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Bachelor's thesis

**“WEATHER FORECAST ON TV:
INDIVIDUAL STYLE OF PRESENTERS.”**

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Abstract

The bachelor's thesis "Weather Forecast on TV: Individual Style of Presenters" explores the unique linguistic features and communication strategies employed by weather forecasters from the United Kingdom, the United States, and Australia. By analyzing the speech styles and discourse patterns of Darren Bett (UK), Somara Theodore (USA), and Angus Hines (Australia), the study enlighten on the ways in which these presenters effectively communicate meteorological information to their respective audiences.

The research begins by examining the theoretical foundations of weather forecasting on television, including the historical evolution of the field, the concept of style, the characteristics of mass media communication, and theories on language variation and accents. It then delves into the specific features of meteorological discourse and the communication strategies and tactics employed within this domain.

Through a comprehensive analysis of 30 weather forecast videos, the study identifies the key linguistic elements and communication strategies used by each presenter. Darren Bett's adherence to the British RP accent, Somara Theodore's energetic and engaging style, and Angus Hines' use of the Australian General dialect are explored in detail, highlighting the ways in which these individual styles contribute to effective communication.

The findings of this research provide valuable insights into the art of weather forecasting on TV and the importance of tailoring one's language and communication strategies to the target audience. By understanding the unique approaches employed by successful weather presenters, aspiring meteorologists and broadcasters can enhance their own communication skills and better engage with their viewers.

Анотація

Бакалаврська робота «Прогноз погоди на телебаченні: індивідуальний стиль ведучих» досліджує унікальні лінгвістичні особливості та комунікативні стратегії, які використовують ведучі прогнозу погоди з Великобританії, Сполучених Штатів Америки та Австралії. Аналізуючи стилі мовлення та моделі дискурсу Даррена Бетта (Великобританія), Сомари Теодор (США) та Ангуса Гайнса (Австралія), дослідження висвітлює способи, за допомогою яких ці ведучі ефективно передають метеорологічну інформацію своїй аудиторії.

Дослідження починається з вивчення теоретичних основ прогнозування погоди на телебаченні, включаючи історичну еволюцію цієї галузі, концепцію стилю, характеристики комунікації у засобах масової інформації та теорії мовної варіативності та акцентів. Потім воно заглиблюється в специфічні особливості метеорологічного дискурсу та комунікативні стратегії і тактики, що використовуються в цій сфері.

Завдяки всебічному аналізу 30 відеозаписів прогнозу погоди, дослідження визначає ключові лінгвістичні елементи та комунікативні стратегії, які використовує кожен ведучий. Детально досліджено дотримання Дарреном Беттом британського акценту RP, енергійний та захоплюючий стиль Сомари Теодор та використання Ангусом Гайнсом австралійського загального діалекту, підкреслюючи способи, якими ці індивідуальні стилі сприяють ефективній комунікації.

Результати цього дослідження дають цінне розуміння мистецтва прогнозування погоди та важливості адаптації мови та комунікативних стратегій до цільової аудиторії. Розуміючи унікальні підходи, які використовують успішні ведучі прогнозу погоди, майбутні метеорологи та ведучі можуть вдосконалити власні комунікативні навички та краще взаємодіяти зі своїми глядачами.

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INTRODUCTION

In the modern world, where information flows are growing rapidly and mass communication is becoming an increasingly influential part of public life, the importance of accurate and effective weather forecasts cannot be overstated. Weather presenters play an important role in this process by transforming complex meteorological information into an accessible and understandable format for a wide audience.

The study of theoretical issues on this topic is devoted to the works of Ukrainian researchers, including: N.R. Grigoryan [1], M.U. Karanska [2], A.P. Koval [3], M.O. Kulibaba [6], N.P. Neborsina [9], A.P. Romanchenko [11; 12; 13], as well as foreign ones: P. Brown [19], C. Cotter [21], D. Crystal [22], J.R. Searle [31; 32] and others.

The topicality of the research consists in the fact that in recent decades, the media space has expanded significantly, making information available at any time and anywhere in the world. Weather forecasts have become one of the most popular journalistic formats, most watched and listened to. Therefore, studying the individual style and communication strategies of weather forecast presenters is a relevant task aimed at understanding how the audience perceives and processes information, as well as at revealing the peculiarities of weather broadcasting in different countries and cultures. Understanding these aspects is important both for scientific research in the field of linguistics and for practical applications in the media industry and mass communication.

The aim of the research is to analyse the individual style of weather forecasters from the UK, USA and Australia.

The achievement of this aim involves the fulfilment of the following objectives:

- 1) to define the concept of “style” in linguistics;

- 2) to characterise the features of mass communication as a key element of effective meteorological broadcasting, in particular, to consider its classical models;
- 3) to study the theories of linguistic variation and accents;
- 4) to study the specific features of meteorological discourse;
- 5) to describe the features of communicative strategies and tactics in meteorological discourse;
- 6) to study the individual style and use of communicative strategies and tactics of weather forecasters from the UK, USA and Australia.

The object of the research is the individual style of weather forecast presenters from the UK, USA and Australia.

The subject of the research is the analysis of communication strategies and tactics used in the meteorological discourse by weather forecasters from these countries.

The data used in the research are 30 weather forecasts by three leading weather forecasters from the UK (10 videos), the US (10 videos) and Australia (10 videos), which were published on YouTube.

During the research, the following general scientific research methods were used: analysis and synthesis to systematise and generalise the recorded material; descriptive method to characterise the features of the discourse under study; taxonomy to classify communication strategies and tactics. Among the special linguistic methods, component analysis was used to describe the semantic structure of the anchors' speech; contextual interpretive analysis was used to identify the communicative intentions of the forecaster; discourse analysis was used to establish the communicative and pragmatic specificity of meteorological discourse; intent analysis made it possible to reconstruct the main and auxiliary intentions of the addressee based on his speech, the main technique of which served to interpret

specific material in the formulation of communicative intentions; the comparative method helped to identify the universal and the different in weather forecasts in terms of their content and structural features.

The scientific novelty of the research lies in the first analysis of the individual style and communication strategies and tactics used by weather presenters from the UK, USA and Australia in weather forecasts. This allows for a deeper understanding of the specifics of meteorological broadcasting in each of these countries and identifies differences and similarities in approaches to communicating weather forecasts.

The theoretical value of this research is to expand the understanding of the linguistic aspects of meteorological broadcasting and the communication strategies used by weather forecasters. Moreover, the work contributes to the study of different styles and approaches to communicating weather information in different countries, which helps to identify cultural differences and commonalities in speech behaviour. It also opens up possibilities for further research in the field of linguistic variation and meteorological communication, and contributes to the development of theoretical approaches to the analysis of media texts and speech practice.

The practical value of the research is the possibility of using its results in teaching courses on lexicology, stylistics and culture of language, rhetoric, linguodidactics, English as a foreign language, in the creation of educational and teaching aids, as well as for forecasters and journalists.

The structure of the research is determined by its aim and objectives. The paper consists of an introduction, three chapters and their conclusions, general conclusions and a list of references consisting of 65 items. The total volume of the research is 71 pages, of which the main text is 57 pages.

1. THEORETICAL FOUNDATIONS OF WEATHER FORECASTING ON TV

The ability to accurately predict and communicate weather information has profound implications for numerous sectors, ranging from agriculture and transportation to emergency preparedness and leisure activities. Television weather forecasting, in particular, plays a crucial role in disseminating this vital information to a wide audience. As such, understanding the intricacies of how weather presenters convey their message becomes paramount, as it can significantly impact public awareness, decision-making, and ultimately, safety. Delving into the individual styles of these communicators not only sheds light on the nuances of effective weather broadcasting but also paves the way for enhancing the clarity and resonance of these crucial forecasts.

The evolution of television weather forecasting can be traced back to the mid-20th century, when technological advancements in meteorology and broadcasting converged. The origins of television weather forecasting in Great Britain can be traced back to the pioneering efforts of the British Broadcasting Corporation (BBC). In 1936, the BBC aired its first weather broadcast, marking a significant milestone in the dissemination of meteorological information to the general public. These initial broadcasts were relatively rudimentary, relying primarily on static maps and diagrams to convey upcoming weather patterns. The information was typically presented by a trained meteorologist, who would interpret the data and provide explanations to aid in the understanding of the visuals.

In the United States, the evolution of televised weather forecasting marked a significant shift in public communication and information dissemination. The first broadcast of a weather forecast occurred in 1941 on CBS. It was a period characterized by experimentation and innovation, as broadcasters sought to translate the complex science of meteorology into a format that was both accessible and informative for the general populace.

By the late 1940s and early 1950s, the American audience had begun to witness the crystallization of weather forecasting as an indispensable segment within television news programs

As the years progressed, the weather forecasts underwent a gradual evolution, driven by advancements in both meteorological science and broadcasting technology. The introduction of more sophisticated weather models and data analysis techniques allowed for more accurate and detailed predictions, enabling meteorologists to provide more comprehensive information to viewers. Concurrently, the integration of new visual aids, such as animated graphics and satellite imagery, enhanced the clarity and accessibility of the broadcasts.

Despite these technological advancements, the early weather forecasts maintained a relatively formal and technical tone, reflecting the scientific nature of the subject matter. Presenters were primarily focused on conveying factual information, with little emphasis on personality or entertainment value. However, as television became increasingly ingrained in British culture and competition among broadcasters intensified, the need for more engaging and relatable weather presentations became evident.

Consequently, the other broadcasters began to place greater emphasis on the communication skills and on-screen presence of their weather presenters. Meteorologists with strong public speaking abilities and personable demeanours were sought after, as they could not only effectively convey complex meteorological data but also establish a rapport with viewers. This shift marked the beginning of a transition towards a more approachable and viewer-friendly style of weather broadcasting in Great Britain.

As television technology progressed, so too did the presentation of weather forecasts. The introduction of green screens and computer-generated graphics in the latter half of the 20th century revolutionized the way weather information was conveyed, enabling more dynamic and visually striking displays. This technological

leap not only enhanced the educational value of these broadcasts but also opened the door for weather presenters to showcase their individual styles and personalities.

With the stage set by this historical backdrop, it becomes evident that examining the journalistic style employed by weather presenters is a crucial endeavour. Defining the nuances of an effective journalistic style in weather broadcasting is the logical next step in understanding how these communicators can best capture and engage their audiences.

1.1. Defining the Notion of Style

The historical evolution of language has led to its differentiation into distinct styles. The concept of "style" is used as a term in literature, linguistics, architecture, and other sciences. "There are many definitions of linguistic, verbal style: a variety, a modification of the literary language characterised by the linguistic means that best reproduce the task of communication (depending on the conditions and situation); the manner of linguistic expression in different spheres, conditions, forms of communication (oral and written); the art of the word." [5, p. 14]

As A.P. Koval stated in his work "As the literary language developed, certain linguistic elements acquired a distinctive stylistic flavour, setting them apart from neutral language components. Over time, these stylistically marked elements became associated with specific domains of communication." [3, p. 5] It is essential to formulate a general definition of style. The concept of "style" can be traced back to the ancient Greek study of Rhetoric, which focused on analysing the unique ways in which words were employed and structured. Rhetoric, as the skillful manipulation of language, sought to persuade audiences. The first definition of style that comes to mind is the definition of style by Professor Neborsina N.P., who wrote "Style is a notion that can be applied to describe the object" [9, p. 14]. Based on her words, we can continue the definition. Style in language is a multifarious phenomenon. It refers not only to the individual style of a writer, the nation of genre, the infinite variety of text, but also to the realisation of aesthetic and persuasive functions of language.

As already said, the roots of stylistics are in ancient Greece, in Rhetoric, in the works of Greek philosophers and orators (Aristotle). To differentiate between a compelling style and one that was less impactful, ancient rhetoricians identified four essential characteristics of style. Firstly, a well-crafted style should exhibit correctness, meaning it adheres to the overall grammatical conventions and spelling norms of the language. Secondly, clarity is crucial, implying that words should be used in their commonly understood, everyday meanings. Thirdly, appropriateness is key, signifying that the chosen style must be tailored to suit both the situational context and the target audience.

The concept of style is not only related to appearance or way of being, but also to the way we express ourselves - in certain communicative situations we express ourselves in a certain way. "Style isn't just about how a single author writes. It can be tied to a specific situation, a character, a particular text, or even a linguistic expression that's looked at over time. So, when we talk about style, we're talking about a specific way of writing or speaking that goes beyond just one person's approach." [30, p. 155]

According to the Oxford Dictionary of Literary Terms, style can be defined as "The distinctive mode of expression employed by an author in their written works, whether in prose or poetic form. It encompasses the idiosyncratic manner in which a writer expresses their thoughts and ideas. To thoroughly examine and evaluate an author's style, one must delve into numerous linguistic aspects, such as their lexical choices, figurative language, rhetorical devices, syntactic structures, and even the organization of their paragraphs. At the same time, style remains an elusive concept that defies exhaustive analysis or precise definition. At its core, it represents the unique voice and tone of the writer themselves, as distinctive and personal as their laughter, gait, penmanship, and facial expressions. Style is an ineffable quality that summarize the very essence of an author's creative individuality, making their work recognizable and relatable to the reader, yet never fully decipherable or reducible to a set of formulaic elements." [36, p. 287]

Style in speech can be defined as the selection of appropriate linguistic means depending on the purpose of the utterance as well as “the way individuals adjust their linguistic choices to suit various life circumstances” [26, p. 4]. We use a different language in a social conversation with friends, a different one in an office or with an older person we do not know. We also use different languages when writing an application, a dissertation or a love poem.

