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**Bachelor's thesis**

**WEATHER FORECAST AS A MEDIA GENRE  
IN THE 21ST CENTURY**

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## ABSTRACT

This bachelor's paper examines the weather forecast as a media genre in the 21st century, focusing on its linguistic, stylistic, and communicative features in Australian, British, and American English. The study analyses how weather forecasts function not only as tools for delivering meteorological information but also as culturally and linguistically structured media texts that reflect broader patterns of discourse and audience engagement.

The relevance of this research lies in the increasing hybridisation of media genres and the growing role of language in shaping public communication. As weather forecasts evolve into multimodal communication formats, their linguistic structure becomes more dynamic and responsive to visual, textual, and interactive components aimed at audience attention and comprehension.

The aim of the study is to explore the lexical, grammatical, and rhetorical elements of modern weather forecasts and to trace their transformation from traditional informative bulletins to expressive and engaging communicative forms. Special attention is given to regional variation across English-speaking cultures and to stylistic devices such as metaphor, personification, and repetition, which enhance the emotional impact and accessibility of the message.

The findings confirm that the weather forecast is a flexible and communicatively rich discourse that adapts to technological change, audience expectations, and cultural norms. It illustrates the hybrid nature of modern media genres and exemplifies how language mediates the relationship between information and its recipients in public communication.

**Keywords:** weather forecast, media genre, discourse, regional variation, multimodal communication.

## АНОТАЦІЯ

Бакалаврська робота присвячена аналізу прогнозу погоди як медіажанру ХХІ століття з акцентом на його лінгвістичні, стилістичні та комунікативні особливості в австралійському, британському та американському варіантах англійської мови. У дослідженні прогноз погоди розглядається не лише як засіб передавання метеорологічної інформації, а й як культурно та мовно сформований медіатекст, що відображає ширші дискурсивні тенденції та механізми залучення аудиторії.

Актуальність теми зумовлена зростанням гібридності медіажанрів і посиленням ролі мови в публічній комунікації. Сучасні прогнози погоди набувають мультимодального характеру, стаючи динамічними та чутливими до візуальних, текстових і інтерактивних елементів, що орієнтовані на потреби аудиторії та контекст сприйняття.

Метою дослідження є аналіз лексичних, граматичних і риторичних особливостей сучасних прогнозів погоди та простеження їх еволюції — від традиційних інформаційних повідомлень до виразних і залучальних форм комунікації. Особливу увагу приділено регіональним відмінностям між англійськими культурами, а також стилістичним прийомам — метафорі, персоніфікації та повтору, які підсилюють емоційний ефект і доступність повідомлень.

Результати дослідження підтверджують, що прогноз погоди є гнучким і комунікативно насиченим жанром, здатним адаптуватися до технологічних змін, очікувань аудиторії та культурного контексту. Він демонструє гібридну природу сучасного медіадискурсу й показує, як мова опосередковує зв'язок між інформацією та її отримувачами в умовах публічної мультимодальної комунікації.

**Ключові слова:** прогноз погоди, медіажанр, дискурс, регіональні варіації, мультимодальна комунікація.

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## INTRODUCTION

In the context of today's fast-paced and media-saturated world, the weather forecast has become one of the most recognisable and influential types of media messages. As a media genre, it serves not only as a tool for delivering meteorological information but also as a reflection of cultural, linguistic, and communicative norms. The linguistic structure of weather forecasts — including lexical, grammatical, stylistic, and rhetorical elements — varies across English-speaking countries and reveals a lot about the media traditions and audience expectations in different regions.

**The relevance of this topic** lies in the intersection of linguistics, media studies, and intercultural communication. With the globalisation of media and the rise of multimodal platforms (TV, online channels, mobile apps), weather forecasts have evolved from purely informative bulletins into dynamic, personalised, and often interactive media texts. Understanding the linguistic nature of weather forecasts helps to uncover how information is shaped for clarity, engagement, and emotional resonance.

Moreover, the study of national variation in this genre enhances our awareness of communicative strategies and stylistic preferences across English-speaking cultures. Scholars such as Swales (1990) and Bhatia (2008) have laid the foundation for understanding genre as a socially embedded and structurally identifiable phenomenon, while Berkenkotter and Huckin (1995) have emphasized the dynamic nature of genre knowledge shaped by discourse communities. In the context of media linguistics, Burger (2005) and Chernysh (2020) have explored the influence of media formats on linguistic form, and Miller (1984) has framed genre as a form of social action. More specifically, Keeling (2009) examined how weather broadcasts use visual and verbal techniques to structure narrative, while Biletska and Zhuravska (2019, 2022) focused on lexical and stylistic patterns of synoptic texts in a comparative perspective. Wiik (2022) additionally highlighted the role of weather

forecasts in everyday communication, touching on their structure and mathematical elements in print media.

As weather forecasts are consumed daily by millions of people, their linguistic form and function deserve detailed analysis. Exploring how lexical choices, grammatical structures, and stylistic devices contribute to the effectiveness and recognisability of the weather forecast helps deepen our understanding of how media genres operate in practice and evolve with changing technologies and audience demands.

**The object** of this research is the media genre of the weather forecast in English.

**The subject** of the research is the linguistic analysis of weather forecasts across three English-speaking countries: Australia, the United Kingdom, and the United States.

**The purpose** of the research is to analyse the lexical, grammatical, and stylistic features of English-language weather forecasts as a media genre, with a focus on their functional variation in different national contexts.

To accomplish the stated purpose of the research, the main **objectives** are defined as follows:

- to analyse the notion of media genre in linguistics;
- to classify media genres based on their features and functions;
- to trace the evolution of weather forecasting as a media genre;
- to examine the lexical features of weather forecasts in the 21st century;
- to investigate grammatical structures used in weather forecasts;
- to analyse stylistic and rhetorical devices in weather forecasts.

**The material** of this study includes authentic video weather forecasts from the official YouTube channels of the Bureau of Meteorology (Australia), the Met Office (UK), and WFAA (USA). A total of 75 texts were analysed — 25 from each national variety. The analysis was based on manually transcribed video segments. The Australian subcorpus contains 19,519 words, the British subcorpus consists of 13,411 words, and the American subcorpus includes 17,840 words.

**The methods** used in the research are theoretical (literature review, classification, linguistic description) and empirical (comparative analysis, discourse analysis, and generalisation).

**The structure** of this research includes an introduction, two main chapters divided into six subsections, a conclusion, and a list of references. The main body of the text comprises 51 pages, and the bibliography contains 58 sources.

## I. THEORETICAL FOUNDATIONS OF MEDIA GENRES

### 1.1. The notion of media genre in linguistics

In modern linguistics, the concept of genre is considered to be the key to describing speech activity, since the structure of speech is largely determined by the genre differentiation of texts. Historically, the term «genre» originated in ancient rhetoric, in particular in the works of Plato and Aristotle, and over the centuries its status and role have changed:

- from being a central artistic category to being completely rejected (for example, B. Croce called the theory of genre a ‘scientific error’ in the 1920s) (Kemp, 2021);
- renewed interest in the genre in the 1930s and growing interest in the 1970s;
- decline in popularity in the late 1980s under the influence of poststructuralism;
- the return of the genre to linguistics as one of the basic categories in the twenty-first century (Chernysh, 2020: 70-71).

In parallel, the context of the study of the concept of «genre» has also changed: in the modern era of new media, the boundaries between traditional and digital platforms are blurred. Instead of a «deadly» confrontation between them, there is competition and struggle for the audience (Chernyi & Yakymenko, 2019: 77), which ultimately contributes to the search for the consumer and the formation of new genre forms.

Several approaches to genre analysis can be distinguished in modern linguistics:

1. Normative theory (Schaeffer, 1989: 167-187) considers the history of genre theories as a sequential change of «modes» of their construction and defines genre as a canon and a «fixed form».

2. Relativist concept (Derrida, 1992) emphasizes the variability of genre as its fundamental characteristic.
3. Structuralist concept (Skwarczynska, 1937) defines genre as a type of utterance or a speech act.
4. Genetic concept (Hernadi, 1987: 1-10; Frye, 2000: 243-251) focuses on uncovering the semantics of genre forms.

According to T. Yakhontova's research, the approach to the interpretation of genre in text linguistics is multifaceted. On the one hand, genre is seen as a specific textual paradigm that forms the structural organisation, determines compositional features and provides visual design of the text. On the other hand, it is perceived as a separate type of speech utterances with a distinct communicative function, which can take the form of generalised textual models with permissible variations. Also, in some studies, the terms «genre» and «text type» are used synonymously, which indicates a certain terminological ambiguity in this area (Yahontova, 2009: 54-55).

O. Chernysh classifies approaches to defining genre into three groups. The first group includes theories based on the classical understanding of genre. The normative approach prevailed until the 18th century, followed by the biological (essentialist) approach in the 19th century and the descriptive-analytical approach in the 20th century (Chernysh, 2017: 2-3). Over time, genres functioned as creative models, while the Romantic era introduced a focus on their evolution. However, this perspective is not entirely suitable for linguistics due to its rigidity and lack of adaptability.

The second group includes studies of individual stages of the genre system of the language, which provide valuable observations but do not form a coherent theory (Chernysh, 2020: 71).

The third group, according to T. Bosa, sees genre as a stable type of expression that combines content, composition, style, and social factors. It organizes language interaction and reflects the variability of communication. Genres are limitless because they depend on the diversity of social life (Bosa, 2018: 12).

At the beginning of the 20th century, the linguodidactic approach to genre gained popularity, focusing on identifying stable genre features for the further production of texts. This theory was developed within three major schools: the Genre School of ESP (English for Specific Purposes), the North American School of New Rhetoric, and the Australian School of Systemic Functional Linguistics.

The ESP School defines genre as a spoken or written text type with specific communicative characteristics that serve a social purpose (Chernysh, 2020: 71-72). This approach was pioneered by J. Swales, who identified three key concepts: discourse community (a group of people with shared communicative goals), communicative purpose (the social function of the text), and genre (a set of communicative events). He also developed a three-level model of genre, which includes communicative purpose, functional moves, and rhetorical strategies (Swales, 1990: 83-85).

V. Bhatia defines genre as a recurrent communicative event with a set of goals recognized by a professional or academic community. She developed a genre analysis methodology that includes contextual analysis, linguistic examination of the text, and expert evaluation (Bhatia, 2008: 161-174).

The North American School of New Rhetoric defines genre as a social action that emerges in a specific situation and serves a rhetorical function. C. Miller emphasizes that genre is determined not by the type of discourse but by its purpose (Miller, 1984).

The Australian School (M. Halliday) explores genre within the framework of systemic functional linguistics. Genre is viewed as a structured social process shaped by register, which reflects the relationship between subject matter, participant roles, and modes of communication (Halliday, 1985).

