN DISCOURSE

Svitlana Kotliar<sup>1a</sup>, Tatiana Diabelko<sup>2a</sup>

<sup>1</sup> Honored Art Worker of Ukraine, Associate Professor,  
Professor at the TV Journalism and Actor Skills Department;  
e-mail: ilanit1925@gmail.com; ORCID: 0000-0002-4855-8172

<sup>2</sup> Master of Audiovisual Arts and Productions;  
e-mail: tinadt25@gmail.com; ORCID: 0000-0002-4433-5940

<sup>a</sup> Kyiv National University of Culture and Arts, Kyiv, Ukraine

### Keywords:

media;  
communication;  
mass media;  
manipulation;  
nonverbal semiotics;  
neuro-linguistic  
programming;  
television

### Abstract

**The purpose of the research** is to analyze the communicative relationship of screen culture with the viewer, to determine the forms and means of media influence on the audience, to rethink the concept of "media manipulation" and to outline the importance of non-verbal semiotics on television. **The research methodology** is carried out by analyzing and synthesizing the activities of modern mass media based on: the empirical method, which is manifested in observing and comparing the general trends in the development of media communication processes; the method of theoretical substantiation of the screen arts work, in particular, television, in the context of the manifestation of special forms and means of communicative influence on the viewer; a systematic approach that allows analyzing, specifying, clarifying and generalizing all stages of the technology of using communication in the media. **The scientific novelty** is due to the identification of strategies and tactics for the use of various manifestations of verbal and non-verbal communicative influence by analyzing specific examples of television programs. The manifestations of wordless communication on television are analyzed in detail, the dialectic of the visual-verbal image on the screen is explained, and modern technologies of manipulation in the screen discourse are formed. **Conclusions.** In the course of the research, we have studied in detail the technologies of media communication and determined the dependence of typical forms of communication on audience targeting. With the help of deciphering the methods and means of communicative influence, the concept of media manipulation has been explained, and the importance of using NLP and neuromarketing technologies in the domestic media market has been proved. Specific tools of non-verbal semiotics have been revealed in the example of domestic political talk shows and their hosts.

### For citation:

Kotliar, S., and Diabelko, T. (2022). Media Communication: Technologies of Application in Screen Discourse. *Bulletin of Kyiv National University of Culture and Arts. Series in Audiovisual Art and Production*, 5(2), pp.140-148.

### Problem statement

A characteristic feature of post-industrial society has undoubtedly been the rapid development of the media. However, in modern realities, it is necessary to understand the context of the transformation of the media into the media. The latter accumulates a standardized reproduction of facts and the ability to manipulate them.

This approach to the presentation of information is often used in the domestic media space. This is evidenced by a study published by Golubov. Ukraine ranked 97th in the world's press freedom index this year according to the rating from the international legal organization Reporters Without Borders (2021). This is a step lower than last year. It gives a reason to believe that the leading media use communication primarily to influence the consciousness and subconscious of the consumer.

As television is still one of the primary sources of information in Ukrainian society, understanding the methods and technologies of implementing unique forms of media communication, particularly on television, gives an accurate understanding of the extent of involvement in the Ukrainian media landscape.

### Recent research and publications analysis

An analysis of recent research and publications in media communications shows that the problems of media influence are of interest to various scholars – from philosophers and psychologists to TV critics and linguists. Prominent among researchers on this topic is Georgy Pocheptsov, who in his works *Propaganda 2.0* (2018), *Cognitive Wars* (2019), and *Wars of New Technologies*

(2020) scientifically substantiated several concepts: "communication technology," "propaganda," "information war."

Modern technologies of manipulation in screen discourse are covered by many domestic scientists N. Lihachova, S. Chernenko, V. Ivanov, S. Datsiuk *Manipulation on TV* (2003) study. A description of suggestive technologies of manipulative influence can be found in the textbook by V. Petryk, M. Prysiazhniuk, and L. Kompantseva (Skulysh ed., 2011).