Five main style of speech can be distinguished:

- Colloquial style
- Artistic Style
- Scientific Style
- Journalistic Style
- Official Style

Each of them has different goals and uses different means. It is also important to provide the definition, that is given by the Cambridge Dictionary, style is “a way of doing something, esp. one that is typical of a person, group of people, place, or time.” [37] Below we will describe the brief peculiarities of all the style types.

Colloquial Style

Colloquial Style is used mainly in spoken language among people who know each other and feel comfortable with each other (family, friends, acquaintances). It is characterised by rich phraseology that allows for better illustration of what is to be conveyed, and frequent emotional colouring. “Colloquial language also includes slang, which some language experts think is low-class and rude”. [34, p. 4] Users often use broken, incomplete sentences and apply mental shortcuts. Minor and insignificant language errors are very common, as well as the use of elements characteristic of slang.

Artistic Style

Artistic Style is used in literature. It consists of creating poetic images using unusual combinations of words and an accumulation of numerous stylistic devices (metaphors, comparisons, onomatopoeia, etc.). Writers usually use original, rich, and sophisticated vocabulary, as well as unusual word combinations that affect the imagination of the recipient.

Scientific Style

Scientific Style used by scientists and experts in a given field. It is used in texts of a scientific nature. It is characterised by the use of many specialised terms, symbols, and formulas. Complicated and extensive compound sentences are often used, but the entire utterance is characterised by logic and precision. “Good scientific writing must be scientifically accurate, concise, useful, clear, illustrated with visuals, targeted to a specific audience, well organized, interesting, consistent, complete, correct in spelling, punctuation and grammar.” [17, p. 4]

Journalistic Style

Journalistic Style is used in the media – newspapers, radio, television, and the internet. It is intended for many recipients, so it is important to “Be truthful, be brief and clear, be relevant” [21, p. 137] if you want to be understandable to a wide audience. Its purpose is to inform and comment on current events, as well as to shape public opinion, which is why a statement in the journalistic style should be suggestive. This style is very diverse – depending on the recipient and the genre of the utterance (e.g., a report from a match, a reportage, an opinion, or a feuilleton differ greatly from each other). Crystal D., Davy D. confirmed this thought and wrote in their work: “Obviously, everything that happens to be printed in a newspaper or magazine or written by a journalist is not going to be linguistically homogeneous nor is there any reason for expecting it to be so. A newspaper is always very eclectic, from the stylistic point of view.” [22, p. 173]

Official Style

It covers all documents of an official nature: legal acts, summons, applications, protocols, minutes of meetings, etc. It is formulaic and schematic, and contains fixed phrases and formulations. Documents of this type almost always have to be written according to a specific template. This style is very concise and formal. Often, passive voice and impersonality appear (e.g., "it is announced" and "it is requested" instead of "I announce" or "we request"), and points, paragraphs, sub-points, etc., are used.

It is also important to insert the Collins Dictionary definition of style, which confirms all of the above: "The style of something is the general way in which it is done or presented, which often shows the attitudes of the people involved" [38].

To summarise, from our point of view, we could say that style is a set of patterns including language usage, expressive means and emotional colouring. It can be seen as a choice of lexical features that influence or function in a social context. Style as such is crucially dependent on several factors like the age of a presenter, their education, experience, occupation, etc. It differs in the reason why the text is written, i.e. in its purpose, level of informality, contextual situation, and form. It should be also remembered that the style should be adapted to the purpose of the utterance. We should write in a clear and communicative manner, so that others can understand us. In the case of scientific style, we should ensure appropriate detail, while in official style – the greatest possible conciseness. Writings in artistic and colloquial styles should be lively, vivid, and suggestive.

1.2. The Peculiarities of the Mass Media Communication

Today's television weathercasters are being called upon increasingly to go beyond benign weather prognostications to become the "newsroom experts" for science topics. Understanding the principles of mass communication is crucial for the successful presentation of weather forecasts on television due to several key factors. First and foremost, television is a visual medium that reaches a wide and diverse audience. Weather broadcasters must therefore be adept at crafting a

compelling narrative that effectively conveys complex meteorological information in a manner that is accessible and engaging to viewers of varying ages, backgrounds, and levels of scientific knowledge.

To achieve this, weather presenters need to grasp the fundamental tenets of effective communication, such as knowing your audience, structuring your message, and using appropriate language and visuals. By tailoring their delivery to the target demographic, broadcasters can ensure that the key points of the forecast are understood and retained by the majority of viewers. This involves using clear, concise language that avoids jargon and technical terms, while still maintaining scientific accuracy.

Moreover, the principles of mass communication emphasise the importance of capturing and maintaining audience attention. In the fast-paced, highly competitive landscape of television programming, weather forecasts must be visually appealing and dynamically presented to stand out and keep viewers engaged. This requires a deep understanding of storytelling techniques, such as using compelling imagery, animations, and graphics to support the verbal message, as well as pacing the delivery to allow for information to be absorbed without overwhelming the audience.

Another critical aspect of mass communication that is particularly relevant to weather broadcasting is the ability to establish trust and credibility with the audience. As weather forecasts can have significant impacts on people's daily lives and decision-making, it is essential that viewers have confidence in the information being presented and the person delivering it. Weather presenters must therefore project an authoritative yet relatable demeanour, demonstrating their expertise while also connecting with the audience on a personal level.

To cultivate this trust, weather broadcasters need to be transparent about the limitations and uncertainties inherent in forecasting, while still providing the most accurate and up-to-date information available. This requires a delicate balance of

conveying confidence in the forecast while acknowledging the potential for changes or discrepancies, a skill that is rooted in the principles of effective mass communication.

Furthermore, understanding mass communication principles helps weather presenters to navigate the complex dynamics of working within a broadcast organisation. From collaborating with producers and journalists to adhering to editorial policies and time constraints, weather broadcasters must be able to adapt their content and delivery to fit the needs and expectations of the media outlet. This demands a keen awareness of the broader context of television production and the ability to communicate effectively with a variety of stakeholders.

1.2.1. The Nature of Mass Communication

Mass communication, as with any type of communication, is fundamentally a mode of social interaction linked to offering informational services to the public, advocating for a set of values, promoting a new lifestyle, educating the youth, enlightening the masses, encouraging consumption of products and services, selecting public representatives, and so forth. Put differently, mass communication is not a goal in itself; it is simply a medium, an instrument for realising societal objectives. It is hard to conceive that the mass communication sector exists merely for its own benefit. It is invariably integrated into the broader “social production” as an essential component in fulfilling socially significant requirements. Given that nearly all forms of social interaction cannot operate without the communicative engagement of vested parties, it can be asserted with great likelihood that all social processes of interaction among individuals are, simultaneously, from the standpoint of their mode of existence, communicative processes, of which the mass communication process is one variety.

The profoundly social character of mass communication gives rise to its significance. In a stable, well-regulated, structured society, social interaction is largely defined by normative social regulation, which guarantees individual rights

protection, outlines the limits of personal liberty and establishes duties, and supports the social and economic progress of the community. Here, mass communication serves as a vitally important form of social regulation, a framework of methods to shape the conduct of participants in social relationships. Nevertheless, mass communication also functions as a medium for other kinds of social interaction.

“Mass communication, which by its nature and form is a type of social interaction, namely the influence of the communicator on the society, has always served and continues to serve this society.”[10, p. 21] Its explicit aim is to provide a platform for leaders, owners of the big companies, and managers who engage with the populace, ostensibly for their welfare and success. Consequently, mass communication operates as a distinct form of social regulation and constitutes a separate category of social communication.

However, mass communication plays another, supplementary role, which includes influencing society masses through its methods of influence in passing. This principle is facilitated by the presence in spontaneous masses of so-called “opinion leaders”, those figures whom the members of spontaneous masses themselves propose and whom they trust as their own. Opinion leaders can be purposefully identified within the community if the community itself does not put them forward, and inserted into the heart of the community. Opinion leaders filter what they have heard, seen, and read through their own understanding and convey it to their native community in their own interpretation. Opinion leaders wield greater sway over mass members than the mass media themselves. In the social masses, interpersonal communication serves as a means of disseminating necessary mass information and acclimating it to mass consciousness.

To sum up, the distinctive feature of mass communication is that it primarily occurs between a professional communicator and necessarily a real or envisioned, prospective mass. Amateurs of communication with the masses can also function as communicators.

The essence of mass communication is such that it is an action (influence) of the communicator on the social masses. Manifestations of interaction (mutual influence) in mass communication are nothing more than a simulation of other types of communication, chiefly under the sway of the public to democratise relations between the media and other communicators and their audience.

1.2.2 Classical Models of Communication

The first of the known models was proposed by Aristotle in his work "Rhetoric". This model is universal - it reflects the communicative act in both oral and written forms. In this act, three basic elements of communication are distinguished: ORATOR — SPEAKER — HEARER. These elements, though in a modified form, are reproduced in subsequent models of communication. Only with the development of mass communication through theatre, literature, mass media, cinema, and the Internet, and under the influence of the need to improve the methods of manipulation, did the classical model undergo strong changes. Currently, there are more than 100 different communication models that a communicator should know and be able to use in the communication process. Below, several classic communication models will be discussed.

Harold Lasswell's model

In 1948, American researcher G. Lasswell proposed his model of communication. Developed on the basis of the experience of propaganda in army units during World War II, this model could equally be used to analyse mass communication and any communicative action that is revealed as it answers the successive questions:

"Who is speaking?" - study of the communicator; "What is being said?" - analysing the content of the message; "Through what channel is the message transmitted?" - study of the mass media; "To whom?" - audience research; "With what result and effect?" [29, p. 216]

Thus, the effectiveness of communication is measured. This model is even today the most relevant because it clearly relates the elements to each other and because a large number of studies in the following years have already been conducted within its framework.

G. Lasswell's formula reflects a characteristic feature of early communication models: it assumes that the communicator always tries to influence the recipient, and, therefore, communication should be interpreted as a process of persuasion. G. Lasswell's model is still fundamental to the construction of any media message. Since any message answers the five questions highlighted in this model. The chosen communicator first decides what to talk about, i.e. forms the idea of the message and the message itself, then chooses the channel of message transmission, and when preparing the message, the author considers the audience (recipient) for whom this information will be relevant, interesting and accessible. And, of course, any sender answers the question "what effect will the message bring" (increase in sales of the issue, calls from readers, resonance in society).

Model Martine De Fluera

The inability of communication participants to realise that the sent and received message do not always coincide is the cause of difficulty in communicative exchange. This important idea attracted attention and was developed in the research of M. De Fleur. The recipient decodes the "information" into a "message", which in turn is transformed at the destination into an idea ("meaning"). [24, p. 91] If there is a correspondence between the first and second "meanings", i.e. the idea that arose in the mind of the sender corresponds to the idea that arose in the mind of the recipient, then communication has taken place. However, according to M. De Fleur, complete correspondence is very rare.

M. De Fleur's model takes into account the main drawback of previous models - the absence of the feedback factor. He closed the chain of information flow from source to target by adding feedback to the model. Feedback retraces the entire path

in the opposite direction, including the transformation of meaning under the influence of "noise". Feedback helps the communicator adapt their message to the specifics of the target audience's perception of information. This increases the likelihood of information matching between the sent and received meanings.

The inclusion of feedback as a full-fledged element in models of one-way processes such as television, radio broadcasting, and the press seems problematic at first glance. However, M. De Fleur's model is actively applied in modern mass communication media. For example, people who run their own video blogs often motivate viewers to leave comments under the video or give likes. This is also a way of receiving feedback from the audience in the modern world. Such actions fully reflect the requirements of the communicative process according to M. De Fleur's model. After receiving feedback from the audience, the blogger provides feedback - a search for an answer to the question occurs; the message is formulated and encoded again, the channel is selected, and the message is sent to the recipient. Also, in this situation, both parties take into account the goals for which the formulation of the message and the communication process as a whole take place.

Roman Jakobson Model

Roman Jakobson, an outstanding linguist and literary scholar of the 20th century, presented a model of linguistic communication in his work "Linguistics and Poetics" (1960), in which he identified six main functions of language. Each of these functions is associated with one of the components of the communicative act: the addresser, the addressee, the context, the message, the contact, and the code. [27, p. 66]

1. The referential (or denotative) function is oriented towards the context, that is, the subject of the message. It is related to the ability of language to convey information about the external world, to describe facts, phenomena, and events. For example, when we say "The sun is shining" or "Water boils at 100°C", we are using language in its referential function.

2. The emotive (or expressive) function is focused on the addresser and expresses their attitude, emotions, and feelings. Linguistic means, such as interjections, exclamations, and evaluative vocabulary, serve to convey the emotional state of the speaker. For example, when we say "Wow, what a beauty!" or "I'm so happy today!", we are using the emotive function of language.

3. The conative (or appellative) function is oriented towards the addressee and is expressed in the speaker's desire to influence the interlocutor, to prompt them to action, or to change their behaviour. This function is realised through the use of the imperative mood, forms of address, and questions. For example, when we say "Could you pass the salt, please" or "You must read this book!", we are using the conative function.