Genre theory also incorporates the sociocognitive approach (Berkenkotter & Huckin, 1995), where genre functions as a mechanism of socialization and professionalization. It is situational and dependent on the social context.

Thus, in modern linguistics, genre is a key concept for analyzing linguistic activity. It determines the structure of speech, organizes communication, and ranges

from a normative canon to a form of social action. Genre is a recurrent communicative event shaped by social context and evolving in response to the needs of the community and the media environment.

Genre is a historically developed, verbalized form of representing reality, characterized by recurring content and formal features. In the context of modern media, it undergoes transformations under the influence of new technologies, leading to the emergence of so-called «neo-genres» - hybrid or adaptive genre forms (Shevchenko & Syzonov, 2021: 19).

The study of the genre structure of media texts is one of the key areas of media linguistics, which has emerged as a distinct field with its own analytical methods. Previously, media language was equated with the publicistic style, but today it is regarded as an independent phenomenon with specific genre characteristics (Shevchenko & Syzonov, 2021: 51). The dynamics of genre development in mass media communication are driven by technological and social changes, necessitating an interdisciplinary approach to their analysis.

A media genre is formed within mass media discourse and is influenced by the linguistic identity of the journalist or media text author. This determines its key invariant features, including structural-compositional properties, linguistic-stylistic characteristics, and communicative-strategic parameters (Chernysh, 2018: 104).

M. Mamych defines media genre as a key concept that delineates the sphere of functioning of a particular type of texts in mass media. It extends beyond the literary-artistic understanding of genre and encompasses radio, television, the Internet, newspapers, and magazines. A media genre reflects the genre specificity of publicistic texts, their linguistic-pragmatic and cultural-value content, as well as their sociocultural typology (Mamych, 2015: 187-188).

Media text should be considered not only in terms of its verbal component, but as a multimodal phenomenon that functions within genre models (Кєpa-Figura, 2023: 64-65). That is why genre is a central category for analysing media texts and media communication in general. A media genre combines features of functional style, speech genre and discourse register, and its specificity is determined by

established genre characteristics and the influence of communicative, social and technological factors.

The functional style defines the general linguistic norms and principles of text organization within a specific sphere of communication (Chernysh, 2017: 11). In the media, it is represented by the journalistic style, which is characterized by:

- informational saturation;
- logical consistency of presentation;
- a combination of standardized and expressive linguistic means;
- orientation toward a broad audience.

The functional style serves as the foundation for the formation of media genres, but the genre itself has a dynamic nature, allowing it to adapt to the modern demands of communication.

A speech genre is a variant of the functional style, realized as a specific type of text with distinct extralinguistic, compositional, and linguistic characteristics (Chernysh, 2019: 38). In the media, these genres may include news articles, interviews, analytical pieces, blogs, podcasts, etc.

Thus, speech genres represent concrete forms of media genre realization, shaping its communicative model and structural organization.

Discourse register reflects the situational choice of linguistic means depending on the social context, communicative intent, and target audience (Davydchenko, 2023: 172-173). In media discourse, the register determines:

- the style of information delivery (formal, informal, emotional, neutral);
- the tone of the media text (objective or subjective, authoritative or dialogical);
- adaptation to the communication channel (print media, television, social networks).

For example, the news genre in print media tends to have a more formal register with a clear structure, whereas in social media, it may adopt conversational features, emotional elements, and visual components to attract attention.

Overall, the media genre is an integral concept that combines stylistic, genre, and register characteristics within media discourse. Its analysis allows for a deeper understanding of media communication patterns and the adaptation of texts to the needs of modern audiences.

Genre is defined as a set of linguistic and structural features that shape typical text models. Within media linguistics, genre is a dynamic construct that adapts to the communicative conditions of modern media. According to M. Wojtak, genre can be analyzed through four key aspects:

- Structural - encompasses textual organization, segmentation, and layout.
- Pragmatic - relates to the communicative roles of discourse participants and the purpose of the message.
- Stylistic - reflects the set of linguistic and rhetorical features of the text.
- Cognitive - involves the conceptual representation of reality and the structuring of knowledge within the text (Wojtak, 2019).

The genre affiliation of a text influences its perception. For example, persuasive linguistic devices in journalistic news serve a different function than in a publicistic commentary (Keřa-Figura, 2023: 67).

M. Wojtak proposes a two-level genre parameterization model:

1. Internal (the «canvas» parameterization) – analysis of the four genre aspects.
2. External (the «guiding network» parameterization) – evaluation of genre stability, distinguishing between canonical, variable, and adaptive genres (Wojtak, 2004).

Based on M. Wojtak's genre analysis, D. Keřa-Figura proposes the division of media linguistics into four key directions:

1. Media syntax – examines the structural properties of media texts and multimodality.
2. Media pragmatics – analyzes the intentionality of messages, as well as the communicative roles of the sender and receiver.

3. Media stylistics – explores the variability of linguistic means within genres and the characteristics of media texts as a communicative system.

4. Media epistemology – studies the ways reality is represented in media texts and the epistemological aspects of media communication (Keça-Figura, 2023: 67-71).

Thus, considering genre as a media linguistic category allows not only for the analysis of textual structures but also for a deeper understanding of the patterns of media communication. Wojtak's four-aspect model and its application in media linguistics contribute to the systematization of this research field.

Changes in media genres can be observed through the transformation of traditional journalism:

- The evolution from classic newspaper-style reportage to television video reportage and then to multimedia reportage in online media with interactive elements.

- The transition from editorial columns to blog journalism and further to social media posts incorporating memes, videos, and hypertext.

One of the key characteristics of modern media is hybridity. Genres no longer exist within strictly defined boundaries but instead combine elements from various formats. In film, television shows, and even news materials, journalism often integrates entertainment components to reach a broader audience (Hallin, *et al*, 2023: 220).

Interactivity has become an integral part of the media landscape. Digital technologies open up new opportunities for engagement - viewers can influence the plot of interactive films, participate in virtual realities, or interact with content through social media and comments (Kaul, 2012: 2).

Another defining feature is multimodality. Contemporary media texts combine text, audio, video, animation, and graphic elements, creating a comprehensive perception experience. This not only enhances communication but also engages multiple sensory channels, making content more dynamic and appealing (Simonyan, 2021).

Adaptation to platforms also plays a crucial role. Content is developed with the specifics of different media in mind - from mobile applications to large screens. This allows users to consume information in the most convenient way, fostering the growth of native advertising, short video formats, and interactive materials (Rozhkov, 2024).

The modern media landscape is becoming increasingly flexible and technologically adaptive, demanding new approaches to content creation and distribution.

Overall, the concept of media genre in linguistics is fundamental for analyzing speech activity, as it defines the structure, style, and communicative function of texts. The evolution of genre theories – from normative models to the sociocognitive approach – demonstrates the flexibility of genre as both a linguistic and social phenomenon. Modern media genres go beyond traditional classifications, adapting to digital technologies, becoming hybrid, and acquiring multimodal features. Their dynamic development is driven by changes in the media environment, audience needs, and new content formats, making genre not just a category of textual organization but a mechanism of social interaction and media reality construction.

## **1.2. Classification of media genres**

In the modern media environment, there is a vast diversity of media content, creating a need for its classification by genre. According to Abbott and Kim, genre classification is the process of grouping informational products (texts, videos, etc.) based on shared characteristics such as theme, format, style, or purpose. Unlike thematic classification, which focuses on content and subject matter, genre classification emphasizes the form and function of material presentation. For example, in literature or music, a genre clearly defines the stylistic features of a work, whereas in media texts, the concept of genre is less straightforward and remains a topic of academic discussion. However, even in the absence of a strict definition of media genres, categorization by message type is implicitly present in

our perception of information: we intuitively distinguish a news brief from an entertainment article or a scientific blog (Abbott & Kim, 2008: 1).

Modern changes in the linguistic, genre, functional, and structural-typological paradigms of mass media contribute to their transformation into a key element of societal development. Media not only inform but also shape worldviews, values, and linguistic awareness at both the individual and societal levels. The classification of mass media genres is based on their functions and roles within the communicative space (Dergach, 2014: 26-27).

Thus, media genre classification relies on common content features such as theme, format, style, and purpose. It defines genres not only by content but also by form and function, allowing for the effective organization of media content and influencing how audiences perceive it.

The classification of genres in online media is a complex task, leading to the emergence of various approaches in academic literature. As noted by Shevchenko, modern media linguistics proposes different classification criteria, which are linked to the genre syncretism of the media sphere and the rapid changes in media communication. In practice, genres often blend, forming new hybrid forms, making it difficult to categorize them within traditional classifications (Shevchenko & Syzonov, 2021: 125). This phenomenon is known as genre diffusion, the deliberate combination of features from multiple genres within a single work, which can become a distinctive characteristic of a journalist's or publication's style. For example, the combination of a review and an interview allows the author not only to summarize and draw conclusions but also to support them with expert opinions. As a result of such processes, inter-genre variations emerge, such as analytical interviews or informational correspondence (Dreshpak, 2021: 19).

Most approaches to media genre classification consider the following criteria:

- the subject of informational reality representation;
- the communicative purpose;
- the methods of media communication representation;
- structural and compositional characteristics;

- linguistic and stylistic specificity (Shevchenko & Syzonov, 2021: 125).

D. Priliuk supplemented these criteria with another crucial aspect that the consideration of the target audience to whom the author addresses the content (Priliuk, 1983: 151).

The approach based on the traditional classification of genres preserves their core characteristics while also considering changes driven by the development of multimedia and interactive technologies. I. Vialkova distinguishes three main categories: informational, analytical, and literary-publicistic genres (Vialkova, 2010: 34-35). D. Dergach expands this classification to include modern media genres: news genres, such as news briefs, analytical reports, and reportage; dialogical genres, including interviews, dialogues, and conversations; situational-analytical genres, such as commentary, correspondence, articles, and reviews. Additionally, epistolary genres encompass various types of letters, while literary-publicistic genres include sketches and essays. Satirical genres involve feuilletons, pamphlets, parodies, epigrams, satirical notes, and essays. Furthermore, there are new media genres that have emerged due to the hybridization of traditional genre forms (Dergach, 2014: 28).

According to L. Horodenko and Y. Tsymbalenko, the optimal approach to genre diffusion involves examining it through the lens of traditional media, highlighting multimedia transformations in press, radio, and television. The authors do not focus on classical genres that have transitioned to digital media with minimal changes, such as reportage or news reports.

- Press: genres that combine text, photography, infographics, and interactive elements (Twitter reportage, photo gallery, infographic, news feed, etc.).

- Radio: genres that rely on voice-based storytelling and are enhanced with multimedia elements (podcasts, audio reports, audio versions of texts, audio slideshows, etc.).