Forms of communication of media influence are covered in the *Poetics of Television Journalism* by Y. Shapoval (2003), and the manifestations of non-verbal communication are explored by Alan and Barbara Piz in the famous *Body Language* (A. Piz and B. Piz, 2017).

In addition, many organizations in Ukraine study media communications. Among the main ones: are the niche online publication *Telekritika* (until the end of 2020, it provided detailed comments on the development of trends in the Ukrainian media sphere), and its successor NGO *Media Detector* (their slogan is *Watch Ukrainian Media Watch*). English – "watchdog of the Ukrainian media", the portal analyzes the market of Ukrainian media, provides annual reports on media literacy, fact-checking, etc.), journalistic analytical center *Institute of Mass Media* (engaged in daily fact-checking news, research fakes, narratives, and "jeansa" (commissioned material); the monthly column *Barometer of Freedom of Speech*, which investigates cases of violations of freedom of speech throughout the country), the *Center for Social Communications of the National Library of Ukraine* named after V. I. Vernadsky, in particular the author Natalia Aksonova in the article «War» (2017), a fact-checking project «VoxChek», which examines the state-

ments of politicians and opinion leaders, which they convey to the public the eyes of the audience in one way or another.

**The purpose of the research is to analyze the communicative relationships of screen culture with the viewer, identify and explain the forms and means of influencing the media on the audience, rethink the concept of media manipulation, and outline the importance of nonverbal semiotics on domestic television.**

### Main research material

Modern society is in the age of informational society, where perhaps the most crucial role is played by knowledge and technology. The latter quickly assimilated with mass culture and, as a result, created unlimited access to information. However, such democracy borders on oversaturation and, consequently, on the quality of the information received, complicating the individual's ability to distinguish the simulacrum from the original.

All this creates the basis for mass communicative influence on the consciousness and subconscious of people. As analysts and experts of Telekritika Natalia Lihachova, Serhii Chernenko, Valerii Ivanov, and Oleksandr Datsiuk noted in the Monitoring of TV Manipulation: "The modern world has become the world of mass media – with powerful mechanisms of self-reproduction and self-regulation. The media began to influence the world of objective reality not only by reflecting it but also by constructing it at their discretion" (Lihachova et al., 2003, p. 4).

The media have become mass media, introducing their forms and technologies of influence into the screen culture, mainly for the sake of manipulating the consumer's consciousness, rather than covering facts and events «as is.»

This approach to interaction with the Ukrainian audience is due to various factors, which can be divided into exogenous and endogenous. Exogenous refers to external factors, among which the main ones are:

1. A hybrid war with the Russian Federation, which uses active, harsh anti-propaganda of Ukrainian ideology in the media;
2. World politics of post-truth, which appeals to the irrational factor of information perception.

Endogenous or intrinsic factors correlate with the following conditions:

1. Involvement of domestic mass media in favor of the owner;
2. Personal attitude to a certain situation of a media outlet representative.

A special place is occupied by competition between the media. It is due to the capriciousness and clipping thinking of today's society. By «surfing» from one resource to another, the viewer constantly «keeps up» the media, forcing them to invent even more clickable (attractive), stunning (shocking) leads, and content for their materials.

Thus, in the struggle for the consumer, the media use specific tools to influence the audience, including persuasion, suggestion, imitation, psychological contagion, and manipulation.

Each of the above factors has its application characteristics.

Persuasion appeals to the rational – arguments, facts, and research and is based on logical, consistent information delivery to the consumer. As noted by V. Petryk and others in the Suggestive Technologies of Manipulative Influence Textbook: "Along with consistent, logical, rational persuasion there is a suggestion (suggestion), which is a direct intrusion into the mental life of man and is to influence his will and mind" (Skulysh ed., 2011, p. 16).

