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Weather forecast as a genre

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INTRODUCTION

Modern linguistics is actively studying the methods of text research, as the text has established itself as an independent language unit of the highest level. Thanks to the methods of text research, the scientist is able to obtain accurate information about the object of study, because the choice of a method is largely predicted by the purpose of the study, forms a certain methodological and stylistic direction and aspect of the study. However, the problem of using text research methods remains open, as it requires proper scientific and objective study.

Today, weather reports are an integral part of print and, especially, electronic media. On radio and television, this text genre is reproduced several times a day, which confirms its importance in the system of public communications. Despite this, the meteorological forecast in the field of mass media remains poorly studied from the point of view of discourse.

Weather forecast is one of the types of information messages, which is created as a result of making scientifically sound predictions about the future of the weather in a particular locality or region and a certain period. It is compiled and developed by private or public meteorological services based on meteorological methods. An interesting feature of weather forecasts on television in comparison with other types of information messages, such as greetings, review messages, etc., are genre, regional and gender features of broadcasting, which bring a certain shade of individuality, and are nuances that can not change the general direction.

The relevance of the topic is due to the need to study new words, words used in different lexical-semantic and grammatical meanings, research and comparison of different lexical-semantic and grammatical methods of use on the example of weather forecast. There is also a need to study the vocabulary of the language, because it is constantly updated.

The purpose of our work is to determine and analyze the most characteristic genre features of weather forecasts based on the example of English weather texts,

as well as to study the compositional and semantic specifics of modern weather reports.

The object of research is meteorological texts of the English language

The subject of research is the features of meteorological texts in modern English

The main tasks are:

1. Investigate the concept of discourse in modern linguistics.
2. Get acquainted with the typology and classification of the masses of media discourse.
3. Consider the features of synoptic texts
4. Investigate meteorological texts of modern English

The novelty of the work is, first of all, that the proposed study is one of the few works in which an attempt is made to explore the features of synoptic texts in different languages. The field of study of this topic is insufficiently researched and

The theoretical significance of the study is to expand the range of study of synoptic texts, and the practical significance, in turn, is the detailed work of the features of synoptic texts.

The structure of the study. This work consists of an introduction, two sections, conclusions and a list of sources used.

CHAPTER 1. FUNDAMENTALS OF GENRES OF MASS MEDIA DISCOURSE

1.1. Modern typology of discourse

Traditionally, discourse has had the meaning of an orderly message of an individual subject. In recent decades, the term has become widespread in the humanities and has acquired new shades of meaning. Frequent identification of text and discourse due, firstly, to the absence in some European languages of a term equivalent to French and English, (discourse), and secondly, to the fact that previously the concept of discourse had only language practice. As discourse analysis became a special field of research, it became clear that the importance of discourse is not limited to written and oral speech, but also denotes extraverbal semiotic processes. The emphasis in the interpretation of discourse is on its interactive nature. Discourse is, first of all, a language immersed in life, in a social context (for this reason, the concept of discourse is rarely used in relation to ancient texts). [21]

Discourse is not an isolated textual or dialogic structure, because much more important in its framework is the paralinguistic accompaniment of language, which performs a number of functions (rhythmic, reference, semantic, emotional-evaluative, etc.). Lacan's French school of discourse analysis has a greater philosophical orientation, attention to ideological, historical, psychoanalytic aspects of discourse. [33]

The concept of discourse is one of the basic concepts of modern pragmatic linguistics and text linguistics. Modern ideas about discourse reflect the whole course of linguistic science. There is no clear and generally accepted definition of "discourse" that covers all uses, and it is possible that this has contributed to the widespread popularity of the term in recent decades: non-trivial relationships associated with different understandings successfully meet different conceptual

needs, modifying more traditional ideas about speech, text, dialogue, style and even language. [11, p.23]

Sharkov F.I. claim that a text is a unit of speech, a phenomenon of the communication system, that is, a phenomenon of the social-speech level. In fact, the text is identified with discourse and is considered as a communicative unit, where linguistic elements and structures are used to implement certain communicative goals, objectives and attitudes. [42, p.26]