- Television: genres that use video formats and interactive features (video column, video sketch, live streaming, multimedia talk show, etc.) (Horodenko & Tsymbalenko, 2023: 25-26).

K. Brinker identifies five main groups of media genres:

1. Operational-news genres – convey new, previously unknown information (news brief and its variations).
2. Operational-research genres – combine news reporting with analysis and interpretation (interviews, reportage, reports).
3. Research-news genres – shift the focus from novelty to relevance and commentary (correspondence, columns, reviews).
4. Purely research genres – focus on logical-rational analysis and the author's reasoning (articles, reviews, letters).
5. Research-imaginative (literary-informational) genres – use figurative techniques, psychological depth, and a creative approach to presenting material (sketches, essays, feuilletons, pamphlets) (Brinker, 2010).

In the European tradition of media genre classification, the primary focus is on analyzing the purpose that the author embeds in the media text. German mass communication researchers propose different classification models: some use a two-component system (texts that convey information or express opinions), while others propose a three-component system (texts that inform, comment, or interpret). Expanding this approach, H. Burger introduces an additional criterion – the form of presentation – by which he distinguishes media texts as monologic or dialogic (Burger, 2005: 213).

According to the American approach, future media professionals are taught not individual genres but various forms of media texts. Educational materials there differ significantly from post-Soviet textbooks: instead of lengthy and complex explanations, information is presented in the form of clear theses, lists, and structured recommendations (Tymoshyk, 2022: 25). In total, there are 20 main forms of media texts, each treated as an independent category. These include news, feature articles, analytical pieces, opinion pieces, investigative reports, educational content, narratives, creative nonfiction, satire, parody, lists, and summaries, among others (Edelstein, 1997: 55-56). This approach reflects a broader understanding of media

genre structures, focusing on practical application and adaptation to the digital environment.

According to the Ukrainian researcher D. Dergach, the classification of media genres, based on the functional approach, takes into account the primary functions of media genres and their language, as realized in various forms of mass communication:

1. Informational – provides an objective presentation of events without deep analysis (news, brief reports, announcements, schedules).
2. Analytical – focuses on interpretation and evaluation of information, incorporating the author's perspective (analytical articles, commentaries, reviews, talk shows).
3. Manipulative – aims to influence public consciousness, persuade, or impose opinions (advertising, political programs, slogans).
4. Cognitive – promotes learning and intellectual development (educational and scientific programs, knowledge-based shows).
5. Entertaining – designed for leisure and emotional engagement (reality shows, talent shows, entertainment programs).
6. Communicative – facilitates interpersonal communication, especially in digital environments (chats, blogs, social media).
7. Aesthetic – combines artistic elements with journalistic style (essays, sketches, feuilletons) (Dergach, 2014: 30-31).

In media linguistics theory, various approaches to media genre classification remain relevant. One approach is based on media format specificity and includes news genres (news brief, reportage), dialogical genres (interview, conversation), situational-analytical genres (commentary, article), epistolary genres (various types of letters), literary-publicistic genres (essay, sketch), satirical genres (feuilleton, parody), as well as new genres that have emerged from the fusion of traditional ones (post, chat, forum). Additionally, genres are classified based on media communication form (monologic, dialogic, or polylogic), audience orientation

(informational, analytical, narrative), and media text syncretism (news media, analytics, publicistic, advertising) (Shevchenko & Syzonov, 2021: 127-128).

I. Tabinska classifies media genres into dialogical and non-dialogical. She categorizes news and informational reports as non-dialogical since they do not imply direct interaction with the audience and are often even generated by artificial intelligence, transforming communication into a «meta-dialogue» between the robot and the audience. Dialogical genres, in her view, include interviews as a classic form of dialogue, literary reportage that combines interaction between the author, protagonist, and reader, and literary-publicistic genres such as sketches, pamphlets, feuilletons, and essays, which facilitate communication through text. Analytical genres (article, review, critique, and correspondence) also engage the reader in analysis and discussion. I. Tabinska emphasizes that dialogicity depends not only on genre characteristics but also on the author's intention to interact with the audience (Tabinska, 2020: 111-112).

The approach based on the integration of multimedia elements encompasses the most complex and intriguing genre diffusions. Monitoring the interactive media space reveals that the degree of multimedia integration in different genres varies, and their use is not fixed – elements may or may not be included depending on the format of the material. Additionally, various conceptual models emerge in the creation of complex genre formats. Within this approach, genres with a low level of integration combine elements of two sign systems or genres, such as Twitter reportage or audio reports. Meanwhile, genres with a high level of integration incorporate an unlimited number of multimedia components within a single journalistic work, such as storytelling or multimedia talk shows (Horodenko & Tsymbalenko, 2023: 26).

Y. Kropyva and O. Nesterenko offer a broad classification of multimedia-transformed genres, considering their adaptation to the digital environment. According to them, media genres can function as independent components of multimedia content or as standalone, complete publications. They identify various genre forms, including static illustrations, slideshows, cartoons, podcasts, audio

illustrations, audio versions of texts, audio reports, video illustrations, video reports, video columns, video sketches, and video commentaries. While these originate from television, they acquire interactive forms in digital media (Kropyva & Nesterenko, 2018: 77). This approach expands traditional genre boundaries and demonstrates the interaction of textual, audiovisual, and graphic elements in modern media.

I. Crețu, M. Guzun, and L. Vasilik supplement the classification of traditional internet journalism genres (informational, analytical, and literary-publicistic) with newly transformed genres that have emerged in the digital environment. These include web reviews (analysis of information from online portals), web news (short news updates), online chronicles (concise reports on events), headline tickers (scrolling text with news headlines), online reportage (real-time event broadcasting, including streaming), online conferences (internet interviews allowing user participation), multimedia articles (a combination of text, illustrations, videos, presentations, infographics, and audio), photo galleries (collections of images, sometimes in slideshow format), podcasts (audio files, programs, or stories), audio slideshows, and infographics. These researchers emphasize the evolution of the internet journalism genre system and its adaptation to the multimedia environment (Crețu, Guzun, & Vasilik, 2015).

The approach based on the uniqueness of genres consists of two groups. Transformed genres retain traditional characteristics but are adapted to the multimedia environment, such as video columns or video sketches. Unique genres, on the other hand, exist exclusively on the internet and have no equivalents in traditional journalism. These include news feeds, blogs, podcasts, and multimedia storytelling (Horodenko & Tsymbalenko, 2023: 26).

In conclusion, the classification of media genres is dynamic and evolves under the influence of technology, media convergence, and audience needs. There is a variety of classification approaches, including traditional, functional, structural-typological, and multimedia-based. The digital environment fosters the emergence of genre systems, while traditional genres adapt by integrating multimedia elements.

Thus, the genre structure of modern media remains flexible, combining classical and new forms that continue to expand due to technological advancements.

### **1.3. Evolution of Weather Forecasting as a Media Genre**

The weather forecast has evolved from folk observations to numerical modeling. Ancient civilizations predicted the weather based on animal behavior, plant reactions, and astronomical phenomena, and in 340 BCE, Aristotle described atmospheric processes in *Meteorologica*. In the 15th–17th centuries, the first meteorological instruments appeared: the hygrometer, thermometer, and barometer, while in the 19th century, the telegraph enabled the transmission of weather observations over long distances. At the beginning of the 20th century, Vilhelm Bjerknes proved that weather forecasting is a mathematical problem, and Lewis Fry Richardson proposed the idea of numerical weather prediction, which became feasible only with the advent of computers. In 1946, ENIAC enabled complex calculations, and the launch of the first weather satellite, TIROS-1, in 1960 revolutionized data collection. Today, weather forecasts rely on numerical models that analyze large datasets from satellites, radars, and ground stations, while ensemble methods improve prediction accuracy (Nabi & Kumar, 2019: 505-509).

Weather forecasting as a media genre has evolved alongside communication technologies – from oral predictions and printed bulletins and newspapers to radio, television, and digital platforms. Today, the internet and mobile applications provide instant and personalized access to forecasts.

Before meteorologists emerged, weather predictions were passed down orally or through symbols carved into wood or stone. For centuries, people relied on folk signs, accumulated experience, and runic calendars used as early as in Babylon and Assyria. Although these methods were imprecise and lacked detail, they remained the primary means of forecasting weather until the advent of written predictions in almanacs, which sought to combine traditional knowledge with a scientific approach (Sivle, 2016: 6).

The genre of weather forecasting has evolved from the public records of *Acta Diurna* during the time of Julius Caesar (59 BCE), where weather conditions were posted on city boards, to printed text-based forecasts in newspapers. A major breakthrough came with the creation of daily weather maps, first presented at the Great Exhibition in London in 1851, allowing simultaneous assessment of weather conditions across different regions. In 1779, Alexander Dalrymple proposed a system for indicating wind force, which was later improved in 1806 by Admiral Francis Beaufort, making the transmission of meteorological data more efficient. The genre took on its modern form on April 1, 1875, when *The Times* published the first meteorological map by Francis Galton, which made forecasts more visual through symbols and color gradations (Keeling, 2009: 32-45).

The most famous printed weather forecast publication is *Farmers' Almanac*, which has been published in the United States since 1818. It provides long-term weather forecasts as well as advice for farmers, gardeners, and fishermen. The forecasts are based on a proprietary method that, according to the publishers, takes into account astronomical and meteorological factors. Despite its popularity, the accuracy of the almanac's forecasts is often questioned by the scientific community, as independent studies have not confirmed its high reliability (Walsh & Allen, 1981: 212-215).

A. Wiik studied changes in newspaper weather forecasts from 1945 to 2015, highlighting the shift from textual descriptions to maps, and since the 2000s, to the dominance of tables, which reduced the amount of text. He explains these changes through social factors (the rise in mathematical literacy, the influence of television, and the increasing availability of meteorological data) and technological factors (the development of computer-based forecasting and printing technologies). The role of the reader has also changed: instead of interpreting text, readers now independently organize and analyze information. The author emphasizes the importance of mathematical literacy for critically interpreting quantitative data in today's media landscape (Wiik, 2022: 258-263).

The development of the weather forecast genre on radio has been limited by its verbal format, as it is impossible to convey information through images. Initially, forecasts were simply read aloud by presenters using the rip and read method, relying on texts from meteorological services. Later, some stations began involving meteorologists, making forecasts more detailed and comprehensible for listeners. Specialized maritime forecasts, such as the Shipping Forecast on BBC Radio 4, also emerged. With the rise of the internet, radio stations started publishing forecasts on their websites in visual formats – using maps and symbols similar to those in newspapers (Keeling, 2009: 46-48).

