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Features of media text in the era of artificial intelligence

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Abstract. In the field of text linguistics, which developed primarily in the second half of the twentieth century, a coherent concept was formed that views a literary text as an integral work characterized by such categories as cohesion, coherence, and the linear sequence of meaning verbalization. This theory laid the foundation for an independent area of study – media text analysis – which focuses on specific characteristics determined by the channels through which information is transmitted to a mass audience. A newspaper text is predominantly verbal; radio adds an auditory component, while television is marked by the syncretism of verbal, auditory, and visual elements. Nevertheless, all publications of traditional media are, in terms of structure, classical linear texts. The digital revolution in media has fostered the emergence of a fundamentally new type of text – nonlinear text, which dominates Internet communication. The network text functions as a hypertext with fluid boundaries and nonlinear transmission of meaning due to active hyperlinks that enable readers to navigate and structure content at their discretion. The virtual revolution, in turn, has led to the rise of generative text, created by artificial intelligence and likewise departing from the classical linear model. Consequently, there arises a need for a new typology of media texts. The author distinguishes between the classical text and the post-classical text of the digital era, identifying their differentiating features that form the basis of the proposed typology of texts in contemporary media communication.

Keywords: text, media text, classical text, post-classical text, Internet communication, generative text, artificial intelligence

Introduction

Since the second half of the twentieth century, a new field – text linguistics – has been taking shape, viewing the text as an independent communicative phenomenon and defining its main categories [1, 2, etc.]. Prior to the emergence of text linguistics, the text had been studied as

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the highest level of language structure, following the sentence and complex syntactic unit. The achievements of text linguistics were highly significant, as the identification of the main textual categories – such as cohesion, coherence, intentionality, and completeness – made it possible to describe any type of text within the linguistic paradigm, not only classical literary texts traditionally associated with literary studies and poetics, rather than linguistics.

At the end of the twentieth century, due to the media turn in linguistics – provoked by the total mediatization of all spheres of social life – the media text came to the forefront of linguistic research. The development of media text theory became one of the central tasks of medialinguistics and mediastylistics. Prominent scholars in this field [3, 4, 5, 6, etc.] actively contributed to refining the definitions of media texts and formulating the basic categories of mass media discourse. Today, it has become timely to summarize the accumulated knowledge about media texts and to revise their conceptual definition. This need determines the relevance of the present study. Furthermore, the study's relevance is reinforced by its systematic description of the technological shifts in media discourse – namely, the media, digital, and virtual turns – associated with the emergence and evolution of new media, which open new perspectives for modern medialinguistics, mediastylistics, and text linguistics.

The scientific hypothesis of this article is that with the development of Internet technologies and, subsequently, the advent of artificial intelligence, we can now speak of the emergence of a new type of media text, which I propose to term the post-classical media text. This linguistic phenomenon has not yet been systematically explored within medialinguistics, as media texts created by traditional media (print, radio, and television) were linguistically identical to classical literary texts. Only with the creation and integration of Internet texts and generative texts into contemporary media communication can we assert the appearance of fundamentally new types of texts in which the essential characteristics of classical texts are transformed and deconstructed.

The contribution of this study to contemporary linguistics lies in outlining a new direction in text theory, focused on the post-classical media text, which, in my interpretation, includes the network hypertext and the generative text. The aim of the research, in line with the proposed hypothesis, is to demonstrate the fundamental structural differences between classical texts and post-classical texts (including generative and network hypertexts), thereby introducing a new object of study into the field of linguistics – the post-classical media text.

Methodology

The primary methods employed to address the stated theoretical problem were the general scientific methods of observation and generalization, which enabled the formulation of the author's hypothesis. To substantiate this hypothesis, the study utilized meta-analysis of secondary data and the author's scientific reflection on contemporary media communication.

The empirical material used to validate the proposed concept consisted of texts generated by neural networks (in this case, YandexGPT). To identify the structural features of post-classical generative media texts, the study applied linguistic experiments conducted through author-designed prompts submitted to a GPT-based chat system developed by Yandex.