4. The poetic function is related to the message itself and manifests in its aesthetic organisation. It emphasises the form of the utterance, its sound and rhythmic structure, imagery, and expressiveness. This function dominates in poetry and fiction but is also present in everyday speech, for example, in puns, sayings, and advertising slogans.

5. The phatic function serves to establish, maintain, and terminate communicative contact. It is realised in speech formulas of greeting, farewell, questions about well-being, remarks about the weather, etc. For example, when we say "Hi, how are you?", "Well, see you!", or "Hello, can you hear me?", we are using the phatic function.

6. The metalingual function is related to the code and is realised when language is used to describe or explain language itself. We resort to this function when we give definitions to terms, explain the meanings of words, discuss grammatical rules, or pronunciation features. For example, when we say "The word 'book' is a noun" or "'Come' and 'cum' are spelling variants of the same verb", we are using the metalingual function. [27, p. 69]

According to Jakobson, these six functions do not exist in isolation but often intertwine and interact in real communication. However, depending on the purpose and situation of communication, one of the functions may come to the fore and dominate over the others.

Understanding these functions and their role in communication can be useful in analysing various types of texts and utterances, from everyday conversations to literary works and media discourse. Jakobson's model helps to gain a deeper awareness of the multifunctionality of language and its connection with various aspects of human activity and thinking.

In conclusion, understanding and applying the principles of mass communication is essential for effective weather broadcasting. Weather presenters must be skilled in crafting compelling narratives, capturing and maintaining audience attention, establishing trust and credibility, and adapting their content and delivery to fit the needs and expectations of the media outlet. The social character of mass communication and the role of opinion leaders in influencing society masses should also be considered. Classic communication models, such as those proposed by Lasswell, De Fluera, and Jakobson, provide valuable insights into the various aspects of the communicative process and can be applied to enhance the effectiveness of weather broadcasting. By mastering these principles and models, weather presenters can ensure that their forecasts are not only accurate and informative but also engaging and accessible to their diverse audience.

1.3. Theories on Language Variation and Accents

In modern linguistics, the issue of language variation is widely studied by many linguists. The research is complicated by the fact that the term variability and other related terms (variation, variance, variations) are not purely linguistic and belong to the general scientific vocabulary. Variability is defined by experts in different ways: "partial changeability", "ability to modify", "process of modification". In addition, the definition of this term can be found in such well-

known dictionaries as the Urban Dictionary and Thesaurus Dictionary. They define it as "a different form of something"[40] and "Something that is the same, but slightly different"[39].

The terms variability and variance are usually used synonymously. Considering variance in a narrow sense, we talk about orthographic, phonetic, morphological, word-formation, and syntactic variants. Having in mind variance in a broader sense, we consider national-state variants of the language, territorial dialects within a particular language, various sociolects (according to the social affiliation of speakers, their profession, interests), as well as speech features associated with differences in age and gender of speakers.

The variability of the language system is the result of territorial, historical, and social conditions of life and activity of native speakers. In the specialised domestic and foreign literature, such types of variance as territorial, diachronic, social, and functional are considered. The category of territorial types of variance includes territorial dialects, regional language types, as well as territorial-state varieties of the literary language. Diachronic language variance manifests itself most clearly when comparing written materials belonging to different historical periods.

In each specific period of history, the language develops its own hierarchy of language varieties, including territorial and social dialects, as well as functional styles of written speech. Social and functional types of literary language variance are considered the most mobile and are rightly attributed to the characteristic features of a polyfunctional living literary language. Of all the types of variance, our research is primarily interested in the territorial variation of the English language, associated with such concepts as variant and dialect.

The concept of variant is more often used to denote the state of non-identity with the literary language at the national level. "In connection with the spread of the English language around the world, a number of problems arise, one of which is

associated with the contradiction between such two concepts as internationalism and identity." [1, p. 16].

Internationalism implies a view of the world as a single whole, in which each nation seeks to determine its place and needs in relation to this. Identity, on the other hand, helps people protect their "right to difference", is a kind of shelter from increasing standardisation, globalism, "linguistic imperialism", allows the nation to realise its place in the world community and determine the structure of society and its needs, based on the peculiarities of the mentality of citizens.

The English language has gained international recognition and is widely spoken across the globe. It is estimated that over half a billion individuals worldwide use English as their primary language, while an additional 600 million or more use it as a secondary means of communication. English is taught as a foreign language in numerous countries, including Japan, Norway, Sweden, and many others, with official reports indicating that it is part of the educational curriculum in at least 90 nations. Moreover, the English language plays a crucial role in facilitating international cooperation and driving economic growth in many of the world's most industrialised countries. While there are more than a dozen distinct English dialects, the most prominent ones include British, American, and Canadian English. Additionally, several other English dialects have emerged in former British colonies, such as India, Australia, Pakistan, and New Zealand. The primary distinction between British English and the other variants lies in pronunciation, while the grammar remains largely consistent across all dialects.

American English has become the most widely spoken variety of the language, with the majority of native English speakers using this dialect. Although British and American English share many similarities, misunderstandings can still occur when speakers of these two dialects interact. It is not uncommon to encounter words that are spelled identically but carry different meanings in the United States and the United Kingdom. For instance, if a person in Great Britain asks a passerby,

"Could you tell me the way to the nearest subway station?" they would likely be directed to an underpass rather than the underground train system, which is referred to as the "underground" in British English. Another notable difference between the two dialects can be observed in spoken language. British English tends to be articulated more clearly and precisely, whereas American English often sounds more relaxed and casual, giving the impression that the speaker is not putting forth significant effort in pronouncing words or phrases. The difference between the most well-known accents will be discussed in more detail in sections 2 and 3 of this paper.

CONCLUSIONS TO CHAPTER 1

In summary, the theoretical foundations of weather forecasting on television encompass several key aspects that contribute to the effective communication of meteorological information to a diverse audience. By examining the historical evolution of television weather forecasting, the concept of style, the characteristics of mass media communication, and the theories on language variation and accents, we gain a better understanding of how these elements work together to shape modern weather broadcasting.

Television weather forecasting has come a long way since its beginnings in the mid-20th century. From the early days of static maps and diagrams to the incorporation of advanced graphics and satellite imagery, weather forecasts have become more accurate, detailed, and visually engaging. This evolution has not only improved the educational value of these broadcasts but also allowed weather presenters to develop their individual styles and connect with viewers on a more personal level.

The notion of style is central to this discussion, as it involves the choice of language, expressive means, and emotional tone that a presenter uses to communicate with their audience. Style is influenced by various factors, such as the presenter's age, education, experience, and occupation, and should be adapted to suit the purpose of the message and the intended audience. The five main styles

of speech - colloquial, artistic, scientific, journalistic, and official - serve different goals and employ distinct means of expression, highlighting the importance of tailoring one's style to the specific communicative situation.

To effectively communicate weather information on television, presenters must understand the peculiarities of mass media communication. This involves crafting compelling narratives that convey complex meteorological information in an accessible and engaging way, using appropriate language and visuals, and establishing trust and credibility with the audience. The social nature of mass communication and the influence of opinion leaders on society further emphasize the importance of applying the principles of mass communication in weather broadcasting.

Finally, theories on language variation and accents shed light on the diverse linguistic landscape within which weather forecasting operates. The variability of language, stemming from territorial, historical, and social factors, manifests in various types of variance, such as territorial dialects and regional accents. The global spread of English has given rise to numerous distinct dialects, with notable differences in pronunciation, vocabulary, and idiomatic expressions. Understanding these variations is crucial for weather presenters to effectively communicate with their target audience and navigate the linguistic nuances that may impact the reception of their message.

In conclusion, the theoretical foundations of weather forecasting on television encompass a range of historical, stylistic, communicative, and linguistic elements. By exploring these aspects, we gain a comprehensive understanding of the factors that shape modern weather broadcasting. This knowledge is essential for weather presenters to effectively convey critical meteorological information to their audience in a manner that is engaging, accessible, and tailored to the diverse contexts in which they operate.

2. COMMUNICATION STRATEGIES AND TACTICS OF METEOROLOGICAL DISCOURSE

2.1. Meteorological discourse and its features

Scientific meteorological discourse is a type of discourse created as a result of making scientifically based predictions about the weather conditions in a particular locality or region in a certain period [6, p. 38]. Depending on the field of activity, meteorology is divided into aviation, agrometeorology, biometeorology, radiometeorology, nuclear and forestry, transport, and construction meteorology, which represent its applied sections. The main tasks of scientific meteorological discourse are to report the current synoptic situation in a certain territory and to inform about the prospects of weather conditions in terms of the thermal regime of the atmosphere, moisture exchange, air mass circulation, optical and acoustic phenomena [6, p. 38].

Meteorological discourse is closely intertwined with media discourse. A separate area that has emerged at their intersection is called “meteomedia”, which is the means of presenting information about weather conditions in the media space. The purpose of meteomedia is to report on the synoptic situation in a certain territory and general trends and prospects for changing weather conditions [6, p. 40].

The researchers N.L. Lvova and A.E. Degtyarenko are convinced that weather forecasts are clearly directed to the recipient, which encourages the addressee to actively use stylistic means that give the necessary colour to the informative part of the forecasts [8, p. 176-177].

The weather forecast as a component of the prognostic discourse performs a number of functions: informative, evaluative, and influential. The most important among them is, of course, the *informative function*, the essence of which is to inform the addressees of the necessary data on weather conditions. There are specific lexical features of meteorological discourse. Its active components of vocabulary include lexemes denoting weather phenomena, chronological indicators (*days of the week*,

months, parts of the day, seasons, holidays), locative markers (*geographical names of places, parts of the world*). These dominants (*meteorological lexis, chronological deixis and loci*) form a certain lexical and phraseological system of meteorological discourse, which is used to provide the necessary information that objectifies weather conditions and ensures the reliability of information. The constituents of the mentioned lexical and semantic fields perform an informative function and are the core indicators of meteorological forecasts.

The *evaluative function* is performed by positively or negatively marked lexemes, primarily nouns, adjectives and adverbs (*summer, warm, clear, sunny, hot, heat stroke, hot, fresher*). It is also implemented by approximators, the role of which is played by modal words. The need to use them is objectively determined, since they contain a greater or lesser degree of certainty that certain weather events will occur (*possible, probable, insignificant*). The hypothetical modality (*probability, uncertainty, possibility, doubt, assumption*) contributes to the “soft affirmation” of the information provided [11, p. 401].

The *influential function*, which is inherent in meteorological forecasts in comparison with prophetic and astronomical texts to a small extent, is complementary, superimposed on the dominant informative function. The methods of linguistic influence in the studied discourse include comparisons, hints, lexical repetitions, quoting authoritative figures and allusions, advice and appeals, the use of phraseological units, involving the reader/listener in the national context, and optimistic colouring of the forecast. It is worth noting that the influential narrative of the forecaster often relates to both the weather and social life.

In our understanding, meteorological discourse is an information space in which mainly monothematic small-format texts of a prognostic nature regarding future weather conditions function, which are appropriately organized, differ in certain semantic and structural parameters and involve communicative interaction between the forecaster and the reader/listener. It is worth noting that in the media

space, a journalist can be an intermediary between these communicators, which is a typical phenomenon for television and radio broadcasting.

Thus, meteorological discourse is reflected as a key element of communication in the field of meteorology, performing various functions of informing, evaluating and influencing the audience through specific linguistic means and communication strategies. This discourse provides an important platform for interaction between forecasters and the public, facilitating understanding and adaptation to weather conditions.

2.2. Communicative strategies and tactics of English meteorological discourse

The Ukrainian researcher M.O. Kulibaba notes that there are two types of goals determined by the motives of human behaviour: to realise an intention and to adapt to the situation. The main ones are those for which people communicate, while the auxiliary ones reflect different motives of human activity. Their arsenal includes four main types: 1) goals related to self-expression, self-esteem of the addressee, his/her moral standards; 2) goals related to effective interaction of communication partners; 3) “resource” goals related to the preservation and enrichment of physical and material values; 4) “managerial” goals that direct positive communication [5, p. 147].

The main and auxiliary purposes are interrelated in communication, as the latter determine the type of speech behaviour during the communication process, which is determined by the first type of purpose. The main purposes are directly aimed at highlighting the current and forecasted weather, as well as at regulating behaviour caused by weather conditions. Auxiliary goals to a certain extent serve as a self-presentation of the forecaster with his/her purely individual intentions.

The division of goals is closely related to the division of communicative strategies and tactics. The strategy is based on a certain communicative intention, where intention is a concept that defines the speaker's content plan and the plan of

his linguistic explication in terms of the need to inform, explain, encourage, evaluate, criticise, wish, etc. The intention determines “what information, what motives or evaluations the subject of communication puts into his speech work” [16, p. 358].

In general, in linguistics, intentions are differentiated according to various criteria. For example, the Ukrainian researcher S.T. Shabat-Savka, taking into account the socio-cultural context, suggests distinguishing those that are determined by the social and role status of the communicator [16, p. 356], which are actualised in the professional activity of a weather forecaster on the example of the materials involved.

The scientist M.O. Kulibaba also distinguishes the following strategies of meteorological discourse in her research: 1) informative communication strategy; 2) regulatory communication strategy; 3) communication strategy of self-presentation [5, p. 149].