This effect is achieved by substituting concepts (creating a so-called simulacrum), which distracts, dulls attention, and later – is generally perceived as a proven, indisputable fact. This type of information and psychological influence can be carried out in various ways, depending on the target audience (object of influence), interests, preferences, ability to irrationally perceive the world, and the goal that manipulators seek to achieve.

An imitation is a tool of influence that is especially common in screen discourse (film, television). The audience can see a particular sound and visual image and adopt any of its characteristics (behavior, habits, style, values, etc.). Coupled with emotional contagion – a technique that emphasizes the irrational perception of information, the leading media skillfully communicate with the viewer and «pull him to his side.»

The influence of media communication reached its apogee thanks to various manipulation technologies. Many scholars give their definitions of this concept, in particular B. Bessonov, R. Goodin, H. Hrachev, E. Dotsenko, L. Proto, P. Robinson, G. Schiller.

Thus, it can be stated that manipulation is a kind of psychological impact on an individual for a specific purpose with specific tools, which include: distortion or concealment of information, emotional pressure on the individual, methods of neuro-linguistic programming, fabrication of facts, the illusion of pluralism of information, references to authorities, contrasting presentation, emphasis on the secondary, instead of the primary, the universality of concepts, stereotypes, labeling, etc.

All the technologies of influence mentioned above are demonstrated in the screen discourse of the Russian Federation, in particular in the program 60 Min-

utes on Hot Tracks. The hosts and participants of this show promote a tough anti-Ukrainian position, turning most of their stories into full-fledged informational weapons. And half a million viewers who watch this program on the YouTube platform consume such a media product every day. This indicates a low level of media literacy in society.

A prominent place in the manipulation of the Russian Federation is occupied by the use of neuro-linguistic programming, which is based on the penetration of the human subconscious and directs his thoughts in the right direction through the so-called “zombie box”.

Domestic media also use a variety of manipulation technologies, among which prevail: falsification of facts in political talk shows, concealment or omission of certain topics in the news, differentiation of persons on “their” and “foreign” and consequently – neglect of balance, special layout topics and substitution of the hierarchy of importance, emotional contagion.

These characteristics in the context of television have special forms of application of communication through image, word, and sound. Due to the special synthetic nature of TV language, these components are equivalent in their ability to form a certain stereoscopic image of the program on the screen, and accordingly – allow one to analyze not only words and facts but also the nonverbal component of this phenomenon.

This opinion is confirmed by the researcher Y. Shapoval in his book *Poetics of Television Journalism*: “Therefore, the image and the word are in inseparable unity, complementing and explaining each other” (2003, p.187).

The inhomogeneous combination of a visual and verbal image requires a detailed study and understanding of each of

the forms separately and the dialectic of the phenomenon as a whole.

The word is the main formative means of expressing human thoughts, and it is the main element in the media system of communication. It is thanks to a word that mass communication media of any kind can perform their main, primary function – informing the audience.

Nevertheless, it should be noted that writing texts for each type of audiovisual art is different. This is dictated by the targeting of respondents, their preferences and tastes, the technical capabilities of the media, and so on.

In the case of a television story, the word is able not only to inform but also to evoke a certain emotion, and as a result – to form the viewer's attitude to what is seen. This effect can be achieved through the imagery of the language and the correct technology for writing the material.

In journalistic discourse, there are various methods of presenting news: quotes, event news, and stories on one or more topics. The most popular method in the domestic media market is to present the news on an hourglass, where first the most important things are announced. Then the background is added – information indirectly related to the event but allows the viewer to understand the causal links.

Given the gradual transition of the TV market to customization, a prominent place is also occupied by the method of presenting news according to the formula of P. White. As O. Kholod notes in the course of lectures *Fundamentals of TV Journalism*: "The essence of the method is as follows:

- 1) you should look for a concise way to capture the attention of viewers;
- 2) you should write a message,
- 3) it is necessary to summarize the above" (2012, p.77).