Discourse is interpreted as a complex communicative phenomenon that includes the social context, information about the participants of communication, knowledge of the production process and perception of texts. According to T. van Dijk, discourse is a complex communicative event, "an essential component of socio-cultural interaction, the characteristic features of which are interests, goals and styles. [5, p.23]

Discourse is also understood as a text "presented in the form of a special social reality" and "formed as a result of speech activity of representatives of a particular linguistic and cultural community, which is considered in the aggregate of its linguistic parameters and socio-cultural context." [20, p.51-53]

Discourse is considered as a subsystem of the text. If the text is understood as "abstract, formal construction, then the discourse - different types of its actualization, considered in terms of mental processes and in connection with extralinguistic factors." And, if discourse is a category that appears as a special social fact, then the text is a category that belongs to and draws its strength in the linguistic sphere. As a discourse we can talk about the text of a story, poem, speech, but the same cannot be said about the text of a grammar exercise, which is a set of sentences, a rule that illustrates a grammatical phenomenon. [11, p.20]

The space of discourse, being a point in the infinite continuum of linguistic activity, is in itself extremely and internally divisible. It consists of units of language activity of different communicative status, speech-mental forces with different vectors and focus on the addressee / recipients of the discourse. The addressee of the discourse can be a language personality with any communicative role (listener,

reader, third-party listener, eavesdropper, etc.), on which the author of the discourse focuses linguistic influence.

The speech-mental space of discourse is multidimensional. Versatile development of the conceptual apparatus of semiotics in relation to linguistics allows to extend, taking into account the peculiarities of language activity, the main characteristics of the description of the language sign on its functioning in real communication. Such characteristics of a linguistic sign include, first of all, aspects of the description of attitudes into which it enters with the objects of linguistic / non-linguistic reality; sigmatic, semantic, pragmatic, syntactic. [16, p.33]

The first of specify expresses the connection between the linguistic sign and the object of the surrounding world reflected in it, the second - the connection with its meaning, the third - the creation and use of the linguistic sign by people, the fourth - the connection of the linguistic sign with others. In relation to the model of language, aspects of the language sign can be considered in the communicative-functional plan as coordinates of language production discourse.

The functional communicative space of discourse integrates the linguistic influencing forces of the four above-mentioned coordinates and describes the cumulative linguistic influence on the addressee planned by the author of the discourse.

Discourse space is four-dimensional. In this case, its influence is built on the axes of simultaneously acting semantic and pragmatic coordinates, as well as on the axis of action for a long time and in the linguistic space of the syntactic coordinate. Each subsequent unit of language activity, especially thematic, creates its own microspace. [25, p.19]

The reference points of action, argumentative and motivating force will be determined by the vectors of discourse, respectively, by the denotation semantic coordinate of the discourse space. The vector of activating force is called the fact (object, phenomenon), the semantic description of which is focused on the discourse. Semantic information is governed by the criterion of truth / falsity of meanings, insofar as with its help communicants identically correlate the objective fund of

knowledge about the world around them, expressed in personal meanings of discourses, with reality. Such information may not be common to the addressor and the addressee. The vector of motivating force is the list of facts that are closely related to the personality of the addressor and are the fund of general beliefs of communicators. Information is intended to signal the addressor to the addressee about the existence of such a fund of general opinions and is governed by the criterion of sincerity / insincerity. [18, p.24].

The power of the discourse that argues, therefore, is derived from the magnitude of the vector of semantic information contained in the discourse, and is directed, like other speech and mental forces, to the addressee of the discourse. The motivating force of discourse, respectively, is derived from the magnitude of the vector of semantic information contained in the discourse.

Elementary types of discourses are discourses in which one of the linguistically influential forces clearly dominates.

The criterion for distinguishing between denotation + and semantic ways of language activity are:

conscious correlation by the addressee.

the existence / absence in reality of a connection between such facts and the identity of the addressee.

It should be noted that the term "discourse" in modern linguistics has partially lost its former interpretation and now has many new interpretations due to its rethinking in light of trends towards interdisciplinary consideration of language, which does not contribute to the uniqueness of its perception. The scope of its application is so large that we should talk about the polysemy of this terminological unit. Moreover, it is possible to trace its distribution both in the horizontal direction, ie in different sciences, and in the vertical, ie at different levels of linguistics.