Discussion

Adjustment of the Terminological System: From the Publicistic Text to the Media Text

In functional stylistics, the publicistic text was traditionally regarded as the foundation of the publicistic style. However, the media turn in linguistics – driven by the rapid development of media, including the emergence of new (digital) media, and the total mediatization of all spheres of social life [7, 8, 9], meaning their extensive representation and accessibility to every member of society within the Internet space – contributed to the formation of mediastylistics as a specialized subfield of general stylistics. Mediastylistics studies media texts that underlie the media culture of the digital age [10]. Thus, one may speak of the evolution of the publicistic functional style into the media style, which has become a means of representing contemporary media culture. I understand media culture as a mediated variant of national culture, existing and functioning within the media space of the digital era. This shift signifies a transition beyond the boundaries of functional stylistics into the broader domain of general and theoretical stylistics.

Furthermore, we should note the evolution of the term and concept of the publicistic text itself, which has narrowed in meaning to denote only texts of a publicistic character (as distinct, for instance, from news texts). The term *media text* has replaced it, providing a more comprehensive and precise designation for any text transmitted through media channels. There exist numerous conceptualizations of the media text [10], reflecting the early stages of the term's development, with all the inherent contradictions typical of the integration of new nominations into an established terminological system. The shared essence of these approaches can be summarized as follows: a media text is a text transmitted through media channels and possessing format-specific characteristics of the transmitting medium. For instance, the verbal component of a printed *media text* is supplemented by an auditory dimension in radio, and by both auditory and visual dimensions in television. In the Internet environment, the text becomes multimedia, multimodal, and synergistic. It is important to emphasize that the term media text functions as an umbrella concept, as it has become a generalized designation encompassing all types and genres of media content – news, publicistic, entertainment, informational, and others.

The Digital Turn in Mediastylistics: The Emergence of the Post-Classical Media Text

The creation and rapid development of Internet technologies have led to a digital turn in mediastylistics and to the establishment of a distinct subfield – Internet stylistics [11, 12, etc.]. Technological revolutions exert a profound influence on the transformation of all aspects of social life; they also bring about fundamental changes in communication, particularly in media communication [13], and in language itself [14]. While media texts produced by traditional mass media (newspapers, magazines, radio, and television) do not differ structurally from literary texts, the Internet text, generated by new digital and multimedia technologies, is by its very nature a fundamentally different type of media text. This observation allows me to propose the idea of the emergence of a new type of media text within modern mediastylistics, which I refer to as the post-classical media text. Thus, in contemporary media communication, two types of media texts coexist: the classical (texts of traditional mass media) and the post-classical (network texts of Internet communication), which differ in both structure and communicative parameters.

The media text of traditional media, alongside literary works, represents a variety of classical texts, which in modern text linguistics is defined as a structural-communicative unit of language

and speech that conveys meaning and possesses grammatical organization. The classical text has a linear structure – it is written and read from left to right and from top to bottom (in the case of Russian culture, unlike, for example, Chinese or Arabic) – and exists within fixed boundaries that separate one work from another, leaving no possibility for modification. The classical text has a definite author, who acts as the *demiurge* of the work, and is characterized by one-directional communication from author to reader. In earlier research, I attempted a preliminary scientific description of Internet text [15]. With the ongoing advancement of new technologies, my initial hypothesis regarding the fundamentally different nature of network hypertext has been confirmed. This difference profoundly affects its structural and communicative characteristics, distinguishing it from the linear classical text, both literary and media.

The network or Internet text is inherently nonlinear. Due to the inclusion of hyperlinks, it becomes hypertextual, allowing both the author and the reader – depending on their communicative intentions – to expand the boundaries of the Internet text, effectively “navigating” through time and space. This, in turn, transforms the role of the author, who ceases to be a *demiurge* and loses absolute control over the text: the reader, through hyperlinks and comments, can alter the text’s boundaries at will, influence its development, and add personal reflections – thus becoming a co-author of the Internet text. Beyond its fluidity and boundary variability, the network hypertext – unlike the classical linear text – possesses interactivity, which overcomes the one-directionality of traditional communication. The reader can respond instantly and engage in dialogue with the author in real time, leading to a constant inversion of roles between author and reader.

