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**ОБРАЗНЫЙ АСПЕКТ ОЦЕНОЧНОСТИ В РЕЧЕВОМ ЖАНРЕ
«ЧИТАТЕЛЬСКИЙ ОТКЛИК»**

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Аннотация. Данная статья посвящена исследованию «оценочности» как совокупному системному качеству речевого жанра «читательский отклик». Читательские отклики ориентированы на такие коммуникативно-прагматические цели, как анализ, критическая оценка и обсуждение материалов, публикуемых в средствах массовой информации (женских журналах), таким образом «оценочность» как совокупное системное качество лежит в основе моделирования содержания читательских откликов. Она, с одной стороны, является выражением познавательно-оценочной связи с отражаемой действительностью, представленной в системе содержания в «образах женственности» и, с другой стороны – выражением коммуникативно-оценочных отношений, представленных в системе содержания в их ценностном и эмоционально-оценочном аспектах. Описание образов женственности в статье проводилось эмпирически на уровне концептов и ключевых слов. С помощью программы компьютерной обработки текстов NewSlow, а также на основе методов наблюдения, количественных и статистических подсчетов были выявлены в читательских откликах ряды *базовых концептов*, формирующих «образы женственности», такие как брак/роман, материнство/семья, здоровье/недуги, общество/право, знаменитости/глянец и пр. Были также выявлены «ключевые» или «опорные» слова, репрезентирующие концепты на вербальном уровне. Всего в статье было выявлено и классифицировано 9 «образов женственности»: «Женщина – почитательница гламурного стиля жизни»; «Здоровая женщина»; «Женщина – общественный деятель»; «Счастливая женщина»; «Женщина – филантроп»; «Женщина – хранительница очага»; «Красивая женщина»; «Деловая женщина, женщина профессионал»; «Сильная женщина». Анализ «образов женственности» обнаружил их определенную концептуальную и лексическую неоднородность, что позволяет рассматривать каждый образ как концептуальное поле с относительно устойчивым языковым (лексическим) выражением.

Ключевые слова: речевой жанр, женский журнал, оценочность, образ женственности.

**THE FIGURATIVE ASPECT OF EVALUATIVITY IN THE SPEECH
GENRE “READER RESPONSE”**

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Abstract. The article deals with the study of “evaluativity” as the aggregate systemic feature of the speech genre “reader response”. Reader responses are oriented towards communicative and pragmatic goals, such as analysis, critical assessment and discussion of materials published in the media (women’s magazines), thus “evaluativity” as an aggregate systemic quality underlies the modeling of the content of reader responses. On the one hand, it is an expression of cognitive evaluative connection with reflected reality presented in the content system in “images of femininity” and, on the other hand, it is an expression of communicative and evaluative relationships presented in the content system in their value and emotional evaluation aspects. The description of the images in the article was carried out empirically at the level of concepts and keywords. Using the NewSlow computer processing software, as well as on the basis of observation methods, quantitative and statistical calculations, the reader responses identified a number of basic concepts that form “images of femininity”, such as marriage / affair, motherhood / family, health / ailments, society / law, celebrities / gloss, etc. “Key” or “prop” words representing concepts at the verbal level were also identified. In total, 9 “images of femininity” were identified and classified in the article: “Woman as an admirer of a glamorous lifestyle”; “Healthy woman”; “Woman as a public figure”; “Happy woman”; “Woman as a philanthropist”; “Woman as the guardian of the hearth”; “Beautiful woman”; “Business woman, professional woman”; “Strong woman.” The analysis of “images of femininity” revealed their definite conceptual and lexical heterogeneity, which allows us to consider each image as a conceptual field with a relatively stable linguistic (lexical) expression.

Keywords: speech genre, women’s magazine, evaluativity, image of femininity.

Statement of the problem in general and its connection with important scientific and practical tasks. The article is devoted to the study of one of the most popular speech genres in the media system - the reader response. The materials of the research are the texts of reader responses from the English-language women’s magazines *Cosmopolitan*, *Marie Claire*, *Red*, *Seventeen*, *Vanity Fair*, and *Zest*. The sample size is 248 responses for the period from 2006 to 2018.

Working with readers’ letters is the most important activity of any journalistic team. The extreme focus of the mass media on the interests of the audience allows not only to study the mood and reaction of the population to

a particular event, but also to form people opinion about any phenomenon. A careful account is given to the reader responses which help to understand the reader attitude to the materials of publications. They also provide information for the editorial staff [1] whether the discussed topics has managed to cause a massive public outcry for which the publications were meant.

In accordance with the foregoing, the speech genre “reader response” is defined in the article as an efficient way of processing, storing and transmitting information in the journalistic sphere of communication, composed as an evaluative-critical response reaction to materials published

in journal media.

Reader responses are oriented to communicative and pragmatic goals such as critical evaluation and discussion of published materials in women's magazines [1].

In the context of the evaluative-critical sub style of the publicistic style the "reader response" acquires the systemic qualities of this style, such as the open, "underlined" expression of the author's "I", the social character of the assessment [3]. As a result of integration, we observe a certain increase in qualities, a certain integral effect, or the aggregate systemic quality of reader responses, which is associated in the article with the concept of "evaluation".