If we turn to the Oxford Advanced Learner's Dictionary [56], we find that the dictionary captures a new meaning of the word, which is defined as the use of language in speech or writing to create meaning; the language being studied is usually in order to understand how different parts of the text are related. The need to

study discourse becomes especially relevant in connection with the development of cognitive research.

Although linguists continue to discuss the set of issues that should be included in the field of cognitive linguistics, one cannot but acknowledge the fact that this area probably provides the best opportunities for learning language in its various manifestations.

We assume that the cognitive approach is the basis of discursive analysis and allows not only to distinguish between different aspects of linguistic research, but, more importantly, to combine, integrate these different aspects in order to consider the text in its entirety and integrity.

Let us turn to the peculiarities of the use of the term "discourse" in modern foreign linguistics, and we will talk mainly about British and American linguistics, because this is where this concept originated and became most widespread. In the Encyclopedia of the English Language (one of the most authoritative publications on the problems of modern English), David Crystal notes that the search for large linguistic units and structures is the focus of scholars representing various disciplines [47]. Thus, linguists explore those features of language that connect sentences when they are used in sequence. Ethnographers and sociologists study the structure of social interaction, especially how it manifests itself in the way of dialogue.

Anthropologists analyze the structure of myths and fairy tales. Psychologists conduct experiments to elucidate the mental processes underlying understanding. Further contribution is made by specialists working in the field of artificial intelligence, rhetoric, philosophy and stylistics, not to mention cognitive science, which covers almost all of these areas. David Crystal [47] believes that the growing interest of scientists in analyzing how sentences interact in sequence to create connected segments of speech, is developing in two main directions.

He singles out, on the one hand, discourse analysis, which focuses on the structure of natural speech, which we find in such "discourses" as conversation, interview, commentary, language, and text analysis. on the other hand, which in turn deals with the structure of written language, which can be found in such "texts" as

essays, notes, road signs, sections of books. Another British scholar, Malclim A., in Reference Guide to English [51], also prefers to distinguish between oral discourse and written text, but notes that this is by no means a universally accepted distribution.

Turning to another famous linguist T.A. van Dijk and his book "Text and Context. Explorations in the Semantics and Pragmatics of Discourse" [44], we find that he interprets discourse differently. The author notes that discourse may have certain structures which, based on ordinary rules, cannot rightly be called linguistic, or at least cannot be fully explained by linguistic grammar.

According to this approach, in the linguistic theory of discourse we are dealing only with general conditions, semantic and pragmatic, which determine the correct design, the possibility of interpretation, the acceptability of any discourse in a particular language. Van Dijk believes that other structures of discourse should be determined by other theories of more general discourse research.

Another approach to the problem is proposed by British scientist Guy Cook in his book Discourse [45, p.20].

He argues that we are dealing with two different types of language as a potential object of study: one of them is an abstraction created for teaching language and literacy, as well as for studying the functioning of language rules; the other is the one that is used to convey any information and is perceived as coherent (it may or may not correspond to the correct sentence or set of correct sentences).

This last type of language is language in use, language in communication, and is, according to G. Cook, a discourse, and the search for what gives the discourse coherence is a discursive analysis. The author considers it important to note that the differences between these two types of language (artificially created and communicative) are often more reduced to the problem of our perception or use of a particular segment of language than that this segment actually is [43, p.64].

It is worth mentioning that according to G. Cook, anything can be considered a discourse, from a cry or an exclamation, a short conversation or marks in the

margins to the novel by L.M. Tolstoy's "War and Peace" or a major lawsuit. The same author develops his ideas in the book "Discourse and Literature" [45, p.20].

Here he tries to explore different approaches to the literary text, to identify their advantages and disadvantages and to offer his vision of discursive analysis of 10 fiction. The author does not simply distinguish between language and speech, but proposes to consider discourse as the interaction of text and context, which creates and conveys content and makes the text meaningful in the eyes of the recipient.

Norman Fairclough in his work "Critical Discourse Analysis" [22] treats discourse as a sociolinguistic phenomenon. The author believes that the principle of allocation of language use, or language, considers language in individualistic and antisocial terms. In relation to discourse, the author considers the use of language as part of social conditions and processes that systematically determine differences in its properties, including linguistic forms that arise in texts.

