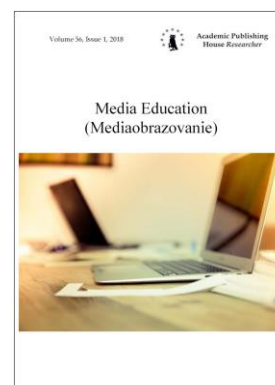




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## Sketches for the Speech Portrait of a Media Critic: Kirill Razlogov

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### Abstract

The article attempts to analyze the linguistic identity and describe fragments of the speech portrait of the eminent Russian media critic Kirill Razlogov. A comprehensive linguo-pragmatic analysis of speech means – carriers of pragmatic meaning, united by one type of discourse – media critical discourse, allows, through the interpretation of its individual elements (pragmatic meanings and meanings, updated by the author of the texts, K.E. Razlogov) to reveal their individually and conventionally conditioned features of positioning in relation to the objects and subjects they represent (including the recipients of the text), to analyze the main dominants of the critic's evaluation of various fragments of reality, to diagnose his individual personality qualities.

The proposed hierarchical model of the language personality is regarded in a multi-stage approach to its study – from a concept to the language, from the language to speech (discourse), from speech to national pragmatics, and national communication. In this sense, the category of “the media critic's linguistic personality” is considered as a universal intercultural concept with a nuclear and peripheral zone. The nuclear characteristics include common signs of the speech activity of the media critic: high professionalism, linguistic culture, dedication to the profession, straightforwardness, openness, courage. At the peripheral level, there are characteristics of a linguistic personality, within the signs of media communication are manifested: emotiveness and expressiveness. At the level of verbalization of positive and negative emotions, the following emotionally expressive dominants are distinguished: the prevalence of a critical attitude to reality, the relative incontinence of discourse manifestations of emotion, external indifference of behavior, dependence on contextual background, openness/straightforwardness. Speech behavior of K.E. Razlogov is distinguished by persistence and perseverance, prudence, constancy, tact, a tendency to underestimate the level of awareness and interest of the reader.

**Keywords:** linguistic personality, speech portrait, speech behavior, pragmalinguistics, media critic, speech strategy, concept.

### 1. Introduction

Each detail in a person adds a mark to the portrait of his personality ... A personal model is manifested in every person's misconduct, in the way he looks at people, in his handshake, in the manner of speaking, wrote R. May (May, 2016: 32). This article attempts to analyze the linguistic personality and describe fragments of a speech portrait of Prof. Dr. Kirill Razlogov, president of the

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Guild of Film Critics of Russia, Director of the Russian Institute of Cultural Studies (1989–2013), the author and host of television programs about the cinema. Together with Yu.S. Alysheva, we will understand the speech portrait as “a set of certain qualities of a linguistic personality, formed on the basis of the leading communicative properties of the speech. These qualities are, as a rule, a reflection or, rather, an embodiment in speech of the psychological properties inherent in the speaker and are manifested by a certain set of multilevel language means” (Alysheva, 2013: 8).

According to the anthropocentric paradigm, the focus of modern linguistic research is a person – a native speaker, a speaking, thinking personality. Researchers pay special attention to a linguistic personality – a personality that manifests itself in speech activity and in speech behavior, has a combination of knowledge and ideas, realizes itself in communication, intentionally and because of established speech habits, chooses a particular communication strategy in a particular act of communication, a set of language means, meanwhile actualizing certain pragmatic sense and meanings, the interpretation of which allows one to go beyond the text into the pragmatic field of discourse, in the present research – media critical discourse.

The choice of the linguistic personality of a media critic as an object of study is not accidental. Media critics play an important role in society, as they are called upon to analyze relevant creative, professional, ethical, legal, economic and technological aspects of media information production and consumption, thereby raising the level of media competence and analytical thinking of a wide audience. In this regard, it seems important to consider the individual characteristics of a particular linguistic personality, in this case, the linguistic personality of K.E. Razlogov, as a prominent representative of a professional group of media critics.

## 2. Materials and methods

The study was conducted using experimental methods. An objective pragmalinguistic experiment was conducted in the framework of the scientific direction of hidden pragmalinguistics (Matveeva, 2013: 168-180). This method allows not only to consider the formal structure of pragmatic meaning and to study its relation to objects, but also to analyze the meaning of linguistic means in relation to subjects using a language – senders of a media text. Another experiment was to identify connotative semes manifestations of linguistic units, including the allocation of nuclear (integral seme), the detection of connotative background and the implementation of identification projection (Buzinova, 2018: 396).