It is precisely due to these fundamental differences between the nature of the linear classical text and the network hypertext that I argue for the emergence of a new type of text – the post-classical text, which serves as a stimulus for the further development of contemporary text theory

Generative Text and Its Place in the Typology of Post-Classical Media Texts

In 2024, Branko Tošović published his monograph *Linguistics, Stylistics and Poetics of Virtuality*, which reflected the virtual turn in linguistics associated with the creation and development of artificial intelligence (AI) [16]. Within the framework of our concept of classical and post-classical media texts, the emergence of AI marks the next stage in the theory of text, as AI has generated the second (or subsequent, following the network hypertext) type of post-classical text – the generative text. This type of text does not yet have a stable terminological definition (virtual, generated, generative, neural text?) nor an established scholarly consensus. In the broadest sense, it can be defined as a text automatically generated by artificial intelligence. I define the generative text as post-classical because, like the network hypertext, it lacks rigid boundaries and a consistent linear structure. According to YandexGPT, such a text is “created using algorithms and artificial intelligence, which allows it to remain constantly changeable and diverse, whereas the classical linear text has a clear sequence of thoughts and events and represents a complete and continuous text” [YandexGPT].

This parameter – constant fluidity and mutability – makes the generative text similar to the network hypertext. However, an automatically generated text is not a hypertext, since users cannot activate hyperlinks or expand the boundaries of the text according to their own interpretive intentions. Therefore, the generative text lacks co-creation between author and reader, as it does not allow for interpretative expansion through hyperlinks. Modifications in the text can only be made by programmers: “Usually, changes in a generative text are introduced by programmers or users, depending on how the algorithm is configured” [YandexGPT].

From a structural perspective, the classical text, network hypertext, and generative text differ significantly. They also diverge in the realization of key communicative categories of the text, such as author, addressee, intentionality, emotivity, and style, particularly idiolect (or idio-style). All these categories serve as differentiating markers of *human communication* and the *human element* in text – both classical and post-classical (network) – and they become distinguishing features in the case of automatically generated texts. The generative text introduces a fundamentally new type of authorship – the AI author. This author type lacks emotionality, creative intuition, intentional purpose, and conscious selection of linguistic means for constructing a work. Consequently, the generative text lacks an idiolect and demonstrates inherent difficulties in expressing creativity. Many scholars (especially biologists) emphasize the temporary nature of the limitations currently inherent in AI at its present stage of development. In my view, even in its current “imperfect” form, artificial intelligence has already produced a revolution in text theory – and particularly in stylistics, which has traditionally been regarded as the most “human” of linguistic disciplines

Research Results

This study has addressed a pressing scientific problem – the formulation and introduction of a fundamentally new type of text into the research field, the post-classical text, which differs from the established linguistic understanding of the classical literary text. This advancement opens up broad prospects for the further development of text theory in the digital age.

The analysis of structural differences between classical and post-classical texts has made it possible to draw conclusions about the coexistence of two distinct types of texts – the classical and the post-classical.

The study has also identified typological differences between the network hypertext and the generative text created by artificial intelligence.

Furthermore, the concept of the media text has been refined to reflect the changing realities of media communication in the contemporary digital environment.

Conclusion

To summarize, technological revolutions have led to the emergence of new types of media texts – the network hypertext and the generative text – and have posed new challenges for contemporary text linguistics and mediastylistics concerning the distinction between classical texts (which include literary texts and traditional mass media texts) and post-classical texts (network hypertexts and generative texts). These categories invite discussion of their continuity, differences, and innovative features.