One aspect is the social, which is an integral part of the concept of "discourse" and means that language, according to the author, is a material form of ideology. Thus, even this brief review of current research in linguistics concerning discourse and discursive analysis shows the breadth of use of this term.

1.2. The concept of mass media discourse and its functions

Since the understanding of the term "discourse" in the modern tradition is closely related to cognitive research, it is assumed that there is a kind of triad: the addressee of information, the addressee and the text through which this information is transmitted.

In real life, this is not always the case, and therefore it is possible to "read" in the text that is not inherent in it, or a significant reduction in the amount of information.

In the case of media discourse, this approach becomes especially relevant because it allows us to talk about the parameters of different types of media discourse in accordance with the cognitive attitudes of the addressee (ideological orientation

of a text, the ideas and attitudes that are embedded in it), characteristics of the target audience. The text is directed and, finally, the linguistic and extralinguistic strategies of information presentation, laid down directly in the text.

Mass communication can be called "an institutionalized process involving the production, dissemination, receipt and public interpretation of socio-cultural discourse" [42, p.21].

The main function of the press (as a kind of media), as we know, is to communicate information. But the press as a type of discourse is not limited to this, provided that the discourse is understood as a cognitive process, the reflection of thinking by means of a particular language, taking into account the extralinguistic reality.

"Discourse is a non-verbal speech-thinking activity, which is understood as a set of process and result and has both the actual linguistic and extralinguistic plans" [42 , p.26].

On the other hand, for an adequate understanding of the information reported, the necessary coincidence of the so-called cognitive bases, or background knowledge, participants in communication, the presence of certain knowledge and ideas specific to members of the national language community. Guided by this principle in the analysis of printed publications, we can talk about the following types of discourse: the discourse of "quality" press; the discourse of the popular press (moreover, the discourse of the yellow press and the discourse of glossy magazines should be considered separately); discourse of specialized publications, such as scientific and popular science journals.

All these publications differ from each other both in the cognitive attitudes of the addressees and the ability of their perception by the target audience, and therefore in different ways of transmitting information (linguistic and extralinguistic), presented in the text.

Style is the leading category of stylistics, its central concept, which gave the name to this science. The central category of media style should be the category of media style.

We understand media style as a general distinctive characteristic of texts that function in media discourse. Media style has a special intentional-narrative structure due to the peculiarities of media discourse. The intentional structure of media style is due to the implementation in media texts of the leading discourse intention [34, p.17].

Since in modern media discourse we have identified three leading intentions - persuasion, information and entertainment, accordingly, the choice of stylistic means will be made by the journalist taking them into account. Choice is the main task of stylistics. And the choice is a priori creative. But the creative stylistic behavior of a journalist is limited by the given format of the publication, its typological niche (quality, mass or yellow edition), its ideology (in the broadest sense of the word), as well as genre and discourse intention.

Thus, a special intentionality of media style is formed, in which creativity is "inscribed" in the given framework of media formats. According to some researchers, the term "media discourse" is directly based on a general understanding of the concept of "discourse" and the main directions for its definition [30, p.101]. There are three approaches to the interpretation of the latter, which were formed on the basis of a systematic analysis of various formulations (definitions) of such a concept - structural, functional and thematic.

The first approach considers discourse as a product of communicative activity, taken in the aggregate of all verbal and extralingual characteristics associated with its origin, distribution and perception [27, p.20].

Regarding the functional approach, the main criterion for determining the discourse is seen in the relationship of speech and various spheres of human activity, which determines the peculiarities of communication [27, p.20].

The thematic approach groups written and oral texts as products of speech activity around certain socially significant topics, which at one time or another are in the center of attention [54].

Thus, the concept of mass media discourse is based on all three approaches, because it covers not only the verbal message and the media channel, but also all

extralingual factors associated with the peculiarities of creating a media message, its recipient, feedback, culturally conditioned ways of encoding and decoding, socio-historical and political-ideological contexts.

To understand the peculiarities of mass media discourse, it is important to outline it as a specific type in the general system of discourse [8, p.11].