Based on her classification, in our research we propose to consider each communication strategy separately.

2.1.1. Informative communication strategy and its tactics

Modern society is called an “information society” because information is the most important factor in its functioning. The media satisfy the need of citizens to acquire new knowledge [7, p. 56].

The main intention of the informative strategy – the core of the forecaster's action plan – is to provide new information about the weather situation and weather conditions in the prognostic aspect. It is realised through the following communication tactics: informing, argumentation, explanation.

The informative strategy as the main strategy of meteorological discourse is associated with the addressee's desire to provide information about the synoptic situation in the country and the world. Its main communicative tactic is the *tactic of informing*. A forecaster or journalist provides information about air temperature, precipitation, atmospheric fronts, and various natural phenomena. An important

component of this tactic is the introductory part, which is about activating the addressee's attention before presenting basic information about the expected meteorological situation. It is expressed in a number of ways, one of which is the formulation of a question to which the addressee will answer, for example: “*Is that warm weather going to last into the weekend? Well, you can see there's some colder weather here into the Northwest, the wind direction changing following this weather front in particular*” [59]. The next answer sentence after the question is an incomplete narrative sentence, covering general weather conditions.

Activating questions, which ensure the intensification and concentration of attention on the most important points of information [13, p. 105], are formulated using question words: “where?”, “what?”, “how much?”: “So, *where* has the heat been hiding out west? I'll tell you this, they are looking at temperatures 10 to 20°, 20° above normal” [57]; “Now, *what* comes after this snow moves out? The cold that's going to burrow itself deep into the Midwest, deep down into the South” [41]; “So *how much* rain could we see? Anywhere from 5 to 10 inches more along the coastline there. But then you head further inland into states like Idaho, into the Cascades, into the Rockies, anywhere from 1 to 2 additional feet” [41].

We note that the question-answer complex functions as a means of autocommunication, the essence of which is reduced to the author's own question and answer. It is a way of creating fictitious dialogical relations focused on the recipient of communication, who also plays the role of the recipient.

The *argumentative* intentions representing the whole complex of the recipient's intentional needs are at the heart of the studied strategy. The main aim of this tactic, based on the following addressee's intentions, is to substantiate a hypothesis, statement or concept, to logically present the fairness and convincingness of the speaker's views, to terminologically balance and clearly inform about the unfolding of the thought [16, p. 319]. By argumentation, we mean a set of ways and means of appealing to the addressee, directed to the addressee's logic. Therefore, the essence of argumentative tactics is the addressee's influence on

the addressee's views in order to accept the statement by substantiating it [11, p. 348].

Similarly to other types of institutional discourse, this discourse relies on accurate data to form rational arguments. The communicative tactic of argumentation is implemented by citing weather statistics: *“Through this region, we're looking at heavy to locally intense rainfall, that could mean **100 to 200 millimetres** in the next **24 to 36 hours**”* [51]; *“When we see these purple areas, inland Sydney, inland Illawarra, inland parts of the South Coast district could see even up to **300 millimetres** in areas. More broadly speaking, widespread rainfall of **30 to 80 millimetres** across a lot of New South Wales and southern Queensland”* [50].

Some of them are also presented in a comparative perspective: *“We could see **a little bit more than** that, 30 to 50 millimetres through some of these areas here, particularly around parts of the wheat belt”* [54]; *“Most places one or two degrees **warmer than Saturday** morning, although Alice Springs drops down to 5°C”* [46].

The expressed opinion is also substantiated by highlighting the cause-and-effect relationship between the argument and the statement. To persuade the listener, the speaker uses syntactic constructions with subordinating conjunctions: *“Finally, I want to take a look at the flood watches which are in place for rivers across eastern Australia **because** there are a lot of them”* [51]; *“So the ex-tropical cyclone is still an ex-tropical cyclone and it's marked as this L, this low-pressure area on our map and it's actually running out of time to become a tropical cyclone **because** it is moving slowly but surely towards the coastline”* [53].

The communicative *tactic of explanation* is aimed at expanding the addressee's knowledge of meteorology, including qualification of terms, disclosure of the essence of synoptic processes and interconnections in nature, for example: *“The next area of low pressure is deeper, it's stronger, **that means** the winds are going to be much stronger and there could be some disruption as well, but it's bringing with it even warmer air and that should push northwards across the whole*

*of the country for a while” [62]; “Now, high pressure areas, you can see the wind is light around these H’s but it also suppresses cloud and shower and rain development. So, **it means** settled weather under these H’s, and the latitudes that it’s covering New South Wales, Victoria, South Australia, southern parts of WA, in line for a fine and settled week” [45].*

Thus, the informative communication strategy and its tactics are key in the process of communicating information about weather conditions. They include such elements as an introductory part, activating questions, arguments and explanations aimed at maximising the understanding and perception of information by the addressees. These strategies and tactics facilitate quality information interaction between forecasters and citizens, helping them to make informed decisions based on weather conditions.

2.1.2. Features of the regulatory communication strategy and its tactics

As well as the intention of informing, when creating and presenting a weather forecast on air, the author/journalist implements a number of other intentions to attract the attention of the addressees, influence their minds and beliefs. Closely related to the informative communication strategy is the regulatory communication strategy. It is used in meteorological discourse as one whose communicative intention is to adjust the behaviour of citizens to protect them from the negative effects of weather conditions. It is embodied in the communicative *tactics of advice and recommendations, drawing attention to current environmental issues.*

The Ukrainian researcher S.T. Shabat-Savka studies advice as a speech genre, communicative tactic or intention, noting that it reflects the speaker's will, which varies in intensity, and covers both categorical and non-categorical forms of inducement [15, p. 153]. The first form includes an order, which is qualified as imperative statements, and the second – a request, proposal, advice, etc., i.e. other communicative acts desired by the speaker, the implementation of which depends on the addressee's will [2, p. 24].

The researchers M.M. Teleky and V.D. Shynkaruk, analysing the psycholinguistic aspects of the motivational modality, focus on the relationship between the speaker's intentions and the corresponding linguistic explication. The positive direction of the inducement is based on taking into account the background knowledge of the communicators, using the same systems of encoding and decoding information [14, p.199].

The researcher A.P. Romanchenko studies the advice as one of the communicative tactics of the hedging strategy. Considering the specifics of the genre of linguistic review, the linguist argues that “the essence of the reviewer's advice is his intention to express to the addressee a recommendation to perform a certain action in order to optimally implement the author's intentions” [12, pp. 310-311]. The advice, in her opinion, has a neutral tone, which is due to the peculiarities of scientific discourse, where the hedging strategy is implemented using this tactic [11, p. 403].

We consider the illocutionary aim of the advice to be the intention to induce the addressee to accept it and take an appropriate action. However, the decision to perform it is left to the person to whom the advice is directed – the addressee. At the same time, it should be noted that advice is one of those genres characterised by non-binding performance, the ability to perform certain actions at the addressee's discretion. At the same time, from the addressee's point of view, advice is oriented towards usefulness on the part of the addressee.

The semantic range of advice is quite wide, as it includes categorical and non-categorical variants: recommendation, warning, caution, demand, threat, prohibition, consultation, suggestion, wish, etc. “Великий тлумачний словник сучасної української мови” gives the following interpretation of advice: 1) a suggestion, an indication of how to act in certain circumstances; 2) help with a kind word in difficulty; 3) advice [35, p. 244]. Linguists qualify advice as a message about what will be optimal and useful for the addressee to whom it is directed.

According to the semantics of the utterance, two groups of communicative acts embodying advice can be distinguished in meteorological discourse: *citizen's advice* and *expert advice*. Advice aimed at optimising the physiological state of a person in a certain weather by means of properly selected clothes, hats and shoes is usually expressed in the imperative mood. However, we pay more attention to professional advice that relates to the weather conditions themselves and includes a recommendation to dress in accordance with the forecasted weather conditions, as well as a warning or a categorical prohibition on certain actions and behaviour, and is intended to influence the actions of the addressees that will protect them from the negative consequences of bad weather, for example: “*So, the potential for flooding is there, Kira. It's pretty big, so **people need to keep in mind** if you live near somewhere that has flooded often, you're more than likely going to flood tonight*” [70]; “*Although **remember**, with all that rain along this coastline here, 20 degrees in Sydney, you add in the wind, the rain, it's going to feel more like 15°C if you're spending time outdoors in New South Wales*” [46]; “*And **remember**, whether you're in Alexandria into Jackson, Mississippi, all the way up into Augusta, Georgia, and South Carolina, this entire swath could see strong tornadoes, very large hail*” [48].

Severe weather often leads to negative consequences that affect not only the country's economy, but, most importantly, human health and life. We consider tactics aimed at emphasising such results to be capable of protecting citizens in the future from the negative consequences of bad weather or reckless attitudes to weather conditions: “*So, through this yellow area, you could see over the next 24 hours or so, heavy rainfall that could lead to flash and riverine flooding as well as damaging wind gusts 90 to 100 km an hour. **That can bring down trees, power lines and potentially damage property***” [55]; “*And in terms of damaging wind, we could see gusts of 90 to 100 km an hour, particularly near the coast and near the center of this passing circulation. **That is enough wind to bring down trees and potentially cause some power outages***” [53].

Most attention is focused on the effects of bad weather on nature and people, when it comes to a single natural phenomenon: *“Take a look at this video that we have from the storms this weekend. This is in Danville, Iowa. It just **looks ominous** right now, **open roads** but something out of a **scary movie**. And more storms are setting up in the days to come”* [43]; *“Triple digits not out of the question, and if we do see triple digits, particularly in those cities, it can have some pretty major impacts. **Areas of flooding, blocked drains, closed roads, big traffic**”* [46].

Weather forecasters and journalists, like eco-activists, are also trying to harmonise the relationship between humans and nature. This is what the tactics aimed at *drawing attention to current environmental issues* are aimed at. Realising that the responsibility for the Earth's ecology lies with society, forecasters, like ecologists, climatologists and all sane people, encourage citizens to optimise their interaction with all the planet's natural resources, for example: *“**Take care of yourself and the environment**”* [41].

Another method of drawing attention to problems around the world is to describe the current state of affairs in the field of ecology: *“**It's still a very active situation, Kira, in the southeast**”* [70]; *“It is very, very wet. Flash flooding and riverine flooding both possible. This is going to be a **dynamic and serious situation**”* [50].

Thus, the regulatory communication strategy and its tactics in the meteorological discourse play a key role in guiding citizens' actions to protect themselves from the negative effects of weather conditions. They include advice, recommendations and warnings aimed at optimising behaviour and interaction with natural resources. Responsible attitude to environmental issues and conscious use of natural resources is an important aspect of communication between forecasters, journalists and citizens.

2.1.3. Communication strategy of self-presentation and its tactics

An auxiliary communication strategy is the communication strategy of self-presentation with its *tactics of social labelling*. Self-presentation is interpreted as one of “the fundamental social needs of an individual to have his or her own image. Its effectiveness depends on a well-formed positive image and the addressee's achievements in a particular field of knowledge” [11, p. 366].

The personal disposition encompasses a system of values, beliefs, and social norms that depend on the level of intelligence and mental culture of the individual. Effective communication is achieved through compliance with the rules of social etiquette inherent in the human community in general and national culture in particular, i.e. it is conditioned by socio-historical experience. The category of politeness as its component is based on the notion of respect – a measure of a favourable assessment of the status of any person and includes, according to P. Brown and S. Levinson, 15 strategies of positive politeness that help to communicate politely [19, p. 101-210]. These strategies are implemented through speech acts, in particular expressions that express the psychological state of the communicator [31; 32].

According to researchers M.M. Teleky and V.D. Shynkaruk, the formulas of social etiquette aimed at regulating communicative interaction include, among others (gratitude, apology, compliment, sympathy, farewell, respect, affection), formulas of greeting, congratulations and wishes [14].

Any member of society in communicative behaviour relies on certain experience, including socio-historical, collective and personal, which determines the social interaction of communication partners. The category of politeness as a functional and semantic universal implies a person's ability to use various language units for optimal communication and realisation of attitude towards another communicator [14, p. 110].

In the weather forecast discourse, social labelling tactics are most often provided by greeting tactics (“*Hey, Diane, and good morning, everyone*” [43];

“*Hey, good morning, Diane*” [41]; “*Good morning, Will*” [58]), which are used to establish contact. In addition, there are also tactics of thanking (“*Thanks very much for listening*” [50], “*Thanks for watching*” [45]) and farewell phrases (“*That's it for me, bye for now*” [67]; «*That's it, goodbye*” [60]).

Thus, the communicative strategy of self-presentation with the tactics of social labelling turns out to be an important component of effective communication, contributing to the establishment of a positive image and mutual understanding between communicators. Its successful use is based on compliance with the rules of social etiquette and respect for the interlocutor, which contributes to building harmonious relationships.

CONCLUSIONS TO CHAPTER 2

The meteorological discourse reflects a complex network of information interconnections in the field of meteorology, including scientific forecasts and their media broadcast. Its peculiarities lie in the performance of three main functions: informative, evaluative and influential. The informative function provides objective information about weather conditions, the evaluative function reflects their assessment, and the influential function is aimed at activating the reader/listener and shaping their views.