The materials for the study were the texts of K. Razlogov. The study of the speech behavior of the media critic was carried out according to several speech strategies of the author's hidden influence on the message recipient: strategies “Participation / non-participation of communicants in a speech event”, strategies “Confident / uncertain speech behavior of the text's author in a speech event”, “Shaping the attitude of the text's recipient to the speech event by evaluating it” and the speech strategy “The satisfaction / dissatisfaction of recipients' pragmatic expectations with the text”.

Media criticism texts can be considered as a tool for influencing the wide audiences. Primarily they characterize the sender of the text, that is, our research interest is directed not only at the content of communication, but also its form, the way a media critic behaves due to established habits in the communication process, his speech behavior, and his intentional speech activity.

## 3. Discussion

In linguistics, the term “linguistic personality” first appears in the 1930s of the last century in the works of J.L. Weisberger (1927), who believed that “... language represents the most universal cultural heritage. No one speaks a language solely because of his own linguistic identity; on the contrary, this linguistic knowledge grows due to belonging to the linguistic community” (Weisberger, 2004: 81). The same term was used by V.V. Vinogradov in the book “On Prose Fiction” in 1930. The linguistic personality in this regard is the native speaker, who, gaining a certain social experience, is able to act adequately in society, owning a certain set of linguistic means. It should be noted that the tendency to learn the language through the prism of the “speaking” person can be traced in linguistics much earlier, from the beginning of the XIX century. This is evidenced by the work of V.von Humboldt (Humboldt, 1985), E. Sepira (Sepir, 1993), Baudouin de Courtenay (Baudouin de Courtenay, 1963), E. Benvenist (Benvenist, 1974), and others.

The concept of “linguistic personality”, as a dynamic, developing phenomenon, is one of the central in modern linguistics. This concept came into scientific use to a large extent thanks to Yu.N.Karaulov and his book “Russian Language and Language Personality” in 1987 (Karaulov,

2014). There are various approaches to the study of a linguistic personality: a theoretical and epistemological model of a linguistic personality by Yu.N. Karaulov (*ibid.*), a typology of a linguistic personality, developed in accordance with the types of speech culture by O.B. Sirotinina and V.E. Goldin (Goldin, 1993), a linguistic personality as a basic national cultural prototype of a native speaker by V. I. Karasik (Karasik, 2002) and others. A wide range of works is devoted to the analysis of the linguistic identity of specific personalities, for example, writers Astafyev, Shukshin, Rasputin (Bashkova, 2018), certain age and social groups: high school students (Aniskina, 2001), TV presenters (Kancher, 2002), musicians (Sedykh, Bykanova, 2016), etc.

In the above works, the problem of the study of the linguistic personality is associated with the issues of the functional analysis of texts regarding the use of systemic means of the language to reflect the world outlook of the text's author and to achieve certain goals, i.e. with questions of speech activity and partially speech behavior. In this case, the last two concepts are usually mixed or identified.

In the present work, we consider it necessary to distinguish between these concepts, since speech behavior characterizes the sender of the text along with social behavior, is developing throughout life, due to a number of social characteristics - place of birth, environment, education, upbringing, age, gender, professional activity and etc. Whereas the speech activity is the activity of the sender of the text on the motivated, purposeful choice of language tools in specific conditions of the speech act for an optimal impact on the recipient (Matveeva, 2009).

The traditional and most common ways of representing a linguistic personality are level models of a linguistic personality. We consider the linguistic personality, taking into account the manifestation of individual characteristics, as well as from the point of view of typological characteristics that are characteristic of the bearer of a particular ethnic culture in professional media criticism discourse. Relevant in this case is the consideration of the linguistic personality from the point of view of its readiness to create speech acts, create, understand, interpret, and perceive speech work (Bogin, 1982: 1).