Further clarification and concretization of both types, carried out on the basis of purpose and other characteristics of the communication situation, make it possible to distinguish, as well as political, diplomatic, administrative, legal, military, pedagogical, religious, mystical, linguistic, business, advertising, sports, scientific, stage and media types of institutional discourse [8, p.14].

From the point of view of the functional approach, the criteria for distinguishing types of discourse are socially significant spheres of communication and speech practice, such as science, education, politics, mass media. In this case, media discourse can be considered as a set of texts that function in the field of mass communication [29, p.184].

Mass media discourse is a functionally conditioned type of discourse, a set of processes and products of speech activity in the field of mass communication in all their diversity and complexity of their interaction [23, p.182].

This term is considered as a thematically focused, socio-culturally conditioned speech-thinking activity in the mass media space.

Mass media discourse is considered to be a reality created by the mass media, which mediate the production, storage and dissemination of socially important information [27, p.15].

Mass media discourse is also interpreted as a hierarchically organized, multilevel complex of texts, in which texts of smaller structural and semantic volume are included in larger textual wholes (texts of the press, radio, television, Internet) [7, p.5].

The main features of mass media discourse are called group correlation (the addressee shares the views of his group); publicity (openness and focus on the general public); dissent-oriented (creating a contradiction with the following

discussion); staging and mass orientation, which involves the simultaneous impact on several groups [12].

An important principle of media discourse is its focus on the recipient. The addressor needs to take into account a large number of components of the addressor's status (age, gender, professional, social, cultural and other factors), which help to clarify and supplement the concept of "addressee factor". Some media focus on a specific recipient, his picture of the world and language consciousness. Thus, the audience is united by the same expectations regarding the form and content of communicative actions [13, p.109].

Types of mass media discourse are classified according to the communicative function performed and by channels of implementation. There are such types of mass media discourse as journalistic, advertising, PR-discourse.

Regarding journalistic discourse, it is defined as a kind of information-oriented institutional discourse, which is realized through the media and provides a conscious and clearly expressed actualizing position of the author [16, p.30].

Journalistic discourse is characterized by the presence of two communicators - the author and the recipient. Journalistic discourse conveys information together with its assessment by the author of the text. First of all, the texts of journalistic discourse allow to cover a significant number of recipients. The information received through the channels of journalistic discourse contributes to the formation in the public consciousness of a political, linguistic, scientific, naive picture of the world [7, 30]. The main functions of journalistic discourse are cognitive, informative and regulatory.

Thus, the texts of journalistic discourse are characterized by communicative-pragmatic orientation. They not only inform, but also influence the public through persuasion and suggestion. The next type of mass media discourse is advertising. It is interpreted as a complex communicative formation, marked by the specifics of functioning both in the professional space and in the socio-cultural environment of modern society.

Some scholars propose to consider the structure of media discourse as a

process and result of the language personality. This personality is interpreted as an individual, one of the activities of which is speech, which includes the processes of generation and perception of speech messages; a person who realizes himself in speech activity on the basis of a set of certain knowledge and ideas.

In this context, the presence of media-oriented, linguocognitive and motivational levels of language personality in the media space is distinguished. Media-oriented level is associated with different means of human access to the environment and its perception.

Due to technological, social and personal aspects, the media bring the interaction of language and perception to a qualitatively new level of representation of reality. This level considers perception as a creative process of taking into account how a person directs his attention and studies objects, selects the necessary information available [15, p.105].

The next level - linguocognitive - is represented by a picture of the world (the image of the world reflected in the most general plan), the division of which is carried out using mental structures of varying degrees of generalization - binary oppositions, concepts and frames [14, p.3].

Thus, the conceptual picture of the world determines the place of the addressee in the world and discourse, the concepts structure the picture of the world and construct referents, and mental schemes of their interaction reflect the state of things at a certain moment of communication.

The motivational level of language personality refers to the needs that determine human development and behavior, determine the construction of texts, establish a hierarchy of meanings and values in the language model of the world [6, p.37].

Three levels of linguistic personality subordinate the organization of mass media discourse to four structural stages of the addressee's activity: general orientation; construction of referees reported by the media; establishing relations between these officers; construction of events and their sequences [17, p.9].