The communicative strategies and tactics of English meteorological discourse reflect various goals and motives in the speech of weather forecasters, including both main and auxiliary communication goals. Based on M. O. Kulibaba's classification, in the framework of our research we consider the informative strategy, regulatory strategy and self-presentation strategy.

The informative communication strategy in meteorological discourse plays a key role in communicating new information about weather conditions and forecasts. Its tactics, such as informing, argumentation and explanation, are aimed at providing clear and understandable disclosure of weather conditions and their causes. *The*

regulatory communication strategy in meteorological discourse plays an important role in influencing the consciousness and behaviour of the audience in order to protect them from the negative effects of weather conditions. Its tactics, such as advice, recommendations and drawing attention to environmental issues, are aimed at optimising behaviour and interaction with natural resources. *The communication strategy of self-presentation*, in particular through social labelling tactics, is an important element of interaction in society. It allows individuals to present themselves effectively and establish positive relationships with others.

To summarise, we have identified the most typical and widespread strategies and tactics in weather discourse. In the next chapter of our research, we propose to analyse their verbalisation in the presenters of weather forecasts from the UK, USA and Australia.

3. ANALYSIS OF THE SPEECH STYLE OF ENGLISH FORECASTERS

For our research, we selected 30 weather forecasts for 2022-2024 by three presenters from the UK (10 videos), the US (10 videos) and Australia (10 videos), which were published on YouTube. This choice of countries was made due to the diversity of language features and styles of the presenters from these countries. In our paper, we will briefly describe the career path of each meteorologist, explore the peculiarities of their speaking style, and highlight the communication strategies in the selected videos.

3.1. British forecast presenter Darren Bett

Darren Bett is an experienced broadcast journalist known for his work for the “BBC”, one of the world's most renowned media organisations. Over the years, Bett has established himself as a respected figure in the broadcasting industry.

Darren Bett graduated from the University of East Anglia Norwich in 1989 with an Honours degree in Environmental Science. In September of that year, Darren joined the Met Office as a weather forecaster, one of the first graduates to move directly into forecasting. After spells at Glasgow Weather Centre and the National Meteorological Centre in Bracknell he moved to Leeds Weather Centre in 1992. In 1994, without any audition or training, Darren was thrown in at the deep end and asked to stand in as the weather presenter on “BBC Look North”. He went on to become the main regional weather presenter for Look North and contributed to many local television programmes. Darren joined the “BBC Weather Centre” in London in October 1997 to launch the new “BBC News 24” channel, before a spell as the main weather presenter on “BBC Radio 5” live. He can be regularly heard on Radio 4's “Today” programme and is part of the network presenting team [23].

In addition to his role as a broadcaster, Darren Beth is known for his versatility and ability to adapt to different broadcast formats, including television, radio and

online platforms. He is adept at interacting with audiences across a range of media, effectively communicating complex information in a clear and compelling way.

It is worth noting that for this research, we selected 10 videos with weather forecasts from Darren Bet from the “BBC Weather” YouTube channel. All of them are published as a separate video section, which allowed us to focus on the analysis of forecasts from this particular presenter, ensuring consistency in methodology and research. Each video was carefully reviewed, and the data from them was systematised for further analysis.

3.1.1 The presenter's speech style

Our choice of Darren Bett is not accidental. The analysis of the research has shown that the presenter is a vivid representative of the British national elfoepic norm (RP), which has developed on the basis of the South English type of pronunciation [4, p. 106]. This choice allowed us to focus on the analysis of utterances belonging to this particular linguistic category. In this way, we can gain a more detailed understanding and assessment of its linguistic accuracy and expressiveness.

The first attempt to define the phonetic differentiation of RP was made by A.C. Gimson, who identified the following main types of RP: 1) the conservative RP, which is used by the older generation and traditionally by representatives of certain professions and social groups; 2) the general RP, which is the most widespread and is characterised by the pronunciation adopted by the BBC; 3) the advanced RP, which is used mainly by young people of privileged groups belonging to the upper classes, as well as by representatives of certain professions for the purpose of prestige in certain professional circles [25]. Considering this classification, we draw attention to the second point – the general RP.

The “BBC” is known for its strict language standard, which is used to educate and train employees, especially journalists and presenters. It strives for uniformity

and clarity of pronunciation, which is key for its audience, and the general RP helps to achieve this goal. It is particularly important for creating an impression of professionalism and authority among viewers and listeners. As such, training in general RP is becoming an important part of the professional development of all those working in the “BBC”.

First of all, we should pay attention to the fact that speakers of the general RP are characterised by the diphthongisation of the sounds [i:] – [j] and [u:] – [ʊv]. Let's look at the pronunciation examples of Darren Bet: “*For the outlook briefly with that, north-westerly breeze things will cool down, but then as we change the **wind** direction back to the south-westerly that we're seeing at the moment*” [62]; “*But with us changing the **wind** direction, moving the low pressure away, bringing in the high pressure, temperatures should be starting to rise*” [59]. In the word “wind”, the sound [i:] forms a diphthong followed by the sound [n], which leads to the pronunciation of [jnd]. Thus, in the pronunciation of the word “wind”, the sound [i:] turns into [j] through diphthongisation, which is typical for RP.

In the following sentences: “*That rain will be heavy, perhaps even **thundery** for a while, pushing further north across England and Wales into Northern Ireland*” [66]; “*Could be some damage and some travel disruption as well and particularly gusty winds when these heavy **thundery** showers break out as well downpours widely across England and Wales where it's going to be windy, maybe not quite so windy for Scotland and Northern Ireland, but some downpours here as well*” [66], in the word “thundery” there is also a diphthongisation of the [u:], sound, which corresponds to [ʊv] for RP speakers. The sound [u:] in the word forms a diphthong followed by the sound [n], which leads to the pronunciation of [ʊvnd].

In addition, in the presenter's speech, you can also notice that some diphthongs, such as [əʊ], [aɪ], [eɪ], are pronounced as monophthongs in the corresponding words, for example: “*We may well find those temperatures a bit **higher though** in the central belt of Scotland and a top **temperature maybe** 16 or 17° across some Eastern parts of England, could be even warmer actually*” [61]. In

the words “higher”, “though”, “maybe”, the diphthongs [əʊ], [aɪ], [eɪ] are pronounced as monophthongs [ə], [a], [e].

During the research, we also noticed that in the word “but” the [ʌ] sound sounds like [ə]. Here are a few sentences where this is most noticeable: “**But** pretty cloudy, I think, for Northern Ireland, for Scotland, and for Northern England, and maybe a bit damp in the air as well” [62]; “**But** where the mist and low cloud lingered near some Coast, it was certainly a lot chillier. And we've got more of that developing overnight and into Thursday morning. **But** to the South, we're seeing wet weather moving up from France” [67].

Another special characteristic of Darren Bet is the way he pronounces sentences: “The weather **pattern** probably not changing too much through the rest of the week, going to keep some cold northeasterly winds affecting Scotland” [61]; “And with that sort of **pattern**, we're going to pick up these areas of low pressure from the Atlantic, steer them up from the southwest, and bring spells of rain from the southwest as well” [61]. Analysis of the video showed that in these phrases, the [t] sound, when it stands between vowels, becomes a sonorous sound.

It's also worth mentioning the presenter's smooth and clear tone of voice, which creates a sense of trust among viewers, giving them confidence in the reliability of the information. Using a high-pitched voice to highlight key aspects of the weather reinforces their importance in the minds of the audience. It also helps to draw viewers' attention to the most important weather events, emphasising their significance and possible consequences.

In addition, Darren Bet's weather reporting is characterised by a minimal number of pauses, which helps to keep viewers' attention on the important information. The absence of unnecessary pauses contributes to a smooth and uninterrupted presentation of meteorological data. This style of broadcasting helps to avoid distractions and ensures that viewers receive information quickly and clearly. However, it is worth noting that this speed can be challenging for listeners, especially for those who use the audio version of the weather forecast. A fast pace

requires a lot of concentration and quick perception of information from the audience. However, it is also a characteristic of professional presenters who have the skills to speak quickly and clearly to provide an accurate and timely weather forecast.

Thus, Darren Bet's broadcasting style illustrates his compliance with the British national elfoepic norm (PR) and “BBC” standards, which helps to create trust among the audience and effectively disseminate meteorological information.

3.1.2. Verbalisation of the broadcaster's communication strategies

The analysis of 10 videos with weather forecasts by Darren Beta showed that the presenter uses a communicative informative strategy and a communicative strategy of self-presentation. In our research, we propose to briefly consider each of them.

– **The communicative informative strategy** of Darren Bet is characterised by the use of informing, argumentation and explanation tactics.

The tactic of informing is expressed by the verb “to look”: “Now **let's look** further ahead and wouldn't you just know it, the low pressure that's bringing all the showers over the bank holiday weekend looks like it's going to move away after the weekend” [67]; “Now **let's look** further ahead because that area of low pressure is going to move away for a while. We have that North or northerly wind, and then high pressure is going to start to build in from the Atlantic” [59]; “Now **let's look** further ahead, and that high pressure is sort of there or thereabouts. It's not going to be a particularly dominant or large area of high pressure, and it may well tend to weaken as we head further into next week” [60]. The use of the word “let's” in these statements is strategically important, indicating an “invitation” to the audience to join the presenter in a joint analysis of the weather conditions and their forecast.

The broadcaster also performs an important informative “mission” with terms and other lexemes that function in meteorological discourse. In Darren Bet's speech,

lexico-semantic microfields are represented, covering the most important lexico-semantic groups of designations in terms of function:

1) air currents (*“How long it's going to last, well, we'll have a look at that in just a moment, but we've got southwest winds that are heading our way, bringing in these weather fronts from the Atlantic”* [59]; *“We're all in that cooler air stream, the winds more from the west or northwest”* [59] etc.);

2) the thermal regime of the atmosphere (*“Now let's look further ahead because that area of low pressure is going to move away for a while”* [59]; as well as the central and peripheral components of the English meteorological discourse: lexemes for designation:

- time periods (*“This is going to be affecting Southern parts of England and Wales into the early hours of the morning”* [67]);
- temperatures (*“Temperatures could be as low as -4 in Glasgow”* [64], *“These are the temperatures as we head into the early evening, so typically around 5 or 6°”* [64], *“Temperatures here getting up to around 9°”* [64] etc.);
- toponyms (*Yorkshire, Glasgow, Scotland, England, Wales* etc.).

It is worth noting that Darren Bet's texts do not contain activating questions as part of the information tactic.

The tactic of argumentation, for example, is implemented by highlighting the cause-and-effect relationship between the argument and the statement. To persuade the listener, the addressee uses syntactic constructions with a subordinating conjunction: *“And it is staying cool as well. If we look at where the strongest winds are going to be on Saturday, they're across England and Wales, and particularly across this area, we're going to have the greater risk of impacts **because of the strength of the wind**”* [66].

Тактику пояснення ми вбачаємо у прикладі: *“So again, the jet more to the south of the UK if anything following a similar sort of pattern that we've got at the moment. So **that means once** that first area of low pressure runs northwards and we see the winds gradually easing by the latter part of the weekend, we've got more*

areas of low pressure again swinging up from the southwest bringing more rain particularly across England and Wales” [61].

– **The communicative strategy of Darren Bethe's self-presentation** is characterised by the use of social labelling tactics, in particular, greetings. However, the analysis shows that in all 10 videos selected by us, the presenter starts his speech with the words «Hello there!»: “***Hello there! The week ahead...***” [62]; “***Hello there. It was warm in the sunshine on Wednesday...***” [67]; “***Hello there! It's not a heat wave...***” [59]; “***Hello there! We should see some improvements in the weather...***” [60] etc. The phrase is considered a common form of greeting in television or radio programming. It is a greeting that is simple, friendly and accessible, which helps to create a positive perception with the audience. We believe that this consistency reflects his personal style and the well-known image of the presenter to the audience.

Less often, the host's texts contain farewell phrases: “*That's it for me, bye for now*” [67]; “*That's it, goodbye*” [60]; “*Goodbye*” [68].

It is worth noting that the presenter's forecasts lack a communicative regulatory strategy. Darren Bet's deliberate refraining from commenting on advice or recommendations, in our opinion, may be due to his focus on weather forecasting and his commitment to objectivity and accuracy in this area. The lack of reference to environmental aspects reflects the limited scope and focus of its forecasts on specific meteorological events, providing its audience with clear and objective information about weather conditions. In particular, we believe that this approach allows the presenter to focus on the main objective of the programme – providing up-to-date and reliable weather forecasts.

Thus, the analysis of Darren Bet's weather forecasts shows that the presenter actively uses two communication strategies: informative and self-presentation, along with the tactics of informing, argumentation, explanation and social labelling.

3.2. Broadcasting features of the American presenter Somara Theodore

Somara Theodore is a well-known meteorologist for “ABC News”, a broadcasting network popular for its comprehensive news coverage. Theodore comes from «WRC» in Washington D.C., where she worked for six years on the weekend newscasts, «NBCWashington.com», «WTOP Radio» as well as «NBC’s Weekend Today». She also provided wall-to-wall coverage of Hurricane Ian for «MSNBC». While in D.C., Somara also served as an adjunct professor at the University of Maryland, teaching broadcast meteorology. Before joining «WRC», Theodore was the morning meteorologist at «WEWS» in Cleveland. She started her career as a weekend meteorologist for «WJCL» in Savannah, Georgia [33].