Evaluativity as a system-forming factor manifests itself at the initial stage of creating a text of a reader's response. The author of the response evaluates a particular phenomenon on the bases of his own experience, interests and goals. This is definitely expressed in selection, classification and description of facts and phenomena with the help of specific linguistic means [3] cf.:

I found your 'Faces of Addiction' photos shocking. – "Our drug addict mugshots horrified you" [Marie Claire 2011: № 11];

I found your article Anorexic, Bulimic And Online (June issue) thought provoking because, only six months ago, I belonged to just such an Internet group! – "Too close to comfort" [Zest 2002: № 8].

Presentation of the main material of the article. Analyzing reader responses, we should pay attention to the fact that evaluativity is composed of two relations mediating goal-setting and transformative activity [4]:

- cognitive-evaluative relation which is based on the reflection of the object and subject's attitude towards it (subject relations);

- communicative-evaluative relation (context of activity, informational relations) [1].

Cognitive-evaluative relation is expressed in the worldview, in the principles and rules of social behavior [5]. This type of relationship is associated with the direct reproduction of an object, its reflection through the personal experience of the reader and denotatively correlated with objective reality.

The object of the communicative-evaluative relationship is the primary image in the unity of its cognitive and communicative components, which leads to rethinking of the primary image into a secondary image and enriching the primary image with communicative and emotional content.

The gender problem, reflecting the interests and spiritual needs of the female readership, determines the subject of cognitive-evaluative relationships in reader responses.

Numerous scientific works devoted to the problem of gender [8–11] clearly distinguish the key concepts of this sphere, the concepts of gender and sex, where sex is a set of biological, physiological signs and gender is a set of speech, behavioral, personal characteristics distinguishing men and women in spiritual and cultural plans [3].

Women's magazines form not only the gender culture of society, dictate strategies of behavior and models of relationships between the sexes, but also create a "new image" of modern woman.

It is obvious that one of the aims of these publications is to create an identification system, a "corporate standard" for women. These standards help ordinary people to present themselves as representatives of the symbolic community of "real" women.

It is evident that the aim of women's magazines is to create and replicate gender images.

The technology for creating gender images includes two main components:

- 1) Ideological or value component;
- 2) Etiquette and material attributes

The ideological component declares a system of "real female" ideas and views forms an idea of the values and worldview that a "real" woman should share. The etiquette rules set a certain standard of woman behavior in everyday

situations (at home, at work, in friendly companies) [3, 6].

Patterns of behavior in everyday life (in the family, at work, among friends, etc.) are dictated by material attributes and etiquette.

Reader responses are a mirror of society where the scale of the social values of the female half of society is reflected.

Reader responses highlight the most relevant women issues and problems that serve as a reflection of certain gender perceptions and are contained in the responses in the form of "images of femininity".

In order to identify and classify the "images of femininity" we should turn to a variety of phenomena and facts which are presented in the readers' responses and answer the question: "What do women write about?"

Taking out the authors points of views from the texts of responses we can create a certain ideal, a "differentiated" image of a modern woman.

The study of the "image of femininity" was based on the theory of "linguistic conceptualism" [12–16], where the basic concept is conceptually accessible for the definite social groups [7].

According to the definition given by Y.S. Stepanova, concepts "are not only thought of, they are experienced. Concepts are a subject of emotions, likes and dislikes and sometimes conflicts of interests" [8].

With the help of a computer processing program NewSlow and on the basis of methods of observation and statistical calculations, a number of basic concepts forming the "images of femininity" were identified in the reader responses. They are marriage / romance, motherhood / family, health / illnesses, society / law, celebrities / gloss, etc. "Keywords" are identified as concept representatives at the verbal level because women's thoughts and feelings, their perception and evaluation of replicated gender images are reflected exactly in the words.

"The word, as a person's property, provides access to his information base (memory), which is formed according to the laws of mental activity, but under the control of norms and ratings developed in society. From these positions, the word turns out to be the intersection point of many diverse connections of diversified human experience. Thanks to it, we take into account linguistic and encyclopedic knowledge that is personally experienced and refracted through the prism of social relations" [9].

Conclusions. The analysis of reader responses identified the following "images of femininity", which were relevant for the readers of the women's magazines:

"Woman - an admirer of a glamorous lifestyle" (47 responses), presented in the CELEBRITY concepts (keywords - celebrity, star, model, beautiful, young, talent, film, cover), GLOSS (magazine, interview, photo, article, fashion, glossy) [8];

"Healthy Woman" (38 responses): HEALTH (food, exercise, diet, weight, healthy, fit, excellent, to eat, to run, to recover, to inspire), DISEASES (anorexia, cancer, upset, eczema, headache, illness, problem, sufferer, to suffer, alcohol, to drink);

"Woman as a public figure" (38 responses): society (society, country, world, people, woman, man, innocent, young, problem, illness, poverty, war, conflict, money, drugs, hobby, bomber, suicide kill), law (life, work, freedom, school, security, health, work, education, person);

