

Speech etiquette elements imitation as a psycholinguistic tool to influence the mass audience

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Elements of speech etiquette traditionally used in professional communities to create boundaries for participants to enter into thematic discourse [5] can be used in order to attract mass audiences. Closed groups that use communicational features creating their sub-language that separates it from non-participants can be accepted by mass audiences as elitist. This means that a publisher or a journalist can use this persuasion as a technique in strategic communication and create linguistic traps to achieve their own goals [7].

Using mediallyinguistic analysis (based on the Yugoslav comics "The Queen of Spades" by Konstantin Kuznetsov and "Postmaster's Daughter" by Alexei Ranchner) we have discovered elements which imitate ones in the speech etiquette's system [5].

As it was noticed, the comic books publisher used language play while genre nomination and modified works based on classical foreign works structurally and content-wise in order to influence the mass reader on several communication strategy steps [7].

Taking into account the reader's stereotypical perception of the comic book as a low genre, the publisher manipulatively changed the nomination of the genre from comic book to graphic novel [1]. From the point of view of communicative strategy, this technique created in the audience a sense of belonging to elite knowledge. If we look at this technique from the position of psycholinguistics, this tool also works in self-identification [3]: the viewer identifies himself as a member of a closed community and begins to seek for marked elements (linguistic tools of social practice) of this subsystem [6]; however, due to the mass character of the audience these units are not supposed to be included in the system, and the entry of members of allegedly closed group now seems to be boundless and seamlessly passed.

Having carried out the preparatory stage in the strategy, the publisher moves on and changes the structure of the plot and its content. These elements simultaneously involve the reader into an emotional attachment not only to the subject (the plot), but also to the object (the product, the comic book) itself.

Thus, in the comics we studied, the publisher releases the work in parts, sequentially. This model can be compared to the 19th's century novel with a sequel: the text was divided according to the script principle, the parts were also split according to their semantic weight. In the beginning it was necessary to create a story, a prequel, which would capture the reader; in the next part it intrigued him and 'unexpectedly' cut it off so that he would wait for the next chapter to be released. In this way the volume of the work increased, the process of serialisation came in handy to use one plot as long as possible, and the circulation grew due to the initial dominance of the mass audience over the elite one.

The effectiveness of this approach over the structure of the work is proven statistically: the print run of comics was 200,000-300,000 copies a week, meanwhile the edition of the largest tabloid newspaper was only 146,000 [8].

If we delve into the publisher's work with content, we can notice the impact of the identification process on which the effort was put. For instance, the young nineteenth-century heroine, a

canonically modest young lady, here in the comic strip is transformed with women modern twentieth-century features. She changes her position from a secondary character to the main one and develops another story that saturates the plot. The process of serialisation is maintained by increasing the story lines, and the transformation of the character works with identity. The imitation of speech etiquette that facilitated the reader's entry into the discourse [5] is further supported by the same imitation of the image of the interlocutor [2], with whom one can maintain communication and thus keep the participant actioning in the communicative trap.

The viewer sees a protagonist with whom he can identify, and engages in interaction with him; he follows his plot line. Due to the increase in storylines in the comic book, the attention to the product is held even longer.

The specifics of working with a mass audience in a printed product manifest themselves in the reduction of metaphorical context and polycodes as an example of elite product traits. Neither visually nor textually does the publisher include elements that contain a cognitive load. There is language metaphoric acquisition and dialogicality is reduced as well. This creates a vacuum realm, perceived by the audience as a subsystem similar to the area of the professional community. The same imitational effect based on psychological impact.

Thereby, the publisher's communication strategy is implemented psychologically at several levels at once: at the level of speech etiquette, psycholinguistics and sociolinguistics (suggestive action with the stereotype [4] while entry into the system). With the help of suggestive approach (including manipulative influence by dividing the plot into parts, its serialisation) and identifying elements, reader retention occurs. After the cycle is over the next product is introduced into the discourse, and thus the mechanism continues to work. The process is constantly supervised by questioning the audience: thematic surveys, collecting data on the number of participants and keeping the loop on their engagement level. Thus, the linguistic elements are used as marketing tools, involving the audience into a publisher's communication strategy mechanism and increasing the demand for the product, achieving its initial goals [7].

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