Television weather forecasting began in 1936 on the BBC but only became regular after 1949. In the United States, the first TV forecasts appeared in 1948, and in 1949, NBC launched the first nationwide broadcast. Initially, meteorologists drew maps by hand, then in the 1970s, the BBC introduced magnetic symbols, and by the 1990s, forecasts had become fully digital. Three-dimensional graphics, animations, and interactive maps replaced static images, making forecasts more dynamic. Despite experiments with cultural symbols, standard weather icons remain the most effective. Today, this genre is available not only on television but also online and on mobile devices, making forecasts more interactive and personalized (Keeling, 2010: 131-132).

Online weather forecasts are becoming increasingly popular due to multimodal formats – texts, graphs, maps, and symbols – which allow users to choose the most convenient way to process information. At the same time, people adapt the amount and type of data according to their needs, often failing to consider the uncertainty of forecasts when making quick decisions. Online services primarily rely on one-way communication from experts to consumers, but modern trends suggest a shift toward two-way interaction. This could improve forecast accuracy and make them more useful for everyday life (Sivle, 2016: 7).

Weather forecast mobile applications can be seen as a new stage in the evolution of the meteorological forecasting genre, adapting to the digital age. The genre is shifting toward visual simplification and automation, which changes the

user's role – rather than receiving an explained forecast, they must independently interpret icons and numerical indicators. However, this shift also creates challenges: the illusion of accuracy increases, forecast uncertainty is ignored, and the textual component, which could provide context and explanations, almost disappears (Zabini, 2016). Thus, mobile applications transform weather forecasting into brief visual messages that align with the pace of the modern information environment but may also reduce awareness of the complexity of meteorological processes.

Weather forecasting on social media has become an important communication channel between meteorological services and the public. Platforms such as X, Facebook, and Instagram allow forecasts to be disseminated in real time, providing users with up-to-date and localized information. Social media also enables two-way interaction: people can comment on the accuracy of forecasts, express dissatisfaction, or share their own observations. Analyzing such data through text analysis and machine learning helps meteorologists better understand user needs and improve forecast presentation methods. However, social media also poses challenges, including the spread of misinformation and increased expectations for forecast accuracy (Lee & Kim, 2020: 1-11).

Thus, in the future, weather forecast representation will become even more visual, interactive, and personalized.

In modern research, weather forecasting as a genre is interpreted in various ways. According to O. Kolomiets, a weather forecast is one of the main types of informational messages, created as a result of scientifically grounded predictions about the future state of the weather in a specific location or region and for a specific period. It is compiled and developed by private or state meteorological services based on meteorological methods. A distinctive feature of weather forecasts among other types of informational messages is the specific vocabulary used in meteorological texts (Kolomiets, 2013: 50).

O. Biletska and Yu. Zhuravska describe the weather forecast, or synoptic text, as a brief informational newspaper report on the weather, characterized by

parameters such as informativeness, relevance, timeliness, objectivity, accuracy, and conciseness (Biletska & Zhuravska, 2022: 24).

They also note that the weather forecast functions as a type of informational message that is often integrated with news content and can influence people's daily decision-making. Within news programming, it appears as a distinct segment alongside announcements, event summaries, traffic updates, and even horoscopes. In the media landscape, this genre takes the form of a synoptic text (meteotext), which is adapted across print, television, and digital platforms (Biletska & Zhuravska, 2019: 43-44).

The synoptic text, although subject to changes throughout the day, has a clear structure. Its composition includes key informational blocks: changes in baric systems, atmospheric fronts, air masses, pressure, wind direction, cloud cover, precipitation, weather phenomena, and temperature (Skubashevska & Kolomiiets, 2015: 171-172). The primary function of meteotexts is to inform, which determines their lexical and grammatical structure. They combine scientific terminology with commonly used vocabulary to be accessible to a broad audience (Kiiko, 2017: 187).

Terminological units in meteotexts are divided into several main categories, each corresponding to a specific aspect of weather conditions:

1. Units describing cloud cover – these terms define the type, amount, and movement of clouds in the atmosphere. They indicate cloud density, altitude, and coverage, providing essential information about sky conditions.

2. Units describing precipitation – this category includes terminology related to various forms of precipitation, such as liquid and solid atmospheric moisture. It also encompasses descriptors of intensity, duration, and distribution, which help convey the expected impact of precipitation on a given area.

3. Units describing wind conditions – these terms characterize wind speed, direction, and variability. They include classifications based on intensity scales and describe fluctuations that may influence weather patterns, air quality, and overall meteorological conditions.

4. Units describing temperature conditions – this category includes terms related to atmospheric temperature and its variations over time. It also covers perceived temperature indicators, which account for additional environmental factors that influence how temperature is experienced (Biletska & Zhuravska, 2022: 25-26).

Meteorological discourse is characterized by a global focus, linked to society's environmental concerns, and an orientation toward the audience (listeners or readers). It is based on the scientific substantiation of weather forecasts, combining features of scientific, artistic, and journalistic styles. It is also monothematic and compact in format (Kulibaba, 2021: 215).

The discourse of weather forecasting has shaped a distinct media sector – meteomedia, which includes the presentation of synoptic information in the press, on television, and on online platforms. These media use specific linguistic and grammatical tools for two primary purposes: reporting current weather conditions and predicting future changes (Biletska & Zhuravska, 2019: 109).

Meteorological discourse functions as an informational space in which compact, thematically narrow weather forecast texts operate. These texts have a specific semantic and structural organization and facilitate communication between meteorologists and the audience. In the media space, journalists often serve as intermediaries, especially in television and radio broadcasts, where forecasts are usually presented by hosts rather than meteorologists themselves (Kulibaba, 2021: 41-42).

Thus, the evolution of weather forecasting as a media genre has progressed alongside advancements in communication technologies – from oral predictions and printed bulletins to radio, television, and digital platforms. Modern research considers it a distinct media genre that combines informative, evaluative, and persuasive functions, using specific linguistic tools. Meteorological discourse encompasses not only the presentation of synoptic information but also the interaction between meteorologists, journalists, and the audience, particularly in radio and television formats.

## **Conclusion to Chapter 1**

In modern linguistics, genre is regarded as a key category for analyzing speech activity, encompassing structural, pragmatic, stylistic, and cognitive aspects of the text. The variety of scholarly approaches – from normative to sociocognitive – demonstrates the dynamic nature of genre theory and its ability to adapt to evolving communication contexts. Increasingly, genre is seen as a form of social action that occurs within a specific discursive environment and reflects the goals, functions, and values of a community.

The classification of media genres is based on functional, structural-compositional, stylistic, and pragmatic criteria. Changes in the media environment, driven by the development of digital technologies, have led to the emergence of new forms – hybrid, adaptive, and interactive – that combine features of various traditional genres. This necessitates a comprehensive interdisciplinary approach to genre analysis, one that takes into account both established and transformed forms of linguistic representation.

The weather forecast genre has undergone a complex evolution – from oral folk signs to multimedia interactive formats. Its transformation occurred in parallel with advances in communication technologies: from print and radio to television, the Internet, and mobile applications. Today, the weather forecast functions as a full-fledged media genre that combines informativeness, conciseness, and terminological precision with accessibility, visual appeal, and multimodality, reflecting a shift in focus within contemporary media discourse.

## II. LINGUISTIC FEATURES OF WEATHER FORECAST AS A MEDIA GENRE

### 2. 1. Lexical Features of Weather forecasts in the 21st century

In the contemporary media landscape, the weather forecast functions as a fully developed media genre, distinguished by stable structural, stylistic, and lexical characteristics. The primary function of a weather text is informational, which directly influences the lexical organization of discourse. The vocabulary of weather forecasts is shaped by several factors: the use of professional meteorological terminology, orientation towards a broad audience, time constraints, and the multimodal format of presentation.

To identify the typical lexical features of weather forecasts as a genre of mass communication in the 21st century, this section presents a linguistic analysis of authentic video forecast texts published on the YouTube channels of three media platforms from English-speaking countries:

1. Bureau of Meteorology (Australia) – the official government meteorological agency that provides regular video forecasts on the *BOM Australia* channel.
2. Met Office (United Kingdom) – the national meteorological service of the UK, which publishes daily forecasts on the *Met Office - UK Weather* channel.
3. WFAA (USA) – a local television station based in Dallas, Texas, that broadcasts regional weather forecasts on the *DFW Weather* program via its official channel.

The texts were selected as representative samples of audiovisual weather discourse, illustrating the lexical features of weather forecasts within different national contexts.

1. The first lexical level in British weather forecasts is formed by specialised meteorological terminology, ensuring precision and reliability. Typical lexical units encompass names of synoptic phenomena such as “*high pressure*”, “*low pressure*”,

*“frontal system”, “ridge”, “cold front”, “occlusion”, and “Atlantic weather systems”*. Atmospheric conditions are captured by terms like *“mist”, “fog”, “drizzle”, “outbreaks of rain”, “hail”, “gusts”, “frost”, and “murky conditions”*. In addition, technical concepts such as *“visibility”, “UV levels”, “pollen counts”, “wind direction”, “isobars”, “onshore wind”, and “easterly flow”* contribute to the detailed portrayal of weather patterns. These terms are frequently accompanied by explanations to maintain accessibility, as illustrated in:

– *“This frontal system moving in its way from the west. This is going to push in more cloud, outbreaks of rain, and notice these colours behind me – it's also bringing in some slightly cooler air.”(26)*

In the Australian variant, the meteorological lexicon is extended to reflect the climatic diversity of the region. Alongside the standard elements such as *“high pressure system”* and *“low pressure area”*, forecasts frequently reference *“heat trough”, “west coast trough”, “monsoon trough”, and “tropical low”*. Special attention is given to hazard-specific terms like *“damaging winds”* and *“fire weather warning”*, which highlight the risks of tropical cyclones and bushfires.

The American model, particularly visible in Texas forecasts, retains core frontal terminology such as *“stationary front”* but places greater emphasis on describing convective threats. Commonly used expressions include *“severe thunderstorm”, “quarter-size hail”, and “gusty winds 50–60 mph”*. The discourse also incorporates semi-technical broadcast markers like *“radar sweep”, “timecast”, and “weather alert day”*, often accompanied by numerical indicators and graded risk levels such as *“marginal”* and *“enhanced”* to ensure precision and immediacy in severe weather communication.

2. Complementing the technical terminology, British weather forecasts rely heavily on a core of neutral, widely understood vocabulary that enhances accessibility while preserving communicative clarity. This includes:

– adjectives such as *“sunny”, “cloudy”, “chilly”, “warm”, “cold”, “clear”, “dry”, “pleasant”, “fine”, “cool”, and “breezy”*;

– and familiar set phrases like *“temperatures dipping”*, *“blue skies”*, *“light winds”*, and *“a fine day”*.