This method involves the presence of a trigger – a psychological «hook» that motivates the viewer to watch the material to the end. Therefore, it is logical to place it at the beginning of the message.

As triggers affect a person's subconscious and instincts, the relationship between this form of verbal media influence and NLP becomes clearer. It is neuro-linguistic programming that allows us to determine how human psychology works, thoughts arise, and to create specific patterns of behavioral reactions that will push the audience to certain actions.

The above provides grounds for scientific substantiation of the importance of sound and image as separate forms of communication of media influence.

Sound «breathes» life into a dry text written on paper on television and radio. When it comes to reading, it is essential to successfully use such elements of nonverbal communication as intonation, tempo, rhythm, emotional coloring, and presentation. Suppose we are talking about the music and noise design of the audiovisual product. In that case, the main task of sound is to create a particular thematic atmosphere, enhancing specific emotions and feelings.

The visual component is the predominant component of communicative influence on television. Thanks to the accurate, bright, accurate image on the screen, you can completely capture the viewer's attention, and accordingly – his thoughts and emotions. However, there are several nuances dictated by harsh information realities. Among them: are the dominance of cruelty and violence in the news, leveling the aesthetics of the staff in the pursuit of exclusivity, and installation «quickly.» All this harms the audience, fostering distaste and aggression.

In addition, the emancipation of the WMC has led to the emergence of consumers – amateur journalists, for whom the speed of information, rather than quality, comes to the fore. In this case, all forms of media communication can suffer: from a picture taken on the phone without stabilization to communicative verbal characteristics.

In addition, non-verbal (non-verbal) manifestations of communicative influence occupy a prominent place in media communication.

American researchers Alan and Barbara Piz, in the extended edition of *Body Language*, notes that “The manifestations of nonverbals are due to impulses of the human subconscious, so they can not be forged. This is the reason to trust gestures and facial expressions more than the classic channel of communication” (A. Piz and B. Piz, 2017, p. 5).

Given the above, there is a need to study wordless communication and a detailed analysis of their manifestations on the TV screen.

T. Anokhin in the work *Trends in the designation of nonverbal gaps in multilingual discourses*. *Philological Treatises* (2010), analyzing this issue, notes that “the range of nonverbal codes is quite wide, as it includes such reactions as tactical (clapping, kissing, touching), proxemic (use of local spatial factors), prosodic (physiological pauses, voice characteristics), kinetic (manner of dressing, hair, body language), psychological and physiological (cough, crying, laughing)” (p.6).

However, it should be added that the analysis of each nonverbal semiotic marker depends solely on the context. For example, the same gesture may be interpreted differently according to the situation, as well as nationally specific

features when it comes to intercultural relations.

In scientific discourse, kinetics deals with the decoding of means of wordless communication. According to I. Sieriakova in the book *The Magic of Nonverbal Communication* (2004) “Kinetics – a theory that studies the reflection of human behavior in its nonverbal manifestations. Facial expressions, pantomime, spatial drawing, and expression can be decisive in the interpretation of individual statements” (p. 50).

Ukrainian TV channels use peculiar non-verbal codes, such as a means of syncretic action on a mass audience. By appealing to such signals, television pushes the viewer to one or another model of information perception. In the conditions of excessive politicization of society, it would be expedient to consider the manifestations of nonverbal communication in the example of socio-political talk shows.

The visual-spatial factor – the premises, the contact zone of communicators, their location in space – is the first wordless signal to which political programs appeal. To create an atmosphere of enchanting action, the studio is designed in the form of ancient Greek theater. To show the conflict between the opposite parties, guests are placed opposite each other. All this is demonstrated in the program *Freedom of Speech* of Savik Shuster (*Ukraine* TV channel).