It is difficult to argue the superiority of one function over another. On the one

hand, the main value, the key concept of mass media discourse is the concept of "information". It appears to a decisive extent in different contexts - "the human right to receive objective information", "satisfaction of information needs", "information society", etc. [11, p.25].

On the other hand, the production and management of information in modern society becomes a cultural, ideological and marketing project, and mass media discourse is actively involved in the implementation of the movement social thought and the formation of a conceptual picture of the individual [6, p.26].

Thus, the media play an important role in learning about the world, in ensuring dynamic communication, in maintaining social balance; at the same time, they have a destructive power [54, p.22].

Media style is a multidimensional phenomenon, complexly organized. In addition to the intentional structure of the media style, it also distinguishes its narrative structure. This structure is most transparent in television materials of various genres (in news releases, in reports, in political talk shows, etc.).

This interweaving of different narratives, united by the author's idea, forms the polyphony of media style and is, along with intentionality, its feature that distinguishes it from other styles. We completely agree with the opinion of G.G. Khazagerov, that functional stylistics developed in a certain era of stable social life [51, p.116].

This epoch was reflected in stable language formations (functional styles), from the end of the 60s of the XX century, which received the status of normative, we would even say canonical.

In science, it represented a systems approach, in which language was defined as a system of systems, and stylistics - as a system of styles. Today, science is dominated by an anthropocentric approach, which is expressed in the development of cognitive, communicative, intentional, pragmatic direction, coming "from man" and not from "system". The book era was replaced by the information and media era.

The Internet has sharply invaded the life of society. The media have become

a major factor in the dynamics of norms in literary language and the main material for research. The rapid development of media and media technologies as the basis of the modern information society requires deep and comprehensive understanding.

1.3. Classification of mass media discourse

The concept of "mass media discourse" refers to the problematic field of mass communication as a process of information exchange between all actors in society, aimed at forming public opinion about the socially significant fragment of social life. Mass communication as a type of speech activity "is a socially conditioned process in which this function is actualized through various means and channels" [3, p. 34].

The concept of mass media discourse has become entrenched in scientific research practice thanks to the works of T.G. Dobrosklonska, according to whom media discourse is "a message in conjunction with all other components of communication (sender, recipient, channel, feedback, communication situation or context)" [17, p. 22].

Discrete units of media discourse, which divide information flows into separate parts, are media texts, so the study of media discourse without analysis of the concept of "media text" is impossible. Solganyk G. Ya. describes the concept of "media text" as "a kind of text belonging to the media, characterized by a special type of author (fundamental coincidence of the language producer and its subject), specific textual modality (open speech, various manifestations of the author's " I "), designed for a mass audience" [40, p. 9-11].

With the help of a communicative model, the concept can be explained as follows: text is a message, media text is a message and a channel, and media discourse is a message with all other components of communication. As R. Skolon writes in his book "Media Discourse as a Type of Social Interaction", media discourse means, first of all, the discourse of newspapers, magazines and other periodicals, as well as television.

However, in modern conditions of media development, the discourse of online publications is increasingly coming to the fore. According to the broadest understanding of media discourse, it includes all means of transmitting information (computer, telephone, microphone), their results (letters, notes, memoirs, etc.), as well as language as a method of transmission [57, p.6].

S.M. Ivanenko points to the identity of these concepts: "The only significant difference between them can be called the lack of analysis of the discourse of the hierarchical system of its types and subspecies" [24, p.33].

Accordingly, the cognitive component formed the basis of ideas about discourse, while the theory of functional styles is based on the differentiation of types of language functioning, "created under the influence of a set of extralinguistic stylistic factors: type of activity and form of social consciousness" [24, p. 32].

The researcher concludes that "discourse intersects with the functional style in the presence of a socio-cultural component, another component, a component that characterizes the features of the cognitive spaces of interacting people, the discourse demonstrates its distinctive features" [24, p. 32].

Style integrates and streamlines the tools that shape discourse. It is style that influences the choice and arrangement of the main elements on two interrelated levels: levels of linguistic structure and levels of content.

M.R. Zheltukhina differentiates the functions of the language of the media on the systems of their influence: first, in the system "addressor-addressor" are cognitive, cultural, creative functions; secondly, in the system "addressor" - representative, expressive, regulatory; thirdly, in the system "addressor" - hedonistic, harmonizing, integrative, inspiring [20, p.197-206].