Such expressions help maintain a conversational rhythm, softening technical density and ensuring that forecasts remain approachable to general audiences.

In the Australian context, neutral vocabulary patterns are largely in line with the British model. However, certain phrases – notably *“temperatures climbing”* and *“settled day”* – appear more frequently, subtly reflecting the region’s pronounced climatic contrasts between dry and wet spells.

By contrast, the American style, particularly in the Texas region, broadens the neutral register to incorporate culturally embedded and time-specific vocabulary. Terms like *“chance of rain”*, *“partly cloudy”*, *“mostly sunny”*, or *“rain moves in/out”* are often accompanied by references to daily routines – *“weekend”*, *“afternoon”*, *“morning commute”*, *“drive time”*. This not only grounds the forecast in everyday experience but also highlights a practical, schedule-oriented approach to weather communication.

3. Emotional colouring forms an essential part of British weather discourse, adding warmth and relatability to what might otherwise be a strictly technical forecast. Typically placed at the beginning or end of the broadcast, these expressions contribute to a more personable delivery. Among the most frequent are *“a cracking day”*, *“wall-to-wall sunshine”*, *“sparkling morning”*, *“glorious day”*, *“a pleasant day ahead”*, *“lovely sunshine”*, *“a veil of cloud”*, *“a touch of frost”*, and *“feeling warmer than it looks”*. By incorporating such language, forecasters soften the authoritative tone and establish a more engaging connection with viewers.

In the Australian variant, while the emotional layer is also prominent, its tone is often shaped by environmental extremes. Phrases such as *“searing heat”*, *“good-looking day”*, *“alarming rainfall”*, *“very, very dry”*, and *“hot and sunny one”* highlight the dramatic nature of local weather. Here, expressivity is less about charm and more about acknowledging climatic intensity, with a particular focus on heat, aridity, and sudden changes.

The American style, especially in southern regions like Texas, adopts a more high-impact emotional register. Rather than conveying calm or charm, it frequently leans into drama and urgency. Expressions like *“getting crazy”*, *“big hail”*, *“good beneficial rain”*, *“turbulent month”*, and *“blockbuster severe weather”* are designed to draw attention, matching the tone of fast-paced, entertainment-influenced news delivery. Emotional language in this case is a deliberate tool for engaging viewers and underlining potential threats.

4. A key feature of British weather communication is its reliance on regionally marked vocabulary to anchor the forecast in specific geographic and meteorological realities. Viewers regularly encounter place names such as *“Shetland”*, *“Orkney”*, *“Moray Firth”*, *“Highlands”*, *“Pennines”*, *“East Anglia”*, *“Cornwall”*, *“Devon”*, *“Aberdeenshire”*, *“Yorkshire Dales”*, *“Dartmoor”*, and *“Lake District”*. These are often accompanied by references to localised weather phenomena like *“sea mist”*, *“breeze”*, *“haar”*, and *“fret”*. This strategy not only supports spatial orientation but also brings regional identity into the meteorological narrative. A typical example might be:

– *“Perhaps a bit more of a breeze around the coast of East Anglia and up towards North Yorkshire – that will be noticeable on the coast itself – and again a cool-feeling breeze across the south.”*(36)

In the Australian setting, regional references serve a similar function, though they reflect the country’s vast, climatically diverse territory. Place names such as *“Gulf of Carpentaria”*, *“Kimberley”*, *“Pilbara”*, *“Cassowary Coast”*, *“Daintree”*, *“Top End”*, *“Cape York”*, and *“Goldfields”* are common, and so are mentions of key urban centres including *“Darwin”*, *“Alice Springs”*, *“Brisbane”*, *“Perth”*, *“Hobart”*, *“Adelaide”*, and *“Sydney”*. Environmental expressions like *“heatwave”* and *“controlled burning”* further anchor the forecast in local experience, signalling risks specific to Australia's bushfire-prone and tropical regions.

Meanwhile, in the American context—especially in Texan broadcasts—regional vocabulary extends beyond geography to reflect cultural familiarity and infrastructure. Rather than simply naming locations, forecasts integrate locally

resonant markers such as “*Rangers Opening Day*”, “*Metroplex*”, “*Red River*”, “*Hill Country*”, “*Big Bend*”, and “*I-35 corridor*”. Additionally, institutional and media-linked references—“*WFA weather alert*”, “*UNT campus*”, “*Fair Park camera*”, “*Globe Life*”—serve to personalise the message and tie it to recognisable, everyday touchpoints within the community.

5. The fifth lexical layer in British weather texts consists of colloquial and idiomatic expressions, which create a natural, conversational tone and reduce the overall formality of forecasts. Frequently used examples include “*bit of a chill*”, “*some haar and fret*”, “*burn back to the coast*”, “*not going anywhere fast*”, “*squeak up to 20°C*”, “*spot the difference*”, “*warm spell*”, and “*fizzle out*”. These expressions often appear toward the end of the forecast to maintain a relaxed style. In addition, modern media communication markers are present, including greetings like “*Good morning*”, “*Hello there*”, “*I’ll see you again soon*”, and entertainment-style prompts such as “*Have an awesome day*” or “*If you're watching this on YouTube, do hit subscribe*”.

In Australian weather texts, colloquial expressions are used similarly to soften the formal structure, with typical phrases like “*burn a bit of energy*”, “*that’s where we’re placed*”, “*a bit of a chill*”, and “*pepper the coast with showers*”. A distinct feature of the Australian model is the strong presence of digital communication markers aimed at audience engagement, for instance: “*check the Bureau’s website or app*”, “*follow us on social media*”, “*stay safe*”, and “*severe weather update video is available now*”, reflecting the integration of forecasts into the broader online media environment.

In American forecasts, colloquial and idiomatic vocabulary is even more dynamic and strongly rooted in conversational English. Common expressions include “*get set to sweat*”, “*dry for the weekend*”, “*sneaks closer*”, “*that’s a win*”, “*it’s unsettled*”, “*gonna be breezy*”, “*you guys are talking of like up to*”, “*get out to walk*”, “*sticking around*”, and “*to hang my hat on that*”. These elements are used not only at the end of forecasts but also throughout live interactions with presenters, giving the speech a distinctly informal, talk-show-like style.

Weather forecast texts across British, Australian, and American models demonstrate a shared division into three core communicative functions: informational, emotionally engaging, and visually oriented.

### 1. Informational Function.

In all three contexts, informational clarity is achieved through precise meteorological data, temporal markers, and geographical references.

- In British forecasts, examples include *“Highs of 21, possibly 22 or 23 degrees Celsius (26)”* and *“Cloud just lingering across Shetland and Orkney”* (30).
- Australian forecasts provide comparable structures: *“A top of 28 degrees”(1)*, *“through the weekend”*, and *“Cassowary Coast and the Daintree”(2)*.
- American weather discourse, while similar in purpose, integrates more quantified measurements: *“High today: 90 degrees”(62)*, *“0.125 to 0.5 inch of rainfall”(53)*, and uses risk categorizations such as “marginal risk” or “severe thunderstorm warning”.

### 2. Emotionally Engaging Function.

The emotional dimension aims to humanise forecasts and foster audience engagement.

- British texts employ polite encouragements and light-hearted expressions: *“another cracking day”*, *“Have a lovely day”(35)*, *“don't forget to subscribe”*.
- Australian forecasts balance formality and friendliness with greetings (*“Hello from the Bureau”* (4)), reassuring phrases (*“Stay safe”*), and conversational cues (*“If you're wanting a more detailed forecast...”*(2)).
- American forecasts are distinguished by heightened informality, direct address, and humour, as seen in *“Please, please – I mean, it's severe weather season right now”(51)* or light-hearted remarks like *“Dave lives in a cave, so...”* (60).

### 3. Visually Oriented Function.

All models leverage visual references to integrate textual and graphical information.

- British weather texts feature cues such as “*colours behind me*” and “*here’s your bigger picture*”.
- Australian forecasts similarly use spatial markers (“*Let’s take a closer look around the country*”(1)) and visual colour coding for rainfall intensity.
- In American forecasts, visual navigation is highly dynamic: “*Here’s the radar at 8 o’clock tonight*”(61) and “*Hail up to the size of quarters*”(51) directly link spoken commentary to live graphical displays.

Thus, while British, Australian, and American weather texts share a unified functional structure, national variations reflect differences in communicative tone, emphasis on cultural specifics, and audience engagement strategies.

In summary, the lexical features of the 21st-century weather forecasts are shaped by the need to balance technical precision with public accessibility. While specialised meteorological terminology ensures informational accuracy, the dominant tendency is toward the use of simple, familiar, and emotionally coloured language. This approach allows weather discourse across British, Australian, and American contexts to remain understandable to broad audiences, regardless of cultural or climatic specifics, reinforcing the forecast’s role as a dynamic, audience-centred genre within modern mass communication.

## **2. 2. Grammatical Structures in Weather forecasts**

At the lexical level, the language of weather forecasts combines informativeness with moderate emotional expressiveness, while grammatical means provide structural organization and functional shaping of the message. Grammar plays not only a syntactic but also a communicative role — it helps logically structure the content, define the temporal boundaries of phenomena, express the degree of probability, and adapt the information to the needs of the target audience. Although the core grammatical tools are shared across all varieties of English, the implementation of grammatical structures in weather forecasts reveals clear regional differences — particularly in Australian, British, and American standards.

One of the key grammatical categories of weather forecast discourse is temporality, as it allows for a clear definition of the time frame of natural phenomena. Despite the common functional purpose of informing about the weather, each variant of English demonstrates certain grammatical features in the use of tense constructions:

1. Present Continuous describes ongoing processes or those that have just started or are about to begin. This form is typical for all three varieties of English, as illustrated by the following examples:

- Australia: *“A heat trough is starting to build...” (1)*
- United Kingdom: *“We’re starting the new working week...” (44)*
- United States: *“We’re seeing some showers, a couple of thunderstorms near Salina.”(62)*

Thus, Present Continuous conveys dynamic weather changes, creates a sense of immediacy and presence, and is one of the most frequently used forms in weather forecasts.

2. Present Simple is used to describe stable, recurring, or typical weather conditions:

- Australia: *“It is Monday, the 7th of April.” (4)*
- United Kingdom: *“It’s a fine day with some sunshine.”(42)*
- United States: *“All three are high again today.”(62)*

In these examples, Present Simple captures general trends or prolonged states not associated with immediate change, and it is also the most frequently used form in weather forecasts across all three English varieties.

3. Future Simple (*will + V*) is the primary form for expressing future events:

- Australia: *“Temperatures will be warm...” (22)*
- United Kingdom: *“There will be a ridge of high pressure...”(46)*
- United States: *“It’ll arrive in Mesquite in the next couple of minutes.”(61)*

This construction is used for neutral or precise communication of predicted phenomena and is commonly found in all three varieties of English.