The development of text theory in the digital age holds vast potential not only for mediastylistics but also for stylistics as a whole, as it fundamentally redefines established notions of creativity, language, and style, as well as the very nature of text and communication.

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Жасанды интеллект дәуіріндегі медиа мәтін ерекшеліктері

Аңдатпа. Мәтін лингвистикасында, дамуы ХХ ғасырдың екінші жартысына сәйкес келген, әдеби мәтінді тұтас шығарма ретінде қарастыратын, байланыстылық, когеренттілік, мағынаны вербализациялаудың сызықтық бірізділігі сияқты категорияларға ие жүйелі тұжырымдама қалыптасты. Бұл теория медиамәтінді зерттеудің дербес бағытының негізін қалады. Медиамәтін өзінің бұқаралық аудиторияға таралу арналарына байланысты ерекше сипаттарға ие. Газет мәтіні негізінен вербалды сипатта болады, радиоға аудиалды құрам қосылады, ал телевидение үшін вербалды, аудиалды және визуалды қатардың синкретизмі тән. Дегенмен дәстүрлі медианың барлық жарияланымдары құрылымдық тұрғыдан сызықтық классикалық мәтін болып табылады. Медиадағы цифрлық революция интернет-коммуникацияда үстемдік ететін мүлде жаңа, сызықтық емес мәтіннің қалыптасуына ықпал етті. Желілік мәтін – бұл гипермәтін, оның шекаралары өзгермелі, ал мағынаны беру тәсілі белсенді гиперсілтемелер арқылы жүзеге асатындықтан, сызықтық емес сипатқа ие, бұл мәтінді оқырманның қалауына сәйкес форматтауға мүмкіндік береді. Виртуалды революция жасанды интеллект арқылы жасалатын

генеративті мәтіннің пайда болуына алып келді, ол да классикалық сызықтық мәтін болып табылмайды. Сондықтан медиамәтіндердің жаңа типологиясын жасау қажеттілігі туындап отыр. Мақала авторы классикалық мәтін мен цифрлық дәуірдің постклассикалық мәтінін ажыратып, қазіргі медиакоммуникация мәтіндерінің жаңа типологиясын ұсынудың негізінде жатқан олардың айырмашылық белгілерін айқындайды.

Түйін сөздер: мәтін, медиамәтін, классикалық мәтін, постклассикалық мәтін, интернет-коммуникация, генеративті мәтін, жасанды интеллект

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Особенности медиатекста в эпоху искусственного интеллекта

Аннотация. В лингвистике текста, развитие которой пришлось на вторую половину XX века, сложилась стройная концепция понимания литературного текста как целостного произведения, обладающего категориями связности, когерентности, линейной последовательности вербализации смысла. Эта теория послужила основой для создания самостоятельного направления в области изучения медиатекста, который имеет особые характеристики, связанные с каналами, по которым он транслируется массовой аудитории. Газетный текст имеет преимущественно вербальный характер, на радио добавляется аудиальная составляющая, а для телевидения характерен синкретизм вербального, аудиального и визуального ряда. Но все публикации традиционных медиа являются с точки зрения их структуры классическими линейными текстами. Дигитальная революция в медиа способствовала формированию принципиально нового, нелинейного текста, доминирующего в интернет-коммуникации. Сетевой текст является гипертекстом с подвижными границами и нелинейной передачей смысла из-за активных гиперссылок, позволяющих форматировать текст по усмотрению читателя. Виртуальная революция привела к появлению генеративного текста, создаваемого искусственным интеллектом и также не являющегося классическим линейным текстом. Поэтому назрела необходимость новой типологии медиатекстов. Автор статьи различает классический текст и постклассический текст цифровой эпохи, отмечает их дифференцирующие признаки, которые лежат в основе предлагаемой новой типологии текстов современной медиакоммуникации.

Ключевые слова: текст, медиатекст, классический текст, постклассический текст, сетевой гипертекст, интернет-коммуникация, генеративный текст, искусственный интеллект

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