The talk show *Right to Power* (1 + 1 TV channel) has a similar meaning in this non-verbal code. However, if Schuster's guests are physically present in the studio, then N. Moseichuk shows the participants of the program during the quarantine restrictions via video link. The authors place the guests on the screen so that it is immediately clear “who is playing for whom.” For example, in the program on April 2, 2020, at the top right (where peo-

ple often pay attention), viewers saw the then Deputy Minister of Health, now Minister V. Liashko, the ruling party, as well as those who approve of their decisions. At the bottom left was the opposition – Yuliia Tymoshenko and O. Honcharenko.

In addition, Moseichuk often uses an inconspicuous but critical pantomime signal associated with her hands. A repulsive gesture with the palm is an attempt to stop the interlocutor to reject his influence. At the same time, there is the position of the open palm up in her arsenal – a sign of trust, and in terms of subordination – a correct request.

The emotional component of wordless communication is demonstrated by the host of the program Echo of Ukraine (TV channel *Direct*), Matvii Hanapolskyi. He declares his political preferences openly and is not afraid to criticize the program participants not only verbally, but also with the help of certain wordless semiotic codes. To do this, the presenter uses the technique of looking over glasses, which means skepticism about the opponent. In addition, his gaze is always focused directly on the interlocutor, which indicates a detailed study of the subtext of what the guest said.

Similar techniques are used by the host of *Channel 4* O. Drozdov. His active facial expressions, as well as the ability to position themselves in space, speak of looseness and a sense of their privileged position. To such nonverbal codes is added restlessness. The presenter tries to disturb the intimate space of the interlocutor – to throw him off balance, to evoke vivid emotions.

The main manifestations of nonverbal communication also include intonation, tempo, and the rhythm of the voice. They have learned well to control these symbolic codes on domestic television, which is worth the impressive restraint.

M. Padalko, when she lost her front tooth in the live broadcast of *TSN* on the *1 + 1 TV channel*. In no way did the presenter show her concern about the situation, which speaks of high professionalism and the ability to use non-verbal communication for its intended purpose.

All the above forms of broadcasting information in the WMC give grounds to consider media communication as the main tool in the struggle for the attention and commitment of the individual.

### Conclusions

Conclusions and prospects for further research on this topic indicate that the technology of media communication in the Ukrainian media market requires a detailed interpretation of domestic programs' example, the behavior of presenters in the frame, news broadcasts, and more.

All this is needed to solve one of the biggest problems of media influence on the individual – the development of critical thinking, i.e., the ability of a person to recognize and resist manipulation by the WMC. The Code of Professional Ethics of the Union of Professional Journalists of the United States states that journalists have only one obligation – to enable the public to obtain reliable information, regardless of external influences. Respect for the public's right to complete and objective information about facts and events is also declared by the Code of Ethics of Ukrainian Journalists as the first duty of a journalist. But in addition to journalistic ethics, there must be public control, as well as individual, critical consciousness of each person.

Taken together, all this will make it impossible to mislead society by carrying out the above-mentioned forms of media manipulation.