4. Be going to + V is employed to express predictions based on clear or observable evidence:

- Australia: *“It's going to bring some rain.”*(16)
- United Kingdom: *“It's going to be a pleasant day.”*(27)
- United States: *“That rain is going to slowly taper off from west to east.”*(53)

This form indicates a higher degree of certainty than *Future Simple*, is often accompanied by visual or factual justification, and is used occasionally in the Australian and British varieties, but more frequently in the American one.

5. Past Simple is used to refer to completed weather events, particularly past temperatures or precipitation:

- Australia: *“We also saw over 100mm at Billabong...”*(7)
- United Kingdom: *“Perhaps not quite as much sunshine as we saw yesterday.”* (29)
- United States: *“Yesterday we made it to 90.”* (56)

Past Simple serves to reference previous weather conditions and demonstrates medium frequency of use: it appears more frequently in Australian and American forecasts, and somewhat less frequently in British ones.

In weather forecasts across all three varieties of English, the dominant tense forms are Present Simple, Present Continuous, and Future Simple, which together reflect stable conditions, ongoing changes, and future developments. The be going to + V construction occurs more frequently in American English, while Past Simple plays a secondary role, particularly in U.S. forecasts. Less common forms such as Present Perfect and Future Continuous are rarely used in any of the varieties.

The use of the passive voice in meteorological forecasts is closely related to the degree of formality of speech and the manner in which information is presented. Different varieties of the English language demonstrate notable differences in the frequency and functions of such constructions.

In Australian weather forecasts, the passive voice is commonly used to neutralize the source of the action and to convey an official, objective tone. Constructions such as “*Showers are expected to develop*”(19) or “*Warnings are likely to be issued*”(9) illustrate not only passive structures but also personal constructions with Complex Subject. These forms shift the focus away from the forecaster and toward the weather phenomenon itself, which reflects the impersonal and scientific character of meteorological discourse and reinforces the perceived neutrality of the message.

In the British variety of English, the passive voice is used less intensively and is often combined with verbs that convey dynamic change. In the sentence “*A very pleasant day is expected,*”(40) the passive voice maintains objectivity while softening the distance between the forecaster and the audience. A similar effect is achieved in “*Something similar is expected across eastern parts of the UK today.*” (47). In contrast, the active form “*And what can we expect as we head towards Easter?*”(28) creates a more direct and personal tone, reflecting the flexible use of voice in modern weather discourse.

In American weather forecasts, the pronouns “*I*” and “*we*” function as active deictic elements that serve to reduce the distance between the speaker and the audience. They perform the function of fostering a sense of intimacy and involvement. In particular, “*we*” acts as an inclusive deictic marker, encompassing both the forecaster and the viewer, and reinforcing a shared perspective. This strategy typically avoids passive constructions in favor of active, personalized expressions such as “*I don’t have severe weather in my forecast tonight*”(62).

Thus, the use of the passive voice in the weather forecast language reflects a grammatical strategy of presenting information: the Australian variant tends toward a formal, impersonal style; the British variant maintains a moderate balance between objectivity and dynamism; while the American variant prefers active constructions that emphasize personalized communication.

Modal verbs in weather forecasts serve an important function — they help avoid excessive certainty and convey varying degrees of probability regarding future

events. This aligns with the nature of meteorological discourse, where complete accuracy is not always possible due to the variability of atmospheric conditions.

In Australian weather forecasts, modal verbs such as *might*, *may*, and *could* are actively used to cautiously formulate assumptions about the development of weather situations. This approach allows for the communication of possible events without categorical statements, while maintaining objectivity and accuracy in the message. For example, in the statements “*We could see heavy rainfall totals...*”(24), “*This may worsen or prolong existing flooding...*”(9), or “*We may see locally heavy falls...*”(9), modal verbs soften the forecast while informing about potentially hazardous conditions. This style supports the official communicative goal — to warn the audience without creating panic.

In the British variety of English, modality often serves a hedging function — that is, to soften statements in order to express uncertainty or the variability of outcomes. Expressions such as “*May just see a bit more cloud bubbling up*”(30) or “*Could burn if you have fair skin*”(33) demonstrate careful forecasting without excessive confidence. This approach maintains a neutral-informative tone and avoids direct personal address, which is a typical feature of the British style of presenting weather information.

American forecast discourse, by contrast, is characterized by epistemic modality combined with a personal tone. This is evident in the use of modal verbs such as *could* and *might*, which express uncertainty or possibility while maintaining a conversational style — for example, “*Some of it could be heavy, but again, there's no severe weather with this*”(52) or “*You might need it from time to time*”(58).

Overall, the use of modal verbs in weather forecasts reflects a grammatical strategy for expressing uncertainty: Australian texts use them for objective reporting of possibility, British texts for hedging and softening statements, and American texts for conveying subjective assessments and creating a conversational tone.

Conditional sentences in the language of weather forecasts serve as a grammatical means of modelling possible scenarios and providing practical advice.

Constructions with the conjunction «if» help to predict probable changes in weather conditions.

In Australian texts, conditional sentences are often combined with advisory or implicitly imperative constructions that suggest a particular action if a certain condition is met. For example, in the sentence *“If you're hoping to get outdoors and burn a bit of energy, should get plenty of opportunity in the coming few days”* (3), the conditional clause introduces a hypothetical situation, while the main clause gently encourages action by indicating favourable conditions. This approach combines informativeness with the relaxed tone characteristic of the region.

The British variant demonstrates a similar function but is characterised by a more elaborate structure and polite intonation. For instance, in the example *“If you do have travel plans first thing tomorrow morning, then do perhaps leave some extra time for your journeys”* (43), the conditional sentence functions as a warning presented in a soft and polite manner. The use of the auxiliary verb “do” for emphasis and the adverb “perhaps” mitigates the imperative tone, which is typical of British language etiquette in public communication.

American forecasts, similar to other cases, are marked by dynamism and specificity. In the sentence *“If it holds together — Heath, you might have a little bit of rain”* (62), the conditional construction is used to clarify a possible development in the weather situation, with reference to a specific location. The modal verb *might* adds flexibility to the statement, while the personalization (addressing the viewer by the name of the town) highlights the practical orientation of the forecast and creates an effect of direct communication.

Conditional sentences in meteorological discourse function as a means of expressing hypothetical situations and predicting potential outcomes. In all three varieties of English, they follow the model of subordinate conditional clauses with the conjunction «if» and are combined with modal verbs, imperatives, or infinitive constructions. This demonstrates their grammatical flexibility in conveying forecasted scenarios.

Across various national varieties of English—Australian, British, and American—Present Participle phrases and Infinitive phrases are commonly used in weather forecasts as grammatical tools that help structure the message, create smooth transitions, and hold the audience’s attention. Despite some stylistic differences, their functions are largely similar.

Present Participle phrases typically appear in initial position in the sentence. They function as temporal adverbials or thematic transitions, introducing a new segment or indicating a shift in the topic. This contributes to the overall coherence of the message, ensures logical flow, and prepares the audience for the upcoming information. For example:

- “*Starting with Queensland...*”(8) introduces the first geographic area in the forecast, signalling the beginning of a region-specific overview.
- “*Looking at tomorrow’s weather map...*”(6) prepares the viewer for a forward-looking analysis of weather conditions.
- “*Starting the new working week on a rather gray note...*”(44) combines temporal and evaluative information, setting the tone for the upcoming description.
- “*Looking at the radar here...*”(54) marks the beginning of a more detailed explanation of current weather patterns.

Infinitive phrases are often used in the final parts of the forecast. They typically follow modal verbs such as *can*, *should*, or *do*, and serve an instructional or optative function. Rather than acting as neutral grammatical elements, these phrases help structure the closing segments of the message by offering recommendations or prompting action in a polite and indirect manner. This contributes to a clear and listener-friendly conclusion of the forecast. For example:

- “*You can head to the Bureau’s website...*”(2) presents a soft recommendation, directing the audience to an external source for more information.
- “*Do please remember to view it safely...*”(39) functions as an advisory phrase, softened by the polite use of *do* and *please*, typical of British discourse etiquette.

– “*You can follow us on our social media channels...*”(38) offers an optional action, structured as a friendly suggestion for further engagement.

In conclusion, both Present Participle and Infinitive phrases play an important role in the formal organization of weather forecasts. They ensure logical sequencing, thematic coherence, and help guide the listener or viewer through the information in a clear, structured way, regardless of the national variety of English used.

The syntax of weather forecasts demonstrates variation according to national language standards. The most flexible, diverse, and speech-like syntactic organisation is observed in American texts. Elliptical structures, parallelism, and concise listings are actively used, enhancing the rhythm of speech and improving the efficiency of information delivery. For example, the construction “*Tonight — during the day tomorrow, a mostly cloudy day.*”(55) is an instance of ellipsis, allowing the text to be shortened without losing meaning. In the statement “*Some folks didn't get anything — some just got rain, like at my house — and some got the big hail,*”(57) the principle of parallelism is clearly realised through repeated syntactic patterns. Similarly, the form “*We'll be at 52 in Dallas, 50 in McKinney...*”(72) relies on parallel structure to present weather data efficiently and rhythmically.

British weather forecasts illustrate a more structured syntax, characterised by a predominance of complete sentences, clear logical sequencing, and the use of parenthetical constructions. Phrases such as “*But of course, do please remember to view it safely*”(39), “*So, although it is going to be chilly first thing...*”(40) and “*As we then go through the rest of Sunday evening...*”(45) serve as text-organising elements, contributing to the coherence and clarity of the message. Frequent use of temporal and logical connectors (*then, now, so, as we go through*) ensures a clear structure of the forecast in accordance with changing weather conditions.

Australian forecasts are built on the principle of concise, standardised presentation, which is reflected in the predominance of simple and moderately complex sentence structures. For instance, sentences such as “*Perth looking at another hot day of 37 degrees*”(13) or “*It will be dry and sunny inland*”(14)

demonstrate a tendency toward the use of clear syntactic structures without unnecessary grammatical complexity. This approach ensures the prompt and accessible delivery of information to a wide audience.

Thus, the syntactic features of forecast texts in different varieties of English reflect the specifics of grammatical strategies for presenting information. American forecasts are characterised by elliptical constructions and parallelism, British forecasts by extended subordinate clauses and parenthetical elements, and Australian forecasts by simple and moderately complex structures. There is flexibility in syntax as a tool for content organisation within meteorological discourse.

In conclusion, the weather forecast genre in the media serves as an example of adaptive communication, where lexico-grammatical means vary according to the national language standard, the format of delivery, and the expectations of the target audience. The conducted analysis shows that the language of weather forecasts is characterised by functional grammatical variability, driven by the need to combine precision, accessibility, and dynamism. Temporal forms, passive constructions, modality, conditional sentences, gerunds, infinitives, and syntactic organisation are realised differently in each variety of English, but in all cases, they serve as effective tools for structuring information, conveying the probability of events, and achieving the communicative goal of the forecast.