Overall, Somara Theodore's contributions to “ABC News” have been instrumental in shaping the channel's reputation as a leader in journalism. Her dedication to objective reporting, combined with her passion for storytelling, continues to have a positive impact on audiences across the United States.

3.2.1 The presenter's speech style

In the American version of English, there are three territorial types of pronunciation: 1) The Eastern Type – the states of New England: New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut; 2) The Southern Type – Maryland, Virginia, North and South Carolina, Georgia, Florida, Alabama, Tennessee, Kentucky, Louisiana, Arkansas, partially Missouri and Texas; 3) The General American Type – covering the rest of the United States [28].

The choice of the American presenter Somara Theodore is related to the fact that she is a representative of the standard type of pronunciation (GA), which is a generally accepted literary norm in the United States. Like all speakers of this pronunciation, the [r] sound of the presenter is pronounced between a vowel and a consonant or at the end of a word, which is clearly seen in the pronunciation of the words “currently” and “far” in the sentences: “*We're **currently** they're in the process of removing trees*” [57]; “*In fact, as **far** as storm reports go, we saw a bulk of them*”

out towards Lexington, Kentucky” [57]. In the word “currently”, [r] is placed between the vowel [ɜ:] and the consonant [n], forming the transcription [ˈkɜ:rəntli]. In the word “far”, [r] is pronounced at the end of the word after the vowel [ɑ:], forming the transcription [fɑ:r].

We can also consider the sentence “*So, **take** a look, if you live west of the Mississippi and you're traveling west of the Mississippi River, things actually look really good for you, nothing to contend with*” [47]. Here, in the word “take”, we can observe the nasalisation of the vowel [eɪ] of the speaker, as it precedes the nasal consonant [n]. Nasalisation occurs when a vowel sound is partially or completely released through the nasal cavity. This is a characteristic feature of American pronunciation that gives it a distinctive sound flavour.

We also noticed that in Somara Theodore's pronunciation, some words are stressed on the first syllable, unlike Darren Bet, where the last syllable is stressed. An example is the word “weekend” in the sentences: “*Then we're already tracking our next storm system and this one is going to impact the **weekend** timeframe for some areas that would have been previously hit at the end of the week*” [44]; “*A lot of the warmer air that we're experiencing is only going to help to energize these storms, especially as we head into the **weekend***” [44].

In addition, multisyllabic words ending in *-ory*, *-ary*, the presenter emphasises these suffixes: “*Speaking of which, we could have a tropical storm Adalia by this afternoon, and it could actually strengthen to a **category** one hurricane upon landfall in Florida*” [58]; “*We have a stationary boundary there, and this is 10 p.m. tonight Central time, you can see some storms just erupting along that **stationary** boundary*” [49]. It should also be noted that this accent is called “tertiary”.

It is also important to note that Somara Theodore, unlike Darren Bet, does not have her own video section, but appears during the newscasts, in particular during the newscasts with Kyra Phillips, Janai Norman, Diane Macedo and Will Carr, whose names appear repeatedly in her text, both at the beginning (“*Hey Kira*” [57]; “*Hey, good morning, Diane*” [42]; “*Hi Diane*” [49]; “*Good morning, Will*” [58])

and at the end of the forecast (*“Even up in Seattle relatively warm with temperatures in the low 80s. Kira”* [57]; *“Flash flooding is also a major concern. Janae”* [48]; *“So, falling below average, it's going to be very cold for a lot of the morning commuters tomorrow, Diane”* [42].

Compared to the British presenter's farewell, which is addressed exclusively to the viewer/listener, the American presenter's farewell is addressed exclusively to the news anchor. In the American format, presenters often create the impression of teamwork by showing a community of interest and interaction with colleagues, which creates the impression of a friendly atmosphere and a joint effort by the entire news team.

In general, we found that Somara Theodore's forecasts last 1-2.5 minutes. Short forecasts help to ensure efficient use of available airtime, particularly during newscasts where other topics also require attention.

During the analysis, we also came to the conclusion that its forecasts fall into two groups:

1) Forecasts related to a specific meteorological event within an area. They provide detailed information about potential hazards, such as floods, storms or other weather conditions that could affect their lives and safety: *“That's right, many embankments that line the Mississippi River now underwater. I want you to come with me to McGregor, Iowa, where they are set to crest around 24.4 feet. That is just about a foot shy of the 1965 record all-time high”* [42]; *“They're in areas like Kearney, up towards Kansas City, Iowa, Illinois, even parts of Tennessee and Kentucky seeing that. And then of course, we have some wind reports and hail reports down in areas like Dallas and in Northern Texas. Some other visuals we have with trucks trot pulled over and in Grinnell, Iowa”* [43].

2) Weather forecasts for specific states/areas/cities that provide an overview of the weather. They are generally useful for those planning trips or events where weather conditions may play an important role: *“Look at these temperatures, Phoenix 93, New York City, Washington DC, if you were waiting for a day we could*

get outside, really enjoy the weather, temperatures will be skyrocketing into the upper 80s” [44]; “Tomorrow, Wednesday morning, Atlanta waking up feeling like 30° there, into the Northeast feeling like the 20s and teens” [41].

It is also worth paying attention to the form of information submission. As we have already pointed out, Somara Theodore addresses herself as a news anchor. Hence the more informal style of her speech, which is reflected in her direct and spontaneous approach to presenting information. She uses a conversational tone that can be reminiscent of a conversation between friends or acquaintances. This helps to create a closer relationship with the audience and make the forecasts more accessible and appealing to viewers/listeners. For example: “*So, where has the heat been hiding out west? **I’ll tell you this**, they are looking at temperatures 10 to 20°, 20° above normal” [57]; “**All right let’s get our friends and family home**” [47]; “**I want you to come with me to McGregor, Iowa, where they are set to crest around 24.4 feet**” [42].*

We describe Somara Theodore's particular style as energetic, clear and emotional. Her active approach to presenting information indicates a high level of enthusiasm and interest in the topic under discussion. The use of tone, which does not fall predominantly on the low end, emphasises the liveliness and dynamism of her speech, which helps to capture the audience's attention and maintain their interest throughout the programme. This explains the fact that English sounds more “pretentious” and “confident” to Americans. In turn, for the British, American sounds “gloomy”, “monotonous”, “unemotional” [4, p. 132].

Thus, the analysis of Somara Theodore's broadcasting style reflects her professional approach to presenting meteorological information, which combines standard pronunciation with energy and accessibility to the audience, making her forecasts attractive and interesting. She interacts well with her colleagues and delivers a concise but informative programme that makes good use of airtime and keeps the audience engaged.

3.2.2. Communication strategies in weather forecasts

The analysis of Somara Theodore's weather forecast video showed that the presenter uses a communicative informative strategy, a regulative strategy and a communicative strategy of self-presentation. In the framework of our study, we propose to briefly consider each of them.

– **The communicative informational strategy** of Somara Theodore is characterised by the use of informing, argumentation and explanation tactics.

We see the verbalisation of *information tactics* through activating questions that help focus attention on key aspects of information: «*We're dealing with heavy rain, okay?*» [70]. In addition, we also note a combination of questions and answers that focus on the fact that the main part of the weather forecast is about to be played, which is also a verbalisation of the *explanation tactic*: “*Now, **what comes after this snow moves out?** The cold that's going to burrow itself deep into the Midwest, deep down into the South*” [41]; “***So how much rain could we see?** Anywhere from 5 to 10 inches more along the coastline there. But then you head further inland into states like Idaho, into the Cascades, into the Rockies, anywhere from 1 to 2 additional feet*” [41]; “***So, where has the heat been hiding out west?** I'll tell you this, they are looking at temperatures 10 to 20°, 20° above normal*” [57].

Lexical information signals are expressed by verbs “to see”, “to look”, “to talk”, “to head out”, “to start” and by phrase “to take a look”: “***We can see another 3 to 6 inches before this system is done and banks out of here***” [41]; “*And if you **look** at Lake Saint Croix beach in Minnesota, these are basements being flooded as that river continues to rise, and they're trying to alleviate the situation*” [42]; “*So, **let's talk** about what's to come*” [43]; “*Now **let's head out** west because this is the big story*” [41]; “*So, **let's start** with the heat*” [58]; “*So, **take a look**, if you live west of the Mississippi and you're traveling west of the Mississippi River, things actually look really good for you, nothing to contend with*” [47]. Similarly, the word “let's” creates a sense of community and interaction between the speaker and the audience.

The informative function is also performed by idiomatic units, for example: “to keep a close eye on” in a sentence *“It's going to be a pretty active 24 hours, Diane, something to really watch for especially in Montgomery, Columbus, Georgia, that's going to be a hotspot to keep a close eye on”* [49], as well as “to keep in mind” in the sentence *“It's pretty big, so people need to keep in mind if you live near somewhere that has flooded often, you're more than likely going to flood tonight”* [70]. The phrase “to keep a close eye on” indicates the need to keep a close eye on something that could be important or potentially dangerous, in this case, the weather situation in certain places. And the expression “to keep in mind” is used to remind you of something important that can be easily forgotten or ignored. Both expressions help to focus the audience's attention on specific aspects of the information and to identify their importance.

We can see the use of *argumentation tactics* in the following sentences: 1) statistical data on the consequences of bad weather, disasters, and human casualties: *“In fact, as far as storm reports go, we saw a bulk of them out towards Lexington, Kentucky. 107 wind reports, while we saw about 19 hail reports”* [57]; 2) accurate quantitative indicators: *“That is just about a foot shy of the 1965 record all-time high”* [42]; 3) informing about the state of the environment, the possibility of predicting an impending disaster in order to warn and protect the population as early as possible: *“This is areas where people are walking, some of the highest levels they've seen since 2019 are anticipated”* [42]; *“It's going to be a pretty active 24 hours, Diane, something to really watch for especially in Montgomery, Columbus, Georgia, that's going to be a hotspot to keep a close eye on”* [49].

Returning to the communicative tactic of explanation, we have found that it is implemented with the help of the conjunction “because” and the verb “to mean”: *“So, in order for us to have a pneumonia front, what has to happen is we have to see the temperature drop 16° inside of one hour. And this is all because of not only the cold air coming down from Canada but that lake breeze that they have, and that together sees those temperatures drop very quickly”* [57]; *“Some other visuals we*

have with trucks trot pulled over and in Grinnell, Iowa. I **mean**, this kind of looks like it's coming out of like hurricane visuals” [43].

– **The communicative regulatory strategy** of Somara Theodore is characterised by the use of advice and recommendation tactics. Let's look at a few sentences: “So, here's **what you can anticipate** as we track this through Chicago: reduced visibility while it's only 1 to 2 inches, remember that critical time frame that it's coming down during” [47]; “Look at these temperatures, Phoenix 93, New York City, Washington DC, **if you were waiting for a day we could get outside**, really enjoy the weather, temperatures will be skyrocketing into the upper 80s” [44]. In the first expression, she gives advice on the expected weather conditions in Chicago and reminds people of the important time when the snow will fall so that they are prepared for it. In the second expression, she recommends that the audience use the favourable weather to go outside and enjoy it. In this way, she uses this strategy to actively influence the audience and help them better understand and respond to the information.

– **The communication strategy of Somara Theodore's self-presentation** is characterised by the use of social labelling tactics, in particular, there are greetings addressed to news anchors, as we have already mentioned: “Hey Kira” [57]; “Hey, good morning, Diane” [42]; “Hi Diane” [49]; “Good morning, Will” [58].

Thus, the analysis of Somara Theodore's weather forecasts shows that she is able to effectively use communication strategies of informing, regulating and self-presentation that help to attract the audience's attention and increase understanding and interest in the information provided.

3.3. Broadcasting features of the Australian presenter Angus Hines

Angus Hines is an eminent meteorologist currently working for the “Bureau of Meteorology”. With a distinguished career spanning several years, Hines has established himself as an authority on weather forecasting. He holds a degree in

meteorology from a reputable institution, providing him with a solid foundation in atmospheric science [18].

Over the course of his career, Angus Hines has demonstrated expertise in various aspects of meteorology, including weather analysis, climate modelling and severe weather forecasting. His contributions to the field have greatly enhanced the understanding and accuracy of weather forecasts, particularly in regions prone to extreme weather events.

As a member of the “Bureau of Meteorology”, Hines plays a crucial role in providing timely and reliable weather information to the public, government agencies and various industries. His dedication to his work is evident in the provision of accurate forecasts and warnings, helping communities prepare for and mitigate the impact of severe weather.

Angus Hines is also actively involved in research projects aimed at improving meteorological data collection methods, enhancing forecasting techniques and understanding the complex interactions in the Earth's atmosphere. His contributions to the scientific literature have earned him recognition and respect among his peers in the meteorological community. In addition to his professional duties, he is known for his effective communication skills, regularly interacting with the media to disseminate weather information to a wide audience. His ability to translate complex meteorological concepts into easily understood language has made him a reliable source of information during severe weather events.

In addition to his work at the “Bureau of Meteorology”, Angus Hines is involved in outreach activities aimed at raising awareness of weather in schools and community organisations. He is committed to inspiring the next generation of meteorologists and promoting a better understanding of the importance of meteorological science in everyday life.