Based on the structure of the language, on the communicative properties of a person, on the unequal development of personality, G. Bogin models the level structure of a linguistic personality: the first level is the level of correctness; the second is the level of internalization; the third is the level of saturation; the fourth is the level of adequate choice; the fifth is the level of adequate synthesis. In accordance with the researcher's concept, "a linguistic personality, (1) having mastered the high-frequency means of direct nomination accepted in society, proceeds to (2) internalization of speech, which opens up the path to (3) lexical and grammatical knowledge and, further, to (4) a peculiar freedom of choice of means of expression from among many potential substitutes. Achieving this freedom allows a sophisticated linguistic personality (5) to operate with the whole text in such a way that the form of the text is optimally reflected in the content, acts as a meaningful form" (Bogin, 1982: 2, 9-10).

Developing a level model of a linguistic personality, Yu.N. Karaulov emphasizes that "a linguistic personality is a person expressed in a language (texts) and through a language, it is a personality reconstructed in its main features on the basis of linguistic means" (Karaulov, 2014: 38). He suggests the idea of a three-level model of the structure of a linguistic personality, in which a system-structural or verbal-semantic level (which shape the language units - words), linguistic-cognitive or thesaurus (units that are ideas, concepts, stereotypes in the focus of the world picture) and motivational-pragmatic or motivational (based on the activity-communicative needs of a linguistic personality: goals, motives, aspirations, intentions) (Karaulov, 2014: 51, 61).

Considering the language personality of the TV presenter in the framework of the rhetorical ethos M.A. Kancher identifies three levels of the linguistic personality: 1) stylistic (units are linguistic means and methods of their use, preferred by the person), 2) communicative-pragmatic (units are strategic and tactical moves) and 3) linguistic and cultural (units are national-cultural speech scenarios, norms and patterns of speech use, related with a worldview of personality) (Kancher, 2002: 11).

In this paper, we rely on the concept of A.P. Sedykh (Sedykh, 2005), which involves the identification of dominant signs of the linguistic personality at four levels of functioning: cognitive, ideological, emotionally expressive and ethnocultural; and complement it by an analysis of speech behavior at the level of hidden pragmatics. This approach allows to conduct a comprehensive linguistic-pragmatic analysis of the linguistic personality, namely, to analyze pragmatic intentional (as part of speech activity) and unconscious, actualized due to the habits (as a manifestation of

speech behavior) meanings of linguistic means in relation to the subject of speech activity, i.e. the media critic K. Razlogov.

It is necessary to emphasize that a comprehensive linguistic-pragmatic analysis of the linguistic personality does not contradict a three-level understanding of the linguistic personality of specialists who approach the study of this phenomenon from different viewpoints — linguodidactics (V. Karaulov), hermeneutics (G. Bogin), psycholinguistics (A. Leontyev), linguopersonology (I. Bashkova).

#### 4. Results

Quantitative data on speech preferences of K.E. Razlogov, obtained during an objective pragmalinguistic experiment, are presented in the table. Correlation of the so-called individual speech indices (ISI) with the average speech genre indices (ASGI) allows us to diagnose some personal qualities of the media critic. For transparency, the diagnostic indicators are highlighted in gray.

**Table 1.** Speech behaviour of K. Razlogov in research and publicist texts

Speech Strategies		Participation/ not participation of addressees in the speech event			Shaping the receiver's attitude to the speech event by evaluation			Satisfaction/ Dissatisfaction of pragmatic expectations of the text's receiver		
		Personal dimension	Social dimension	Object dimension	Positive attitude dimension	Negative attitude dimension	Neutral attitude dimension	Dimension of sufficient information	Dimension of insufficient information	Dimension of redundant information
Research article	ISI (%)	22.2	16.8	61	12.2	26.8	61	44.2	24.8	31
	ASGI (%)	15.6	13.3	71.1	23.4	18	58.6	42.9	23.2	33.9
Journalistic article	ISI (%)	16.2	16.8	68.6	14.2	29	56.8	43.4	21.4	35.2
	ASGI (%)	15.4	13.9	70.7	16	37.5	46.5	44.7	26.5	28.8

In the texts of research (academic) articles according the strategy “Participation/non-participation of communicants in a speech event”, the diagnostic indicators are personal (22.2 %, exceeding the ASGI 15.6 %) and the subject dimension ones (61 %, below the ASGI 71.1 %), which can be correlated with demonstrativeness (Leongard, 2000: 76), the ambitiousness of the sender of the text, the desire to dominate (Cordwell, 2000: 193), and self-sufficiency (Maslow, 2001: 401). The obtained quantitative data allow us to think that K.E. Razlogov relies on himself, self-confident, able to take responsibility for his words and deeds. Apparently, he is ambitious, persistent and persistent in achieving his goals, does not like to depend on anything, so he aspires to do everything himself.