### **2. 3. Stylistic and Rhetorical devices in Weather forecasts**

Stylistic and rhetorical devices in media texts are linguistic tools that add emotional expressiveness to statements, enhance the impact on the audience, and help establish an individual tone of delivery. In the language of weather forecasts, they serve not only an informative purpose but also foster interest, emotional engagement, and sustained viewer attention. The style in which meteorological information is presented largely reflects national communicative traditions, cultural codes, and the expectations of the target audience.

In Australian weather forecasts, stylistic devices such as metaphors and personification are employed cautiously, yet they play a key role in shaping a vivid and accessible narrative. Meteorological phenomena are often depicted as active agents, creating a sense of motion and dynamism: *“a strong cold front... that’s really going to flush the heat away”*(19), *“Alfred spinning away out here to the east”*(25). In the phrase *“bands of rain and storms wrapping into this low pressure area”*(20), the weather system is personified as a living entity that “wraps around” the territory. These stylistic techniques add expressiveness to the discourse while maintaining the official and informative tone typical of the Australian meteorological register.

British weather forecasts adopt a similar approach, using metaphors and personification regularly, though with restraint. These devices gently soften the tone and enhance imagery, particularly through the personification of atmospheric phenomena: *“This weather front here weakens”*(42), *“the breeze will be pick up”*(48), *“cloud gradually starting to fizzle out”*(45). In such instances, nature is attributed with agency, lending the forecast a literary, descriptive flair. A particularly vivid example is the phrase *“the sun gets to work”*(46), where the sun is portrayed as a transformative force, creating a sense of positivity and forward movement. Additional expressiveness is conveyed through the lexicon of change — *“rain moving in”*(44), *“temperatures will drop away”*(43) — reinforcing the feeling of continuous natural motion, all while preserving the traditionally reserved tone of British communication.

In contrast, American weather forecasts are marked by conversational expressiveness and a broader use of metaphorical language. In U.S. meteorological discourse, weather elements are portrayed as active participants in unfolding events: *“storms will continue to push east”*(70), *“a cold front makes its way through the metro”*(74). This narrative style generates a sense of immediacy, direction, and even drama. The phrase *“another round of showers and thunderstorms”*(70) presents weather changes as a kind of cyclical competition, amplifying the emotional resonance of the message. Forecasts frequently include ironic or semi-humorous comments, such as: *“our Weatherford camera looking like it’s adding a little color*

*into the sky*”(70), or “*Every time I show that radar, that bar pops up... it's just the timing of nature*”(73). These elements lend the forecast a lively, informal tone, highlighting the presenter’s individuality and fostering a sense of emotional connection with the audience.

Apart from tropes, epithets and evaluative language play a significant role in weather forecast discourse, varying in usage depending on regional stylistic conventions. In Australian meteorological language, these elements are employed to construct an informative yet balanced tone. Adjectives such as “*widespread heavy rain*”, “*very dry*”, “*mostly sunny*”, “*partly cloudy*”, “*severe to extreme heat wave conditions*”(13) perform both descriptive and evaluative functions by specifying the intensity of atmospheric processes. Phrases like “*cool to mild conditions*” (13) and “*a long period of hot dry conditions*”(13) help structure the content by marking temperature gradations, while the expression “*the most significant rainfall so far this year*”(14) has a rhetorical quality, highlighting the exceptionality of the weather event. At the same time, the overall style remains restrained and formal — a characteristic feature of Australian forecast discourse.

British weather presenters tend to emphasise positive emotional colouring. Epithets such as “*pleasantly warm*”, “*sparkling morning*”, “*cracking day*”, and “*fine and settled*” are intended to create a welcoming, light-hearted tone. Other expressions — “*blustery start*”, “*fresh feel*”, “*hazy sunshine*” — form vivid images of weather conditions, while conversational phrases like “*a fly in the ointment*” and “*west is best*” add a sense of ease and informality, making the forecast more human and relatable.

American forecasters, in turn, favour a lively, conversational delivery marked by a high degree of expressiveness. Phrases like “*a summer-like day*”, “*get set to sweat*”, and “*a very warm day*” not only convey information but also communicate mood, emotionally engaging the viewer. Evaluative adjectives such as “*pleasantly warm*”, “*cool start but hot afternoon*”, and “*breezy and blustery night*” reflect a subjective stance toward the weather. At the same time, informal expressions like “*plenty of sunshine*” and “*gonna to be hot out there*” contribute to a relaxed,

dialogue-like tone. Mentions of *“very low-level threat”*, *“not a record high”*, and *“decent coverage of rain”* enable presenters to address complex weather events in an accessible, non-technical manner, further bridging the gap between the forecast and its audience.

The form of audience address and the use of rhetorical devices in weather forecasts vary significantly depending on national speech traditions. In the Australian mode of delivery, direct appeals to the viewer are primarily functional in nature and typically appear at the end of the broadcast. Meteorologists employ constructions such as *“So if you're wanting a more detailed forecast for your local area...”*(1) or *“you can find your local forecast on the Bureau's website and app”*(3), which serve as instructions or recommendations. This rhetorical approach maintains a formal, restrained tone with minimal emotional colouring. Rhetorical questions are not observed in these forecasts, which contrasts sharply with the more expressive American format, where such devices are an integral part of the style.

British forecasts also exhibit restraint in the use of rhetorical elements. Viewer address usually occurs at the beginning or end of the segment — *“Hello there”*(26), *“I'll see you again soon”*(29) — or in the form of polite advice, such as *“do perhaps leave some extra time for your journeys”*(43). Rhetorical questions are extremely rare and, when present, tend to serve promotional purposes — for example: *“And while you're there, why not hit subscribe?”*(48). Overall, the tone remains professional, measured, and distanced, in line with the conventions of British public discourse.

In contrast, American weather forecasts are characterised by active interaction with the audience, achieved through both direct address and rhetorical questions. These questions do not merely introduce the topic but create the effect of a real-time conversation: *“Is there gonna be any severe potential?”*(54), *“So, how many of us and how much?”*(59), *“You know what I'm saying?”*(60). The conversational tone is further reinforced by personal appeals from presenters — *“Let me show you this”*(60), *“I want to show you this”*(55) — as well as informal exchanges such as: *“If you're trying to get out to walk the dog, I would say use some caution this*

*morning*”(57). This style cultivates a relaxed, emotionally open atmosphere and encourages deeper viewer engagement with the information presented.

As for humour and informality, Australian forecasts exhibit a cautious approach. While these elements are not dominant, they occasionally emerge through tone or light-hearted phrasing. For instance, “*G’day from the Bureau with your national weather forecast*”(12) sets a friendly tone, while comments like “*Not much more needs to be said than that*”(17), “*a lovely day for most of these places*”(18) add a sense of ease and casualness. Combined with conversational phrases such as “*a bit of everything*”, “*lots of sunshine*”, “*plenty still to come*”, the forecast becomes less formal and more relatable to the viewer, while still maintaining a composed and professional tone.

In British forecasts, informality is conveyed through familiar expressions and gentle humour. Presenters often use colloquial language and witty remarks: “*Pinch, punch, first of the month!*”(36), “*you are in luck — or not in luck — depending on where you are*”(39). Such comments not only lighten the mood but also enrich the speech with imagery — “*a sparkling morning*”, “*could squeeze a 20°C out*”, “*a bit of a damp picture*”. All of these features contribute to making weather reports sound lively, natural, and easy to follow.

American meteorologists, by contrast, actively weave humour, self-irony, and everyday speech into their daily delivery. This often takes the form of spontaneous jokes, such as “*I did wear my red and my — and my colors here for today... OK, not really. I just forgot*”(54), or playful comments about colleagues, like “*Dave lives in a cave...*”(60). Forecasts are rich in casual expressions — “*Just throw [the umbrella] in the backseat — you might need it from time to time*”(58) — as well as personal observations: “*Some folks didn't get anything — some just got rain, like at my house — and some got the big hail*”(57). This kind of delivery creates the impression of a friendly chat, turning the weather forecast into more than just an informative segment — it becomes a form of social interaction.

Parallelism and repetition in weather forecast language play a crucial role in creating a logical, structured, and recognisable way of presenting information. In

Australian forecasts, these devices are used with restraint but consistency: repetition helps viewers easily navigate streams of meteorological data and perceive them as part of a familiar linguistic framework. For example, in the forecast from 26 March, the phrase *“continuing the same pattern”* is repeated to indicate a persistent trend: *“Again, continuing the same pattern of widespread rain and thunderstorm activity...”*(12). When describing weather changes across various Australian regions, presenters often rely on similar constructions — *“moving down into”*, *“now moving over into”*, *“and finally across”*. This rhythmic delivery fosters a sense of predictability, lends the speech internal coherence, and even evokes a feeling of stability — even when the weather itself is shifting.

British forecasts display an even clearer emphasis on parallel structures and repetition, which contribute to clarity, rhythm, and ease of comprehension. Forecasts frequently contain repeated opening phrases or syntactic patterns: *“plenty of sunshine”*, *“a chilly start”*, *“high pressure continues to dominate”*. These not only organise the message but also shape a signature style that becomes recognisable to the audience. A consistent time-block structure — night, morning, day, evening — is also typical, as seen in: *“Plenty of sunshine to end Sunday ahead of dusk... as we head overnight... a sunny start to Monday morning... another sunny day to come”*(31). The recurrent phrase *“as we go through the week”* functions as a transition marker leading into the mid-range forecast. Altogether, these devices create a sense of stability, logical flow, and a predictable delivery rhythm — values that resonate with British communicative culture.

In American forecasts, parallelism and repetition may not be as rhythmic or systematic as in the British model, but they nonetheless serve specific purposes — especially in reinforcing trust and clarifying upcoming changes. Numeric constructions are particularly common, as in: *“30% of us see rain tonight. 30% of us see rain tomorrow. 40% of us on Thursday. 60% of us Friday.”*(62). This sequence builds a sense of increasing tension or gradual development. Another typical feature is the recurring phrase *“we’ll be watching that”*, which appears in various forms: *“We’ll be watching that between 6 to 8”*(64), *“We’ll be watching that as we head*

*toward the morning commute tomorrow.*”(65). In such cases, repetition functions as a linguistic formula that not only structures the forecast but also underscores the flexibility of predictions and the presence of changing factors that the meteorology team is monitoring. This approach fosters a dynamic, adaptive tone while maintaining an element of reassurance and credibility.