## REFERENCES

- Anokhina, T.O., 2010. Tendentsii poznachennia neverbalnykh lakun u riznomovnykh diskursakh [Trends in marking non-verbal lacunae in multilingual discourses]. *Filolohichni traktaty*, 1, pp.5-11.
- Holubov, O., 2021. Indeks svobody presy: Ukraina opustylasia na odnu pozytsiiu [Index of freedom of the press: Ukraine fell by one position]. *Deutsche Welle (DW)*, [online] 20 April. Available at: <<https://p.dw.com/p/3sFta>> [Accessed 31 April 2022].
- Kholod, O.M. comp., 2012. *Osnovy telezhurnalistyky* [Basics of television journalism]. Kyiv: Kyivskiy mizhnarodnyi universytet.
- Lihachova, N.L., Chernenko, S.P., Ivanov, V.F. and Datsiuk, S.A., 2003. *Manipuliatsii na TB* [Manipulations on TV]. Kyiv: Telekrytyka; Interniuz-Ukraina.
- Piz, A. and Piz, B., 2017. *Mova rukhiv tila. Rozshyrene vydannia* [The language of body movements]. Kyiv: KM-Buks.
- Pocheptsov, H., 2018. *Propahanda 2.0* [Propaganda 2.0]. Kharkiv: Folio.
- Pocheptsov, H., 2019. *Kohnityvni viiny u sotsmedia, masovii kulturi ta masovykh komunikatsiakh* [Cognitive wars in social media, mass culture and mass communications]. Kharkiv: Folio.
- Pocheptsov, H., 2020. *Viiny novykh tekhnolohii* [Wars of new technologies]. Kharkiv: Folio.
- Shapoval, Yu.H., 2003. *Poetyka televiziinoi zhurnalistyky* [Poetics of television journalism]. Kostopil: Rosa.
- Sieriakova, I.I., 2004. *Mahii neverbalnoi komunikatsii* [Magic of non-verbal communication]. Kyiv: Osvita Ukrainy.
- Skulysh, Ye.D. ed., 2011. *Suhestyvni tekhnolohii manipulyativnoho vplyvu* [Suggestive technologies of manipulative influence]. 2nd ed. Kyiv: VIPOL.



## МЕДІАКОМУНІКАЦІЯ: ТЕХНОЛОГІЇ ЗАСТОСУВАННЯ В ЕКРАННОМУ ДИСКУРСІ

Світлана Котляр<sup>1а</sup>, Тетяна Дябелко<sup>2а</sup>

<sup>1</sup> заслужений діяч мистецтв України, доцент,  
професор кафедри тележурналістики та майстерності актора;  
e-mail: ilanit1925@gmail.com; ORCID: 0000-0002-4855-8172

<sup>2</sup> магістр аудіовізуального мистецтва та виробництва;  
e-mail: tinadt25@gmail.com; ORCID: 0000-0002-4433-5940

<sup>а</sup> Київський національний університет культури і мистецтв, Київ, Україна

### Анотація

**Мета дослідження** – проаналізувати комунікативні взаємозв'язки екранної культури з глядачем, визначити форми і засоби впливу ЗМК на аудиторію, переосмислити поняття «медіаманіпуляції» та окреслити значущість невербальної семіотики на телебаченні. **Методологія дослідження** здійснюється за допомогою аналізу та синтезу діяльності сучасних засобів масової комунікації; емпіричного методу, що виявляється у спостереженні та порівнянні загальних тенденцій розвитку процесів медіакомунікації; методу теоретичного обґрунтування роботи екранних видів мистецтв, зокрема телебачення – у контексті прояву особливих форм та засобів комунікативного впливу на глядача; системного підходу, що дав змогу аналізувати, конкретизувати, уточнювати та узагальнювати усі етапи технології застосування комунікації в медіа. **Наукова новизна** обумовлена виявленням стратегії і тактики застосування різних проявів вербального та невербального комунікативного впливу через аналіз конкретних прикладів телевізійних програм. Детально проаналізовано прояви безсловесної комунікації на телебаченні, розтлумачено діалектику візуально-словесного образу на екрані, сформовано сучасні технології маніпуляції в екранному дискурсі. **Висновки.** В дослідженні детально вивчено технології медіакомунікації та визначено залежність характерних форм спілкування від таргетингу аудиторії. За допомогою розшифрування методів і засобів комунікативного впливу розтлумачено поняття «медіаманіпуляції», а також доведено значущість застосування технологій нейролінгвістичного програмування та нейромаркетингу на вітчизняному медіаринку. Виявлено конкретний інструментарій невербальної семіотики на прикладі вітчизняних політичних ток-шоу та їх ведучих.

**Ключові слова:** медіа; комунікація; засоби масової комунікації; маніпуляція; невербальна семіотика; нейролінгвістичне програмування; телебачення



This is an open access journal and all published articles are licensed under a Creative Commons «Attribution» 4.0.