According to the strategy “Shaping the receiver's attitude to the speech event by evaluation” in his academic articles, indicators of the positive attitude dimension (12.2 % below ASGI – 23.4 %) and the dimension of negative attitude (26.8 % above the ASGI – 18 %) indicate a person's inclination to focus on negative aspects first, to evaluate shortcomings, and only then think about the positive signs of the world around him. In the texts of the journalistic genre of K.E. Razlogov most often chooses the actualizers of the neutral attitude dimension (the ISI – 56.8 % significantly exceeds the ASGI – 46.5 %) and thereby takes a neutral position in relation to the described event, not expressing emotions in speech. A neutral assessment correlates with such personal qualities as discretion, constancy, serenity, slowness, tact. Thus, the speech portrait of K.E. Razlogov is rather contradictory, which can be explained by the diverse topics of the articles used for the analysis and the changeability as a quality inherent in this person. To support the latter conclusion, we quote E.V. Kabikova and N.N. Letina: “realizing the function of a scientist, K.E. Razlogov applies his organizational and journalistic skills, which makes his research more complete and closer to real

life. At the same time, his connection with journalism leads to increased emotionality of many of his academic texts and simplifies the language of presentation ... Carrying out various functions, ... K. E. Razlogov applies skills and knowledge that are the result of a kind of symbiosis of the roles of a scientist, manager and journalist” (Kabikova, 2013: 219-220).

According to the strategy “Satisfaction/Dissatisfaction of pragmatic expectations of the text's receiver” K.E. Razlogov reveals the dimension of redundant information, which means that in the texts of the journalistic genre he targets at an unprepared reader and underestimates the level of the audience's awareness of the issue.

To identify the features of a linguistic personality through the prism of professional nomination, the basic is the functional-pragmatic principle, according to which the analysis was carried out at the cognitive, ideological, emotionally expressive and ethno-cultural levels.

The concept of “media criticism” was considered as relevant to this study. The universal features of this concept are updated at the level of the following phrases in the articles of K.E. Razlogov:

- “... *the young branch of science and educational practice is in the process of becoming and searching for its own specificity and place in culture*” (Razlogov, 2012: 4);

- “... it makes people understand how mass communication is used in societies, *to master the ability to use media* in communication with other people, providing a person with knowledge of how to *analyze, critically interpret and create media texts ...*”;

- “... *part of the textbook of Professor A.V. Fedorov – the main enthusiast of media education in our country*” (Razlogov, 2005: 68).

According to the results of the generalization of the semasiology of linguistic material, the concept of “media criticism” is foregrounded with a small number of semes, which are the basic components; it has a stable semantic component “development”; it possesses a structural (frame) attribute “problematic”.

The ideological aspect in media criticism can be interpreted by the personal ideology in the views and positions of the individual. As a representative of any ideology, a politically labeled term is put forward – an ideologeme (Malysheva, 2009). The articles of K.E. Razlogov contain negatively marked ideologemes, such as “hopeless struggle”, “personality cult”, and positively marked ideologemes, such as “collective leadership”, “democracy”, “education”, “freedom”, “citizen rights”. The system of views in the field of politics, the chosen political course have a significant impact on the media in general and media criticism in particular. In his articles K.E. Razlogov touches upon ideological positions that are verbalized by stable verbal complexes within the framework of media critical discourse. Thus, the development of moral values, the realization of the rights and freedoms of the individual are foregrounded in the following statements:

- “Media education is an *integral part of the rights of any citizen* of any country in the world to *freedom of expression and the right to information* and is an instrument *for supporting democracy*” (Razlogov, 2005: 69);

- “... *support of the most talented scientists and orientation to relevant and promising areas of research*” (Razlogov, 2014b).

These statements reflect the democratic values of society, based on the key semes of “law” and “faith”. The struggle reflects an ideological position embodying the strengthening of the speaker's position, the desire to directly move towards the goals. The connotation background is contingent on the expectations of citizens who dream of a better future for their country.