Overall, the weather forecast, as a genre of media discourse, combines informativeness with expressiveness, fulfilling both cognitive and pragmatic communicative goals. Its stylistic and rhetorical configuration is shaped by cultural-communicative norms and audience expectations, which account for national variations in the presentation of meteorological information. The Australian version of the genre is characterised by a neutral, officially informative style, with moderate use of expressive devices such as metaphor, epithet, and personification. These elements enhance clarity and structural coherence without adding excessive emotional colouring. British forecasts maintain a restrained yet figurative manner of speech, relying on traditional rhetorical devices — parallelism, repetition, epithets — to achieve rhythm, cohesion, and a light, positive tone. In contrast, the American delivery style adopts a conversational-expressive strategy: the active use of personification, rhetorical questions, humour, and direct address to the viewer contributes to a sense of live dialogue and emotional engagement. Thus, the weather forecast genre functions as a culturally marked type of media message, within which stylistic and rhetorical devices are adapted to local norms of communicative interaction.

## Conclusion to Chapter 2

The modern weather forecast represents a highly conventionalised media genre that balances scientific precision with public accessibility. Its vocabulary operates on several levels — from technical meteorological terminology to neutral descriptors, expressive adjectives, regional toponyms, and colloquial phrases. This layered lexical organisation fulfils both cognitive (informative) and pragmatic (engagement-oriented) functions, enabling the forecast to serve as a bridge between expert discourse and everyday communication. Lexical choices are shaped by communicative efficiency, time constraints, cultural expectations, and the media format in which the forecast is delivered.

Grammatically, the weather forecast as a media genre demonstrates functional flexibility and stylistic diversity across national varieties of English. Core grammatical tools — such as tense variation, modality, passive constructions, conditionals, and non-finite forms — structure the discourse, signal probability, and convey temporal and causal relations. However, each national style applies these tools differently: Australian forecasts maintain a neutral, formal tone; British forecasts exhibit grammatical sophistication and logical coherence; American forecasts favour conversational immediacy and syntactic dynamism. In this way, grammar supports not only structural clarity but also sociolinguistic adaptation, reflecting regional norms and audience preferences.

Stylistically and rhetorically, weather forecasts integrate expressive devices — including metaphor, personification, epithets, rhetorical questions, parallelism, and repetition — to enhance audience engagement and emotional resonance. These features are adapted to national styles: Australian discourse remains informational with subtle expressiveness; British forecasts employ figurative language to create rhythm and tone within a reserved framework; American forecasts actively incorporate humour, informality, and direct viewer interaction. Thus, stylistic choices shape the forecast not merely as a factual report but as a culturally embedded media performance aligned with local communicative practices.

## CONCLUSION

The present study has offered a comprehensive exploration of the weather forecast as a media genre, examining its lexical, grammatical, and stylistic characteristics within the broader framework of contemporary media discourse. By addressing the objectives outlined in the introduction, the research has highlighted the transformation of weather forecasting in the digital age and revealed how language adapts to technological, cultural, and communicative contexts. The key conclusions are as follows:

1. The notion of media genre in linguistics has been analysed. The research has established that genre should be viewed as a socially and communicatively constructed category. Rather than being fixed or rigid, media genres are flexible frameworks that evolve in response to technological innovation, shifting audience expectations, and broader societal trends. This conceptual understanding emphasises the interplay between form, function, and context, which is crucial for interpreting discourse practices in modern media.

2. Media genres have been classified based on their features and functions. A multi-dimensional classification model has proven effective in capturing the complexity of media genres. Unlike literary genres, which are often defined by narrative structure, media genres are shaped by communicative intent, delivery platforms, audience interaction, and stylistic choices. This explains the rise of hybrid genres that blend informational, persuasive, and entertaining elements—especially in formats like the modern weather forecast.

3. The historical evolution of weather forecasting as a media genre has been traced. The study confirmed that weather forecasts have undergone a significant transformation—from short, factual oral or print reports to engaging, visually supported, and multimodal presentations. This shift reflects not only advances in media technology but also a change in the expectations of viewers, who now seek both clarity and engagement. Nonetheless, the genre retains its essential informative core while acquiring stylistic and emotional depth.

4. The lexical features of 21st-century weather forecasts have been examined. The analysis revealed a deliberate balance between specialised meteorological terminology and accessible, audience-oriented vocabulary. Although all three national variants—Australian, British, and American—prioritise clarity, each reflects distinct linguistic tendencies. Australian forecasts use localised and simplified language, British ones favour descriptive precision, and American texts often adopt a more expressive, emotive, and conversational style.

5. Grammatical structures used in weather forecasts have been investigated. It was found that a consistent set of grammatical tools—including tense shifts, modality, passives, conditionals, and non-finite forms—is employed to structure time-sensitive information and communicate levels of certainty. The grammatical choices are also shaped by cultural norms: Australian forecasts are concise and factual, British ones are more formally constructed and logically sequenced, while American forecasts tend to be grammatically dynamic and rhetorically engaging.

6. Stylistic and rhetorical devices in weather forecasts have been analysed. The study demonstrated that weather forecasts make strategic use of stylistic tools to connect with the audience. Metaphor, personification, repetition, and rhetorical questions serve to humanise information, enhance memorability, and create emotional resonance. While stylistic preferences vary—Australian forecasts tend toward restraint, British texts favour rhythm and elegance, and American ones embrace humour and informality—the overall goal remains communicative effectiveness.

In conclusion, this research confirms that the weather forecast is more than a simple transmission of meteorological data. It is a linguistically rich, multimodal, and culturally responsive media genre shaped by audience needs, technology, and national communication styles. The comparative approach highlights its role in reflecting cultural identity while adapting to global media trends. Ultimately, the weather forecast shows how language informs, engages, and connects with audiences in both precise and emotionally resonant ways.

## SUMMARY

Кваліфікаційна робота присвячена комплексному дослідженню прогнозу погоди як самостійного та багаторівневого медіажанру у сучасному інформаційному просторі. У центрі уваги – лінгвістичні особливості англomовного синоптичного дискурсу, представленого в австралійському, британському та американському національних варіантах англійської мови. Прогноз погоди розглядається не лише як засіб передачі метеорологічної інформації, а як повноцінний комунікативний акт, який відображає технологічні, соціокультурні та лінгвістичні зміни, характерні для медіасередовища ХХІ століття.

Об'єктом дослідження є прогноз погоди як медіажанр, а предметом – лексичні, граматичні, стилістичні та риторичні особливості синоптичних текстів в англomовному медіапросторі.

Мета роботи – проаналізувати, яким чином функціонує прогноз погоди в різних національних англomовних контекстах, простежити еволюцію цього жанру та визначити мовні засоби, які забезпечують його ефективність, впізнаваність і адаптивність у нових комунікативних умовах.

У першому розділі дослідження теоретично обґрунтовано поняття медіажанру у лінгвістиці. Жанр – це не статична форма, а динамічна структура, яка змінюється під впливом технологічного прогресу, нових медіаплатформ та зростаючих очікувань аудиторії. Медіажанри класифікуються за функціональними, структурно-композиційними, стилістичними та прагматичними ознаками. Прогноз погоди у цьому контексті виступає прикладом гібридного жанру, який поєднує інформаційну, розважальну й емоційну функції.

Проаналізовано історичний розвиток прогнозу погоди – від народних прикмет та газетних повідомлень до сучасних телевізійних та онлайн-форматів. Еволюція жанру відбувалася паралельно з розвитком засобів масової інформації: від друкованих ЗМІ до інтерактивних мобільних додатків. У

сучасному вигляді прогноз погоди є мультимодальним текстом, що поєднує вербальні, візуальні та звукові елементи. Це зумовлює появу нових лінгвістичних підходів до його аналізу.

Другий розділ присвячено аналізу мовних засобів, що забезпечують ефективність прогнозу погоди як медіатексту. Визначено, що лексика прогнозів має багаторівневу структуру: спеціалізована метеорологічна термінологія поєднується з нейтральними описовими словами, експресивною лексикою, географічними назвами та розмовними елементами. Така система лексичних одиниць виконує як когнітивну, так і прагматичну функції – інформує та водночас залучає аудиторію до сприйняття.

Грамматичні особливості прогнозу погоди виявляють високий ступінь функціональної гнучкості. У текстах аналізованих країн застосовуються часові форми, модальні дієслова, пасивні конструкції, умовні речення, інфінітивні звороти. Разом із тим, кожна національна традиція демонструє відмінні стилістичні уподобання: австралійські прогнози — лаконічні й формальні, британські — логічно структуровані з ускладненими синтаксичними моделями, американські — динамічні, розмовні й емоційно забарвлені.

У розділі також досліджено стилістичні та риторичні засоби, що сприяють емоційному впливу на реципієнта: метафора, персоніфікація, риторичне запитання, повтор, епітети, паралелізм. Наприклад, американські прогнози активно використовують гумор, легку іронію, звертання до глядача; британські — ритмізацію, образність і культурну стриманість; австралійські — інформативність із незначною експресивністю. Ці елементи формують національно марковані комунікативні стилі, що є частиною медіакультури кожної країни.

Емпіричну базу дослідження становили 75 автентичних відеотекстів прогнозів погоди з офіційних YouTube-каналів трьох національних метеослужб: Bureau of Meteorology (Австралія), Met Office (Велика Британія), WFAA (США). Усі відео було транскрибовано вручну. Сумарний обсяг матеріалів – 50770 слів.

У дослідженні було використано теоретичні та емпіричні методи. До теоретичних методів належать: огляд літератури, класифікація та лінгвістичний опис. До емпіричних методів — порівняльний аналіз, дискурс-аналіз і узагальнення.

Наукова новизна дослідження полягає у зіставному підході до аналізу національних варіацій прогнозу погоди як жанру. Робота вперше демонструє, як мовні особливості відображають медійні традиції, аудиторні очікування та культурні коди трьох англomовних країн. Показано, що прогноз погоди — це приклад мультимодальної комунікації, де мова виконує як інформативну, так і емоційно-перформативну функцію.

Перспективи подальших досліджень полягають у розширенні корпусу аналізу на інші мовні й культурні контексти, дослідженні прогнозів погоди в соціальних мережах і мобільних додатках, а також вивченні впливу штучного інтелекту на автоматизовану генерацію прогнозів. Також перспективним є застосування критичного дискурсивного аналізу для вивчення того, як мова прогнозів впливає на формування екологічної та соціальної свідомості в умовах кліматичних змін.

Таким чином, прогноз погоди у XXI столітті слід розглядати як складне мовне явище, що поєднує жанрову стабільність із адаптивністю до нових форм медіа. Його аналіз відкриває нові горизонти у вивченні мовної комунікації в умовах глобалізації, діджиталізації та культурного різноманіття.

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**SUPPORTING MATERIAL**

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