"Happy woman" (30 responses): romance (affair, relationship, sexual, secret, boyfriend, woman, guy, man, partner, friend, prostitute, addiction, love, sex, to cheat, to leave), marriage (marriage, couple, family, husband, child, to arrange);

"Woman as the guardian of the hearth" (29 responses): motherhood (children, child, child, son, daughter and work), family (family, marriage, couple, husband, mother, father, parents, widow, home, divorce);

"Beautiful Woman" (19 responses): appearance (size, weight, sexuality, physical exercise, surgery, chemicals and products, natural, cosmetic, by sight);

“Business woman, professional woman” (19 responses): heroine (woman, person, young, to inspire, to make, to do, can), бизнес (to try, to have, to set up, agency, company, dream);

“Woman as a philanthropist” (17 responses): charity (charity, donation, to sponsor, to help, to save, money, children, animals) [10].

“Strong woman” (11 responses): violence (violence, rape, violence, violence, rape, domestic, sexual, victim, children, woman, fear, suffering, rapist, offender).

The largest number of reader responses is devoted to the presentation of a woman as an admirer of a glamorous lifestyle. This image of femininity is based on the reader responses where women evaluate verbal and visual information given in the magazines.

Materials telling about personal life (13 responses) and professional activities of celebrities (7 responses) are referred to verbal information.

Photographs depicting popular pop and sports stars are the sources of visual information (16 responses).

Reader responses, containing gratitude to the editorial staff for the content of published materials help to create this image.

On the ground of the sample, such concepts as “CELEBRITY” and “GLOSS” are related to the basic concepts of femininity.

Representatives of the “CELEBRITY” concept are the words that exactly name objects associated with “celebrities” (celebrities, stars, models); words that name the qualities of celebrities (beautiful, young and talented); means of replicating celebrity images (film, cover).

Words naming the means of disseminating secular information (magazine, interview, photograph, article and fashion) and signs of a secular lifestyle are corresponded to the concept “GLOSS” (glossy).

As you know, the context determines the evaluative connotation (intensifier) of a word, because “when we name a thing, we attribute it to a certain category and thereby define it as a thing of this, and not another category. Depending on its name, on the image of femininity under which it is brought, the thing may turn out to be good or turn out to be bad” [11].

Thus, unmarked words representing the GLOSS concept acquire a predominantly positive connotation, as female authors of reader responses present themselves only as “magazine fans”, cf.:

Bliss! I’ve just been luxuriating in the 15th Birthday Special Issue. Many happy returns and many more to come! – “Fab at fifteen” [Marie Claire 2003: № 10].

My favorite part of the article “7 Love Rules you Need to Break” was the section with the advice that appeared in Cosmo in the 1960s. Not only was it crazy to see some of the ridiculous suggestions that were once considered legitimate, it’s also cool that Cosmo can take an honest look at its history. – “Rules rethought” [Cosmo 2008: № 1].

Analysis of meanings of lexical items that represent the concept of “CELEBRITY” reflects the variable nature of women attitude to the content. So, a negative connotation is assigned to the word *celebrity*, cf.:

Imagine my shock and disappointment when I saw that the man on the April cover were fully clothed! Based on last year’s Hollywood issue. I expected less. – [Vanity Fair 1996: № 6].

As a slightly ageing rocker, I was amused to see the photo of Alice Cooper in Access all areas’ (December issue, page 25), but I must set the record straight. Alice is getting on, but he is not deluded. The front of his T-shirt may say ‘Britney wants me but the back says ‘dead’. Perhaps you could print pictures of both sides next time. – “Seeing both sides” [Marie Claire 2002: № 3].

The lexeme “*star*” can have both positive and negative connotations, cf.

It just goes to show that, as much as some try to deny it, movie stars are still undoubtedly human. – “Cruise Control”

№ 2 [Vanity Fair 1996: № 8];

The lexemes beautiful, great and young render a positive evaluation of analyzed objects’ qualities.

I would like to commend you on the cover of your April issue [“Hollywood ’96: From Sundance to Sunset”], featuring some of the most promising actors of tomorrow. Kudos to you for recognizing the beautiful and amazing Benicio Del Toro before everyone else. – [Vanity Fair 1996: № 6].

After seeing Justin (May issue), I have to write to beg for more pictures of Justin Timberlake. What a sex god! First, I held the magazine aloft triumphantly in the shop for all to see – I had been in every day, waiting for it to appear. Then I ran into the office screamingly with excitement. Mane Claire in hand, and I can tell you that no other man has stirred the lions of so many of my women colleagues. Even my male boss gave an appreciative grunt – though he was looking at the picture of Justin. And my boyfriend was jealous because I was drooling over a picture of gorgeous, semi-naked, toned man who is younger than him. ?” – [Marie Claire 2003: № 6].

A positive evaluation is assigned to the lexeme “model”, cf.:

“If you are going to write an article about feelings sexier in your skin, please illustrate it with a model who has a little more weight on her She has a perfect body – how could she not feel sexy?” – [Cosmopolitan 2003: № 10].

In conclusion, it should be noted that the “images of femininity” are distinguished by a certain conceptual and lexical heterogeneity, so each image can be considered as a conceptual field with a stable linguistic (lexical) expression.

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