The longing for quality education, for a developed society can be traced, for example, in such statements:

- “... *to make the teenage movie audience not to entertain itself, but to work for free at exhibitions and in concert halls ...*” (Razlogov, 2012: 159);

“A teacher, by definition, is considered to be a bearer of a higher culture than a pupil or student, not to mention the uneducated fellow citizens and the more so the “uncivilized” tribes. His opinion, his *tastes* are correct, he *must instill* them in others, *cultivate* them (the theologian would say - *convert to his faith*)” (Razlogov, 2012: 156-157);

- “... it's not children and teenagers who *need to be taught*, but their *parents, grandfathers and grandmothers*, including, not least, managers of culture events and projects who continue to *hopelessly fight mass “anti-culture”* in the capital and regions (Razlogov, 2012: 156).

The semantics of the italics phrases are concentrated around the basic seme “necessity”. Due to the indicated semantic components, the ideological orientation to inculcate in the modern

generation cultural values, increase efficiency and develop the motivation for self-education is manifested.

The criticism of prevailing stereotypes is highlighted in the following statements:

- "Aesthetic education is a *myth of our culture*" (Razlogov, 2005: 70);

- "*The era of enlightenment gave rise to the illusion* that the European "culture for the educated" ("reading and writing public" in the Russian tradition) is (or will be as a result of an educational project) a unifying beginning for all people worldwide" (Razlogov, 2012: 157).

The semantics of the above statements with the lexemes "myth", "illusion" forces K.E. Razlogov think about moral guidelines in society. The central seme "deception" is revealed on a denotative level and manifests a rather distorted perception of reality, based on a substitution of values.

Emotionality is a general property of speech, and can serve as a basic element for identifying its national-cultural characteristics. In speech, an emotional image is created mainly on the basis of the normative semantics of linguistic means. The current study proposes the analysis of lexical units in a media discourse, according to emotional segments corresponding to basic emotions: joy, anger, sadness and fear. The objectives of our study did not include a comprehensive reconstruction of the content of emotional concepts, but a partial analysis of language tools has been nevertheless performed.

The first unit consists of expressions that have a stable component of "joy", coupled with good mood, pleasure, enthusiasm, inspiration, for example:

"*The provocation was successful, the passions got heated, and irritation, as a source of creativity, did not disappear, but escalated ...*" (Razlogov, 2012: 156).

"*The only good news* is that cultural studies are in a good company of genetics and cybernetics, semiotics and even sociology, which in Soviet times developed secretly within the framework of philosophical sciences. The experience of then "pseudosciences" proves that the *desire of people for knowledge cannot be so easily destroyed*" (Razlogov, 2014b).

The considered expressions have a stable component "joy" associated with the achievement of a specific result, satisfaction and enthusiasm from this result: *the provocation was a success; passions are heated; I am glad*. The connotative background of statements is distinguished by a positive orientation precisely because of the contextual enrichment of statements.

Sadness is a negatively colored emotion and is characterized by a wide field of intensity, depth, and duration. It occurs when a person is upset, sad, or dissatisfied with any aspect of their life. Sadness is antonymous to joy and is close in meaning to grief, a state of mental bitterness, despondency, misery, and melancholy. These lexemes are united by the general term "emotional stress". Let us look at some examples:

"*The tragedy* of the creative intelligentsia is not that high culture *disappears* – it will not go away as long as its bearers are alive and they are capable of spiritual reproduction. The *tragedy* is that the power of creators (in the traditional sense of the word) now extends not to culture in general (where businessmen rule)" (Razlogov, 2012: 158).

"All the *wealth of fine art* that I would like to convey to them, *was left out*" (Razlogov, 2005: 71).

"*The crisis of modern education* is actually determined by the different speed of introduction of different generations to mass culture" (Razlogov, 2005: 74).

As we can see, the emotion "sadness" is verbalized within the framework of the actualization of the semes "sadness" and "regret" in language expressions: *culture disappears, wealth was left out, the crisis of modern education*. The connotation background is formed by the concept field "futility", which is associated with the existing conditions. The "tragedy" lexeme in the first example increases the emotiveness of the utterance. The connotative background is saturated with the components of the meaning of a theatrical production: drama, expressiveness, conflict.