Overall, Angus Hines' contributions to meteorology are invaluable both in terms of advancing scientific knowledge and improving public safety and preparedness for weather-related hazards. His dedication, expertise and passion for

his work continue to have a significant impact on the industry and the communities he serves.

As part of the research, we analysed individual YouTube videos of weather forecasts with Angus Hines published on the “Bureau of Meteorology” channel.

3.3.1 The presenter's speech style

According to O.S. Kolesnyk, L.A. Garashchuk and K.V. Garashchuk [4, p. 155], there are three varieties of the Australian variant of English based on phonological features: 1) Cultivated (CAus) – a cultural dialect spoken by approximately 10 % of the country's population and still heavily influenced by RP; 2) General (GAus) and the general dialect spoken by the majority of the population; 3) Broad (BrAus) – a vernacular dialect of the uneducated part of the population with pronounced deviations from standard English in phonetics, vocabulary and grammar.

Thus, we can conclude that Australian news anchors usually speak “General” (GAus), which also includes Angus Hines.

The phonetic features of Australian speech include the difference in the degree of openness of front vowels, which leads to the fact that the word “six” (RP) for an Australian sound like "next", and the word “sex” – like “sacks”, etc. [4, p. 157]. However, we did not notice this particular feature in Angus Hines' speech, as well as the similarity of neighbouring sounds in articulation, stunting, nasalisation and another set of ethnically oriented features of spoken language. In our opinion, this is due to the facts that 1) these factors are manifested in a progression that decreases as the ethical and stylistic status of speech increases, and 2) his professional environment and status as a weather presenter, where the emphasis is on clear and professional speech. He may be aware that maintaining such ethnically oriented features may affect the audience's perception of his speech or his professional image.

In addition, it should be noted that there are practically no noticeable dialectal deviations in Australia. Therefore, it should be acknowledged that “the language on the territory of the fifth continent is unique, having no analogues in any of the English-speaking countries” [20, p. 155].

The Australian variant of English is very diverse, having features of both the American and British variants. In addition, the problem is complicated by the presence of three different equal types of pronunciation. However, in most cases, this differentiation does not lead to a complication of the communication process, but is only a criterion for determining social status.

However, we can still find examples of the verbalisation of Australian monophthongs in the video: “*This could be welcome rainfall after what has been a very **hot** and very dry summer so far*” [54]; “*That's **putting** us in the high teens and low 20s across the south and the southeast, mid 20s through all these yellow areas in the center and still in the 30s across the north. Another cool one on Sunday*” [46]; “*So far, not a lot of rain associated with that, **but** that will change*” [69]. Angus Hines pronounces the letter “o” in the word “hot” as [ɒ]; in the word “put” [ʊ] as [ʊ]; in the word “but” as [bʌt].

It should be noted that in Gaelic, the monophthong [i] is usually not used, the diphthong [əi] is more common [4, p. 160]. This is confirmed in the video, where the presenter uses the word “see”, which is pronounced as [səi] instead of [si]: “*Again, once we see this tropical development this weekend, there are a few scenarios that could occur*” [55].

During the analysis, we concluded that in the phrases -ar- and -ast-, the pronunciation of [ɑ:] is close to the British standard: “*Pushing through into Thursday afternoon, we'll start to see the wet weather really build in the **far** northwest of New South Wales, across the border into southern Queensland, and parts of South Australia too*” [69]; “*The primary threat here is heavy to locally intense rainfall with thunderstorms, but don't rule out the **chance** of some damaging*”

wind” [50]. However, this long sound is more front-row than, for example, in Darren Bet.

In general, the consonant system of Angus Hines repeats the consonant system of Somara Theodore, with the feature that [t] between vowels becomes voiced: “*So, if we zoom out a **little** bit on Sunday, we’ll see a much drier day for New South Wales, just a couple of showers*” [51]; “*Heavy falls around the northern coast and inland on Thursday night and as we play through Friday, we will really start to see that rain focus in on the New South Wales coast and about the mountains too, **getting** pushed onshore by a strong easterly flow*” [50]. In addition, we found that the sounds [θ], [ð], [s], [z], [tʃ], [ʃ] have a more hissing character, and [h] often drops out.

Angus Hines' intonation in the videos is characterised by less sharp rises and falls in tone within the utterance, which makes the British version of Darren Bet's intonation, even in utterances of the same type, generally more lively and emotional than the more even and monotonous Australian one.

In the speech of Angus Hines, you can notice peculiarities in the stressed syllables that differ from the general norms. A striking example is the sentence “*Thanks very much for watching*” [56]. Instead of the usual «'Thank you 'very 'much», we observe that the emphasis shifts to the word “much”: “'Thank you very 'much”.

In general, it can be said that in Angus Hines speech, the range of pitch rise and fall within the utterance is narrower, the native speaker's speech tends to be monotonous, and the speech rate is slower.

Thus, the speech of the presenter Angus Hines reflects the general features of the Australian variant of English, but his style seems to be different due to a less expressive intonation and a narrow range of tone changes that can affect the audience's perception.

3.3.2. Features of the presenter's communication strategies

The analysis of Angus Hines' weather forecasts has shown that the presenter uses a communicative information strategy, a regulatory strategy and a communicative strategy of self-presentation. In our research, we propose to briefly consider each of them.

– **The communicative informative strategy** of Angus Hines is characterised by the use of tactics of informing, argumentation and explanation.

Angus Hines' *tactic of informing* is expressed in several ways, one of which is the formulation of the question he will answer: “*Elsewhere, though, **what** can we pull out of this? Well, it's going to be fine for much of the rest of the country*” [46]; “***How much** rain are we talking for the weekend? Well, when we're looking at this map here, yellow is ten millimetres red is 50 millimetres*” [46]; “*So, **how much** rain are we talking this weekend? Let's check on the accumulations*” [69]. In the examples above, activating questions ensure that attention is focused on the most important points of information by using the question words “what” and “how much”.

In some cases, we find several questions in one sentence, which, firstly, contributes to the simultaneous coverage of various aspects related to the weather, and secondly, they also increase emotionality: “***How about** as we move towards the weekend, **where's** this low moving? Well, it's going east on Friday and expected to move into the Gulf of Carpentaria either late Friday or early Saturday*” [55].

It should also be noted that all of the above examples are also related to the *tactic of explanation*. Another example of this tactic is sentences: “*But even before we reach the weekend, a continuation of the showery weather that we've been seeing for the last several days is expected, all the way along the coast from even southern Queensland right down to the south coast of New South Wales*” [69]; “*That will change this weekend though. As we go into Saturday, we will see this broad area of rain and possible storms move further eastwards*” [69]; “*And if we do see triple digits, 100, 150 millimeters, not out of the question here, that is certainly enough to lead to areas of flooding*” [69].

The tactic of informing is also expressed by verbs such as “to dive”, “to switch away”, “to look ahead”, “to get into”, “to focus”, “to check out”, “to zoom”, “to check on”, “to take a look”, “to start off”, “to jump”, “to see”, “to look”, most of which are connected with the word “let's”, which creates a sense of community and interaction between the speaker and the audience: “***Let's dive** into what's going on with this Severe Weather Update»*” [52]; “*So, **let's switch** away from the radar and into the forecast for how things may look through the remainder of Thursday*”[50]; “***Let's look ahead** now and see the Flood Watches*” [56]; “*So, **let's get into** the details, starting with the synoptic map where we can see the cold front out to the west, just south of Adelaide at the moment*” [56]; “*Now **let's focus** on New South Wales for Wednesday*” [46]; “***Let's check out** your weekend forecast»* [46]; «*In fact, **let's zoom** in across the south-east*” [69]; “***Let's check on** the accumulations*” [53]; “***Let's take a look** at how we're expecting things to evolve through Sunday now*”[55]; “***Let's start off** by taking a look at satellite imagery*” [55]; “***Let's jump** over to the northwest of the country now and look at the second system which may develop a little bit sooner*” [55]; “*Looking at the surface level map, we **see** a cold front moving northwards along the New South Wales coast, followed by these strong chilly southerly winds*” [52]; “*Now you have **to look** closely for this one*” [56].

We see the *tactics of argumentation* in the following sentences: 1) quantitative indicators: “*We're really focused on the coastline here, where we see these oranges and, at times even reds, telling us that the winds are forecast to reach **80, 90, maybe 100 km/h** right along the coast*” [52]; “*Parts of the New South Wales coast, particularly around the Hunter coastline, we could see another **30, 40, maybe 50 mm of rain** in the next **24 hours** as this front moves north and the southerly flow keeps those showers coming*” [52]; 2) time frames that describe the expected weather change: “***Throughout Tuesday afternoon, evening and overnight though,** we will see this change sweep through, bringing rain and much cooler winds across south eastern Australia by Wednesday morning*”[56]; 3) temperature comparison, which provides statistical data on temperature changes: “*Take a look through the morning*

hours on Wednesday, where the wind is now coming from, down in the south west. It's much, much colder” [56].

– **The communication regulatory strategy** of Angus Hines is characterised by the use of advice and recommendations, as well as tactics to draw attention to environmental issues and protect against the negative effects of bad weather.

As part of the *advice and recommendation tactic*, consider the following sentence: “*But if you are in New South Wales, particularly along the coast, keep half an eye on your weather forecast for this weekend, keep half an eye on those severe weather warnings because it's a situation like this where we may well issue some heavy rainfall warnings in coming days if it looks like it will be bad enough*” [69]. The meteorologist advises viewers/listeners along the New South Wales coast to keep an eye on weather forecasts and warnings, stressing the importance of being prepared for possible bad weather.

It's also important to note that the recommendation tactic appears at the end of each video, where Angus Hines offers to get more information about the weather forecast using the official website and app of the “Bureau of Meteorology”: “*All forecast and warning information can be found at the Bureau's website and app*” [52]; “*Stay up to date with watches, warnings, and flood information at the Bureau website and the Bureau app as per usual with severe weather, follow all advice from emergency services*” [51]; “*So, stay up to date with the latest for this weekend through our website or on our app and we'll keep those updates rolling your way on social media too*” [69].

The verbalisation of the *tactic of drawing attention to environmental issues* and protecting against the negative consequences of bad weather is found in the sentence “*And that is likely to continue for the next couple of days. We have got severe weather warnings in place covering parts of the Northern Territory, including Darwin and the Tiwi Islands. So, through this yellow area, you could see over the next 24 hours or so, heavy rainfall that could lead to flash and riverine*

flooding as well as damaging wind gusts 90 to 100 km an hour” [55], where Angus Hines draws attention to the possible negative effects of the weather, such as flooding as a result of heavy rain and winds, and recommends that people be careful and follow the weather warnings.

– **The communicative strategy** of Angus Hines' **self-presentation** is characterised by the use of social labelling tactics, in particular, the following: 1) greetings: “***Hello, I'm Angus at the Bureau of Meteorology, and we are continuing to see heavy rain affect the eastern states***” [51], “***Hello from the Bureau of Meteorology***” [54], “***Hello and happy Monday, Angus here at the Bureau of Meteorology to take you through the forecast for the rest of the week***” [45]; 2) gratitude: “***Thanks very much for checking in***” [52], “***Thanks very much for listening***” [50], “***Thanks very much for watching***” [56], “***Thanks for watching***” [45].

Thus, the analysis of Angus Hines' communication strategies in weather forecasts shows that he is able to communicate effectively with the audience using informative, regulatory and self-presentational strategies. His ability to present information clearly, give safety advice and show appreciation to the audience creates additional trust and support among viewers.

CONCLUSIONS TO CHAPTER 3

In this chapter, we have analysed the style of speech and communication strategies of three weather forecasters from the UK (Darren Bett), the USA (Somara Theodore) and Australia (Angus Hines).

The analysis of the presenter's speech style shows that he adheres to the British national ersoepic norm, in particular “the general RP”, which is typical for “BBC” broadcasting. His pronunciation is characterised by typical diphthongisation of sounds, as well as monophthongisation of some diphthongs, which is in line with RP standards. In addition, his clear and even intonation, together with a minimum

number of pauses, emphasise his professionalism and ensure that the audience receives information quickly and clearly. We found that the presenter uses two communication strategies: informative and self-presentation strategies. In addition, he effectively uses the tactics of informing, argumentation and explanation to actively engage the audience in joint weather analysis. By using a sustained greeting and farewell (a social labelling tactic) at the beginning of each forecast, he creates a positive perception and highlights his personal style.

The analysis of Somara Theodore's speech style showed the use of standard American pronunciation (GA), which is the norm in the United States. Her speech is energetic, clear and emotional. The presenter's active approach to presenting information and interaction with other presenters creates a friendly atmosphere and helps to maintain the audience's attention. The brevity of the forecasts helps to use the airtime efficiently, ensuring the interest of the audience, and its enthusiasm is expressed through the style of speech. In addition, the study shows that she uses various communication strategies to successfully communicate with the audience, in particular, an informational strategy to focus on the main aspects of the forecast using the tactics of informing, argumentation and explanation. There is also a communicative regulatory strategy, which is used to give advice and recommendations on how to prepare for future weather conditions. She also uses the strategy of self-presentation through greetings and farewells, which helps to build a positive relationship with listeners.

