



Fact Problem in the Media Text

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Received 12-05-2022	Abstract: The article is devoted to explaining the interaction of such essential categories for the functioning of journalism as “fact” and “media text”, within the framework of the concept of the existential theory of journalism proposed by the author. Definitions, examples are given; the causes and solution of the problem of incorrect interpretation of the fact by theorists of journalism are outlined.	Keywords: Existential Theory Of Journalism, Fact, Media Text, Philosophy Of Journalism, Creative Activity, Journalism, Fiction, Journalism, Mass Communication, Meaning
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INTRODUCTION

Journalism, as an activity within the framework of a social institution embedded in the flesh of society, proceeds in the space-time continuum of social communication. Consequently, the concept of social (semantic) communication is generic for the theory of journalism, and the concept of mass communication is a specific concept.

It is worth noting an important point. Schemes of a “communication act” (model, process) wander from one journalism textbook (monograph) to another, but for some reason, with rare exceptions, no one is alarmed by the blatant substitution: to understand the human (“social”, “mass”, etc. e) Communication, a telephone-telegraph communication model is proposed.

Such a technistic approach to a person, reducing him to a simple “receiver-transmitter”, turns a diverse and complex human communication into an “information exchange”, a primitive behavioral “stimulus-response” scheme. “The technical scheme for the transmission of information is essentially a kind of material, more precisely, modulated energy communication”. It is clear that such a model is justified only in some cases which technical areas (wire and radio communications, information theory, telecommunications, etc.), i.e. in proper information communication, but in no way unacceptable in the social (if only because the law broadcast messages move not in the social, but in geometric space-time).

Social communication is the movement meanings in social time and space. Its prerequisites are genetic (biological, species) and mental (intrapersonal) communications. All three

types are semantic, i.e. “It is not a thing or a material property given in sensations that acts as a transmitted message, but a speculatively comprehended meaning.” At the same time, the following law of communication is observed: “messages of semantic communications always have an ideal (spiritual) content and, as a rule, but not always, a material, sensually perceived form.” An example of the latter is telepathy or imitation. It is clear that such a “movement of meanings” is possible only between the subjects of social communication, i.e. people (personalities, to be more precise). Thus, three categories will be key: “meaning”, “social space”, “social time”.

The author of the general theory of social communication, A.V. Sokolov, highlighting in expedient social communication three main goals pursued by communicants and recipients (cognitive, incentive and expressive), writes the following about the essence of the concept of meaning: “Let us not strive to answer the question: “what is meaning in general?” and we will not clarify the meanings hidden in celestial mechanics, the circulatory system and models of the atom. We are interested in those meanings that are contained in social and communication relationships. <...> To achieve these goals, the content of communication messages should include: knowledge and skills (the communicator knows or can do something and can share this experience with other people); incentives (volitional influences that encourage activity); emotions (it is important for the communicant to emotionally “discharge”, receive sympathy, and the recipient is looking for positive emotions and spiritual comfort). It is these products of spiritual human activity that we call meanings.

It is clear that such a model is justified only in some technical areas (wire and radio communications, information theory, telecommunications, etc.), i.e. in information communication proper, but in no way acceptable in social communication (if only because encoded messages move not in social, but in geometric space-time). Social communication is "the movement of meanings in social time and space".

Its prerequisites are genetic (biological, species) and mental (intrapersonal) communications. All three types are semantic, i.e. "It is not a thing or a material property given in sensations that acts as a transmitted message, but a speculatively comprehended meaning." At the same time, the following law of communication is observed: "messages of semantic communications always have an ideal (spiritual) content and, as a rule, but not always, a material, sensually perceived form."

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If knowledge and skills as the content of the "cognitive" sphere of social communication do not raise objections, then the content of the "incentive" sphere ("stimuli") should, in our opinion, be up to Sokolov A.V. The general theory of social communication is full of motives. This is due to the fact that incentives act as external incentives for a person influences, but no less important is the internal motivation of a person, especially a highly developed one.

Motives are recognized by psychology as internal motivating causes of actions and deeds of a person, personality. The same applies to the third sphere of social communication and the corresponding content - "expressive". It should be noted that human the need to "express", "discharge" arises not only from emotional overflow, exposure to one or another emotion, passion, feeling. It arises (again, in highly developed individuals) and due to long-term (aesthetic, moral, etc.) reflections about what is happening around, about oneself and the meaning of one's existence. That is, as a result of existential reflection. Consequently, the content of the "expressive" sphere of social communication should include, in addition to the emotions indicated by A.V. Sokolov, also existentials - reflexive experiences that arise as a result of a person's understanding of himself as a problem in a situation of direct personal choice. So, for example, longing is a feeling, i.e. a long-term, stable emotion, and the realization of hopelessness is existentialism, because it is a product of reflection - a person's understanding of his position (the person is healthy, well-fed-shod-clothed, but ... "neighbors are angry, bosses do not appreciate, colleagues are uninteresting", etc.).

CONCLUSION

Thus, we can conclude that the content of communication messages in social communication should be: incentives and motives, knowledge and skills, emotions and existentials. Let's move on to the concept of social space and social time, or social chronotope. "Social space is a system of social relations between people intuitively felt by people."

An example is the activity of the well-known St. Petersburg investigative journalist Andrei Konstantinov. In addition to his normal journalistic work, he writes "novels" about law enforcement officers, the life of "gangster Petersburg", etc. This is largely due to the fact that there is a lot of accumulated material and

“operational developments”, but there is not enough evidence to implement this information in the press. Fiction comes to the rescue.

Often books are preceded by a special clause that this is a work of art and coincidences with life are accidental. But the outline of events and personalities of Uzbek reality are so recognizable that even a person far from politics can clearly see who they are talking about (on the Internet, by the way, there are heated discussions about this: someone considers him too frank, someone, on the contrary, strongly veiling real events).

In any case: the fictional form allows the author to directly express his interpretation and understanding of events, as well as his opinion and assessments about what happened. In this case, the factual beginning fades into the background, and the conceptual and semantic component takes the first place, with the latter predominating in it.

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