Fear can be attributed to a "personal" emotion that is associated with the expectation of real or imagined danger or trouble for oneself, loved ones, and society as a whole. The reasons for fear may include: a sense of threat, bureaucratic pressure from the system, conflicting demands, and so on. But in this case, we mean a psychosomatic manifestation of an emotion that is an innate reaction. Let us analyze the lexical ways to verbalize the emotion "fear":

"There has long been *no single Eurocentric vertical here*, but there are many fundamentally equal cultural communities with their mores, customs, traditions and – *Oh, the horror!* – aesthetic preferences" (Razlogov, 2012: 157).

“When the first stage of this study was completed, its organizers *were horrified* that the majority of young people *knew only two* pieces of Art: one was “Barge Haulers on the Volga”, because it was in the school textbook, and the other “Morning in pine forest”, because it is depicted on candy wrappers” (Razlogov, 2005: 71).

“... that a generation of aging critics harmonized their mental life under the difficult conditions of the Soviet system, *mainly with the help of vodka*, and a modern teenager *uses glue* for the same purpose in conditions of democratization and the market. *Sniffing glue*, he enters the very state in which the film “Night Watch” is perceived as an organic work, because its internal logic is the *logic of being high*. And in a state of *semi-drug intoxication* one perceives it adequately. So what should be done? *To teach critics to smell glue?*” (Razlogov, 2005: 72).

“*I’m afraid* that the idea of global unification was also formed within the framework of a culture of corruption, which dictated the promotion of a yes-man as the head of financial flows – an effective manager who would easily *distribute kickbacks* as ordered by his supervisors” (Razlogov, 2014b).

Highlighted phrases are united by the key seme “hopelessness”. As we can see, the central seme is foregrounded on a connotative background, reflecting the Russian situation in modern education and science. Using such speech patterns in the media critical discourse, K.E. Razlogov aims to bring to the listener an idea of the need to look for new ways of educating young people, developing science, promoting cultural values. The sender's “dosed” manifestation of anger reflects the inner need to express the corresponding emotions.

The verbal complexes “*their death*”, “*a direct victim of stress*”, “*passed away*”, “*the advanced age of academicians*” more clearly demonstrate the indignation of the media critic in relation to the ongoing optimization in the education system:

“V.L. Rabinovich was not the only *direct victim of stress* caused by optimization. The first *to die* was the director of the State Research Institute of Restoration A.V. Trezvov. I would not write about it, if not *for the advanced age of academicians*, who would soon face similar “optimization”. Maybe their *demise* would be a blessing for the “optimizers,” but for the prestige of our country, it’s definitely not” (Razlogov, 2014b).

This statement in a connotative sense has a vivid negative metaphoric characteristic. It traces the indignation and rejection of the actions of the responsible government officials, since they entail “death”.

A media critic, a professor, as a representative of an elite culture, must be able to restrain external and internal manifestations of anger, be able to control himself, to know the norms of cultural behavior. Therefore, the texts of K. Razlogov convey a “veiled” expression of angry manifestations:

“Therefore, every person who is engaged in cinema as a science *is forced to* simultaneously *engage in a kind of prostitution*, that is, sell what he knows and can do in the forms that the consumer in the broad sense is ready to buy, from the reader and the film industry to the government and show business” (Razlogov, 2014a: 172).

“I think that the confidence of the “new barbarians”, who are ready to head anything, that all this science is just profanity, grew out of the experience of their own careers. After all, the scientific community *without complexes handed out* academic degrees to deputies and government officials, or even made them members of the Russian Academy of Sciences, which, however, did not save the latter” (Razlogov, 2014b).

“They knew from their own experience that all this was *bullshit*, since they have not written dissertations and articles, have not read books, and had absolutely nothing to do with science. It really didn’t occur to them that someone was engaged in scientific research, wrote texts himself, defended his discoveries under the conditions of well-known conservatism prevailing in culture and science” (Razlogov, 2014b).

In these contexts, the key seme “unscrupulousness” and the connotative potential of slang vocabulary are implemented. The use of such phrases is based on the pragmatism of combating the current situation. Incompatible concepts are foregrounded in a single context, which is one of the dominant techniques of Russian national rhetoric.

National markedness of discourse is an integral part of the simulated structure of the linguistic personality of the media critic. Among the ethnocultural indices of the linguistic personality we include paroemiological and phraseological units, catchphrases, proverbial foundation of the national language, precedent texts used in speech by native speakers,

in particular, by media critics. The collected empirical material allows us to identify three relevant thematic groups of statements, presented in the media discourse of K. Razlogov.