The analysis of Angus Hines' speech style reflects the general features of the Australian variant of English, but with some differences. He uses the general dialect (GAus), which is typical for most Australians, but retains certain elements of phonetic diversity similar to the British version. However, his speech is characterised by a less expressive intonation and a narrower range of pitch rise and fall, which, in our opinion, may affect the audience's perception. The analysis of communication strategies shows that Angus Hines successfully combines informative, regulatory and self-presentational strategies to communicate effectively

with the audience. The informative strategy is to present information about the weather in a clear and understandable way, actively using the tactics of informing, arguing and explaining. The regulatory strategy helps Angus Hines to address the audience with safety advice during deteriorating weather conditions, emphasising the importance of staying up to date with forecasts and weather warnings. The self-presentation strategy is also important, which includes the use of social labeling tactics, greeting the audience and expressing gratitude for watching the weather forecasts, providing additional trust and support from viewers.

CONCLUSIONS

To summarise, this work has provided a comprehensive exploration of the theoretical foundations, discourse features, and communicative strategies employed by weather forecasters in the United Kingdom, the United States, and Australia. The theoretical part of this study was based on the scholarly contributions of G. S. Greenberg, N.P. Neborsina, J. C. Sager, H. Felber, L.P. Bilozerska, A. S. Dyakov, H.D. Lasswel, D. Crystal, D. Davy., M. L. DeFleur, and R. Jakobson, providing a good foundation for understanding the fundamental concepts and phenomena related to weather forecasting on television.

The first chapter laid the groundwork by delving into the historical evolution of television weather forecasting, the concept of style, the peculiarities of mass media communication, and theories on language variation and accents. It highlighted the significant advancements in meteorological science and broadcasting technology that have shaped modern weather forecasting, as well as the shift towards a more engaging and viewer-friendly style of presentation. The chapter also emphasized the importance of understanding the principles of mass communication, such as crafting compelling narratives, capturing audience attention, and establishing trust and credibility. Furthermore, it explored the various types of language variation and the distinct characteristics of prominent English dialects.

In the second chapter, we learnt that meteorological discourse reflects the complexity and diversity of forecasting in the field of meteorology. Based on scientific principles, it performs the key functions of informing, evaluating and influencing the audience. Its informative component conveys the necessary information about weather conditions, including the thermal regime of the atmosphere and the circulation of air masses. The evaluative function is expressed through the use of labelled lexemes and modal words that add colour and emotional tone to the forecasts. The influential component, although less prominent, complements the informative function through a variety of linguistic means aimed

at attracting attention and building trust in the forecasts. The meteorological discourse is not only an information space, but also a means of communication between forecasters and the audience, where interaction and clarity of the information transmitted are key. This discourse, intertwined with the media space in the form of meteorological media, creates a comprehensive system for transmitting weather forecast data.

The communicative strategies and tactics of English meteorological discourse reflect various goals and motives in the speech of weather forecasters, including both main and auxiliary communication goals. Based on M. O. Kulibaba's classification, in our research we considered the informative strategy, regulatory strategy and self-presentation strategy.

The informative strategy in meteorological discourse plays a key role in communicating new information about weather and forecasts. Tactics such as informing, arguing and explaining are aimed at ensuring that weather conditions and their causes are presented in a clear way. *The regulatory strategy* in weather discourse is important for influencing the minds and behaviour of the audience to prevent the negative effects of weather conditions. Tactics such as advice, recommendations and drawing attention to environmental issues are aimed at optimising behaviour and interaction with natural resources. *The communicative strategy of self-presentation*, in particular through social labelling tactics, allows for effective interaction in society, promoting positive interpersonal relationships and understanding of cultural norms of communication.

Based on this classification, in the third practical chapter of our research, we analysed the speech style and communication strategies of three weather forecasters from the UK (Darren Bett), the USA (Somara Theodore) and Australia (Angus Hines). The material for the research was 30 videos.

The analysis of Darren Bett's speech style allowed us to identify its compliance with the British national ersoepic norm (RP), in particular, the type of “the general RP”, which is used by a wide audience and is the standard for the BBC

corporation. By analysing the phonetic features of his speech, such as diphthongisation of certain sounds, pronunciation of some diphthongs as monophthongs, substitution of sounds and the sound of voiced sounds between vowels, we proved his compliance with this norm. Darren Bett's emphasis on the importance and emphasis of key aspects of the weather through intonation and minimal pauses creates an impression of trust and professionalism. His fast pace of speech facilitates a continuous perception of information, although it may require some effort from the audience to comprehend it quickly. The video analysis revealed the presence of two main communication strategies: informative and self-presentation strategies. The presenter's communicative informative strategy is characterised by the use of informing, argumentation and explanation tactics. In addition, the presenter uses the tactic of argumentation, presenting cause-and-effect relationships to convince the audience. As for the communicative strategy of self-presentation, it is manifested through the use of social labelling tactics, in particular, through a steady greeting to the audience at the beginning of each weather forecast and farewell at the end, which contributes to creating a positive perception of the presenter and shapes his personal style of broadcasting. However, we noticed the absence of a communicative regulatory strategy expressed in the context of advice and recommendations. The presenter refrains from such comments, focusing exclusively on the objective weather forecast and its accuracy.

The analysis of the presenter Somara Theodore's speech style demonstrates the use of standard American pronunciation (GA), which is a generally accepted literary norm in the United States. The meteorologist's speech is energetic, clear and emotional. The anchor's active approach to presenting information, use of a conversational tone and spontaneous approach make her forecasts more accessible and attractive to the audience. She actively interacts with other presenters and demonstrates common interests, creating the impression of a friendly atmosphere and teamwork. The brevity of her forecasts helps to make efficient use of the available airtime, ensuring that the audience's attention is focused, and her style of

speech expresses a high level of enthusiasm and interest in the topic under discussion. The analysis of weather forecasts also showed that she uses different communication strategies to communicate effectively with the audience. In particular, she applies the communicative informative strategy by using tactics of informing, arguing and explaining through activating questions, question and answer combinations, lexical cues and phraseological units to draw attention to key aspects of the forecast. Additionally, Somara Theodore uses a communicative regulatory strategy by providing tips and advice to the audience on how to better prepare for the expected weather conditions. There is also a noticeable use of the communicative strategy of self-presentation through greetings and farewells, which helps to build positive relationships with the interlocutors.

An analysis of the presenter Angus Hines' speech has shown that his style reflects the general features of the Australian variant of English, but with some differences. He uses the general dialect (GAus), which is characteristic of the majority of the Australian population, but retains certain elements of phonetic diversity that are common to the British version. Nevertheless, his speech is characterised by a less expressive intonation and a narrower range of pitch rise and fall, which can affect the audience's perception. Unusual accents on certain syllables also indicate the individual characteristics of the presenter's speech style. The analysis of the communication strategies used by Angus Hines in weather forecasts shows that he successfully combines informative, regulatory and self-presentational strategies to communicate effectively with the audience. The use of the informative strategy is based on a clear and understandable presentation of weather information. The meteorologist actively uses the tactics of informing, argumentation and explanation, looking at weather conditions from different angles and providing statistics and forecasts. The regulatory strategy helps him to address the audience with advice and safety tips during deteriorating weather conditions. It also emphasises the importance of staying up-to-date with weather forecasts and warnings to avoid possible negative consequences. Another important part of the

communication strategy is self-presentation. The presenter uses social labelling tactics by greeting the audience and expressing gratitude for watching the weather forecasts, which gives him additional trust and support from the viewers.

The perspective of the research is to study the style of speech of weather forecast presenters from Canada and Ukraine in order to compare the peculiarities of the use of terms, intonation, speech rate and other aspects that may be of practical importance for improving the quality and efficiency of meteorological information transmission, as well as understanding the relationship between speech features and cultural context.

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SUMMARY

Бакалаврська робота «Прогноз погоди на телебаченні: індивідуальний стиль ведучих» глибоко досліджує унікальні лінгвістичні особливості та комунікативні стратегії, які застосовують ведучі прогнозу погоди з Великої Британії, Сполучених Штатів Америки та Австралії. Мета дослідження - зрозуміти, як ці ведучі ефективно передають метеорологічну інформацію своїй аудиторії, аналізуючи їхні стилі мовлення, моделі дискурсу та тактики, які вони використовують, щоб залучити та поінформувати глядачів.

Дослідження розпочинається з ґрунтовного вивчення теоретичних основ, на яких базується прогнозування погоди на телебаченні. Це включає дослідження історичної еволюції галузі, простежуючи її розвиток від ранніх днів статичних карт і діаграм до впровадження передової графіки та супутникових зображень. У дослідженні також розглядається концепція стилю, висвітлюючи, як індивідуальний вибір мови, виразів і тону ведучих сприяє їхній унікальній присутності на екрані та здатності спілкуватися з глядачами.

Крім того, у роботі досліджуються характеристики комунікації в засобах масової інформації, наголошуючи на важливості розуміння таких принципів, як створення захопливих розповідей, привернення уваги аудиторії та встановлення довіри й авторитету. Ці елементи мають вирішальне значення для ведучих прогнозу погоди, які повинні ефективно передавати складні метеорологічні дані різноманітній аудиторії, підтримуючи залученість і забезпечуючи легке розуміння інформації.

Також досліджується теорія мовної варіативності та акцентів, що дає уявлення про різноманітний лінгвістичний ландшафт, у якому функціонує прогнозування погоди. У дослідженні розглядається, як ведучі орієнтуються в регіональних діалектах, відмінностях у вимові та лінгвістичних нюансах, щоб їхнє повідомлення було чітким і доступним для цільової аудиторії.

Спираючись на цю теоретичну основу, робота зосереджується на конкретних особливостях метеорологічного дискурсу. Це включає аналіз інформативних, оціночних і впливових функцій мови прогнозування погоди. Інформативна функція має вирішальне значення для передачі точних і надійних даних про погодні умови, тоді як оціночна функція дозволяє ведучим надавати контекст та інтерпретацію для своєї аудиторії. Впливова функція, хоча й менш помітна, відіграє роль у формуванні суспільного сприйняття та керуванні діями глядачів у відповідь на погодні явища.

Основна частина дослідження передбачає детальний аналіз 30 відеозаписів прогнозу погоди за участю трьох відомих ведучих: Даррена Бетта з Великої Британії, Сомари Теодор зі Сполучених Штатів Америки та Ангуса Гайнса з Австралії. Завдяки цьому аналізу в дослідженні визначаються ключові лінгвістичні елементи та комунікативні стратегії, які використовує кожен ведучий.

Досліджується прихильність Даррена Бетта до британського акценту з правильною вимовою (RP), підкреслюючи, як його чітка та послідовна вимова відповідає стандартам мовлення BBC. У дослідженні також відзначається використання Беттом спокійного та виваженого тону, який передає відчуття авторитету та впевненості його аудиторії.

На противагу цьому, аналізується енергійний і захопливий стиль Сомари Теодор, демонструючи її здатність привносити ентузіазм та індивідуальність у свої прогнози погоди. Дослідження висвітлює її використання більш розмовного та зрозумілого тону, який допомагає налагодити стосунки з її глядачами та підтримувати їхній інтерес протягом усієї трансляції.

Використання Ангусом Гайнсом австралійського загального діалекту також досліджується, при цьому в дослідженні відзначається, як його моделі мовлення та вимова відображають лінгвістичне різноманіття його аудиторії. Аналіз виявляє здатність Гайнса передавати інформацію чітко та лаконічно, а

також використовувати гумор і зрозумілі приклади, щоб зробити свої прогнози більш захопливими.

Завдяки цьому глибокому вивченню стилю кожного ведучого в роботі розкриваються комунікативні стратегії та тактики, які вони використовують для ефективного передавання інформації про погоду. Це включає використання інформативної, пояснювальної та переконливої мови, а також включення наочних посібників, графіки та методів розповіді, щоб зробити зміст більш доступним і легким для запам'ятовування.

Результати цього дослідження дають цінну інформацію про мистецтво прогнозування погоди та важливість адаптації мови й комунікативного підходу до цільової аудиторії. Розуміючи унікальні стилі та стратегії, які використовують успішні ведучі прогнозу погоди, майбутні метеорологи та ведучі можуть покращити власні комунікативні навички та краще спілкуватися зі своїми глядачами.

Крім того, дослідження підкреслює важливість адаптації до різноманітної аудиторії, враховуючи регіональні діалекти, акценти та культурні нюанси. Це підкреслює необхідність того, щоб ведучі прогнозу погоди були універсальними та могли коригувати свою мову й подачу, щоб їхнє повідомлення було чітким і зрозумілим для глядачів з різних верств населення.

У роботі також наголошується на потенціалі для подальших досліджень у цій галузі, зокрема у вивченні лінгвістичних аспектів прогнозування погоди в інших країнах і мовах. Це може забезпечити більш повне розуміння того, як культура, мова та комунікативні стратегії перетинаються в галузі метеорології та телерадіомовлення.

Підсумовуючи, ця бакалаврська робота пропонує всебічний аналіз індивідуальних стилів і комунікативних стратегій, які використовують ведучі прогнозу погоди з Великої Британії, Сполучених Штатів Америки та Австралії. У роботі досліджуються лінгвістичні особливості, моделі дискурсу

та тактики, які застосовують Даррен Бетт, Сомара Теодор і Ангус Гайнс, та представляється цінна інформація про ефективну комунікацію під час прогнозів погоди на телебаченні.