The first group of statements is united by the theme “education” and “media education”. Here are some examples:

“And media education is precisely the *form of education* that is most consistent with the current situation in the world, when the *multiplication of information, the accelerated change* of new and newer technologies lets *the younger generation overtake the older one on the path of progress*” (Razlogov, 2005: 75).

“The crisis of modern education is actually determined by the *different speed of familiarization* with the mass culture of different generations” (Razlogov, 2005: 74).

The above texts contain some mathematical terms and phrases that are united by the key seme “movement forward”. The connotation component of the above statements is enriched due to the context and the conceptual field associated with the central national idea of the “accelerated process”, due to the development of media education as a science.

The second group of statements is united by the theme “culture”.

“For some reason, screen culture at some stage *turned into an appendix to feature films*, where the focus was on feature films lasting about an hour and a half, intended to *entertain* more or less respectable public, - this is a rhetorical and historical issue” (Razlogov, 2014a: 168).

“The new managers of the culture sphere have declared all scientific activity in the research institutes *a profanity*. I emphasize: this was done not out of spite, but in the full confidence of the “new barbarians” that it was really so. Everything, that new officials could not understand, was declared *useless, and even absolutely harmful trouble*” (Razlogov, 2014b).

The material under study demonstrates the presence in semantics of phrases of the key seme “fall”, which reflects the “negative” attitude of the media critic to the current state of the culture in society. The considered speech manifestations reflect the emerging situation, which requires a qualitative change.

The third group consists of statements containing “an assessment of the policy of the country's leadership and government departments”. Consider examples that reflect the views of K. Razlogov regarding the problems of domestic policy of the state and their solution in relation to science and education:

“Naturally, these *draconian measures* ran into a protest of the Institutes' staff, and the *clash of two cultures* clearly showed itself at a significant meeting of the Public Council under the Ministry of Culture, which had been planned as *a blessing of reforms*, but turned into a *defeat of zealous managers*”.

“Each leader always has the need to *free himself from significant “ballast”*, which is impossible without a *blessing from above*. Experienced scientists could conduct such an operation less traumatically, if not for people, then, in any case, for science”.

“They preferred a *more “bloody”* option, but visible to the country's leadership”.

“Why did the *main blow hit* the Russian Institute of Cultural Studies (RIC)?” (Razlogov, 2014b).

The semantics of the selected lexical units are concentrated around this “thoughtlessness”, “fraud”, “administrative frames”. The connotations manifested by collocations and expressions are “mastered” by the majority of representatives of the Russian scientific society, who in real life are facing all forms of injustice. For politicians, these are “thoughtless reforms,” and for the common man, new problems that only complicate life.

## 5. Conclusion

A comprehensive linguopragmatic analysis of speech means – carriers of pragmatic meaning, united by one type of discourse – media critical discourse, allowed, through the interpretation of its individual elements – pragmatic meanings and meanings, foregrounded by the author of the texts, K.E. Razlogov, to reveal their individually and conventionally conditioned features of positioning in relation to the objects and subjects they represent (including the recipients of the text); to analyze the main dominants of the media critic's evaluation of various fragments of reality, to diagnose his individual personality qualities.

The proposed hierarchical model of the language personality is regarded in a multi-stage approach to its study – from a concept to the language, from the language to speech (discourse), from speech to national pragmatics, and national communication. In this sense, the category of



“the media critic's linguistic personality” is considered as a universal intercultural concept with a nuclear and peripheral zone. The nuclear characteristics include common signs of the speech activity of the media critic: high professionalism, linguistic culture, dedication to the profession, straightforwardness, openness, courage. At the peripheral level, there are characteristics of a linguistic personality, within the signs of media communication are manifested: emotiveness and expressiveness. At the level of verbalization of positive and negative emotions, the following emotionally expressive dominants are distinguished: the prevalence of a critical attitude to reality, the relative incontinence of discourse manifestations of emotion, external indifference of behavior, dependence on contextual background, openness/straightforwardness. Speech behavior of K.E. Razlogov is distinguished by persistence and perseverance, prudence, constancy, tact, a tendency to underestimate the level of awareness and interest of the reader.

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