The peculiarity of the addressee of media discourse is its involvement in a pragmatic situation and, as a rule, requires a direct reaction to the speech act. In the discourses of the media space, the intentions of the addressee are perceived by the addressee as their own.

The message through communication and information channels is addressed by the sender of the segment of society to which this action is directed, and which

affects both the mass consciousness and the consciousness of each individual. The media not only transmit information, but also by conscious selection highlight and subjectively interpret the events of the surrounding reality, influencing the consciousness of the individual and shaping public opinion.

As a result, there are structural and stylistic changes in the media, which claim to reflect new socio-philosophical concepts in modern society.

Varieties of media discourse are distinguished depending on the used communication and information channels and are implemented using different language tools and strategies.

Types of media discourse are directly related to the genre and functional features of the media space.

Researchers, as noted above, identify the following types of media discourse:

1) by communicative functions:

- journalistic discourse;
- advertising discourse;
- PR discourse;

2) through sales channels - radio discourse;

- television discourse;
- computer discourse;
- newspaper discourse.

These types of media discourse suggest the presence of specific channels of communicative influence. These include audio, visual and audiovisual channels of influence in the media space. Telediscourse is characterized by audiovisual communication, radiodiscourse - audio, computer discourse - audiovisual. They have structural, stylistic, compositional and linguistic features and are structural forms of "the general socio-linguistic context of the era" [23, p.2].

The genre diversity of this type of discourse is presented as follows: information genres (chronicle note, information note, report, report, information interview, etc.), analytical genres (analytical article, review, commentary, review,

correspondence, etc.), satirical genres (feuilleton, pamphlet, satirical remark, etc.), artistic and journalistic genres (essay, sketch, essay, etc.).

It should be noted that media discourse has the form of a hierarchically organized continuum of texts, in which units of smaller structural and semantic volume are part of larger whole parts [7, p.12].

The purpose of journalistic discourse is to report on the phenomena of the surrounding reality, its construction in texts for transmission to a wide range of people.

Modern journalistic discourse is characterized by a significant number of clichés, ready to accept blocks, inversions and speech stereotypes. On the other hand, in journalism there are many techniques and forms that are not fixed in the language and are constructed in a certain speech situation, which are used for a certain communicative purpose.

Among the many tools that characterize modern journalistic discourse, distinguish the phenomenon that manifests itself through the selection of an alternative plan of expression. It is aimed at information and emotional impact on the recipient and achieve a positive communicative result. The above phenomenon occurs in cases where the direct nomination does not meet the requirements of communication [15, p.105].

Another type of mass media discourse is advertising discourse. Representatives of communicative linguistics understand this phenomenon as a communicative structure, the frame strategies of which in the communicative space of advertising are determined by the complex interaction of the frames of the author, subject, addressee and purpose of advertising discourse. They form the genre context of advertising discourse in order to implement the author's pragmatics and achieve the goal of communication [15, p.105].

According to the implementation chabbannel, the following types of mass media discourse are distinguished, such as television discourse, radio discourse, computer discourse [21].

TV and radio discourse presuppose ease, informality. Authors of TV and radio programs create a symbolic image of live broadcasting. The speaker (narrator) and the listener (spectator) are in different points of space and time, they cannot correct what is said and heard. The rate of presentation (selection) of information does not depend on the listener (viewer). The status of the speaker is official, the listener (spectator) is unofficial.

Telediscourse combines word and image, which is a special semiotic "syntax" with complex rules [26, p.139].

At the same time, such communication can be both oriented (communication via e-mail) and status-oriented (conferences on various topics: politics, sports, science). Among the genres of computer discourse are e-mail, synchronous and asynchronous chats, web texts [21].

This scheme of reproduction of media events is carried out with the help of verbal means that form the appropriate dimensions of modern media discourse. These include hypertext, nominative, syntactic and textual, which are simultaneously in a hierarchical relationship, determined by the peculiarities of human orientation, which can be carried out in relation to any point in the environment [34, p.17].

Thus, the mass media discourse as a set of processes and products of speech activity in the field of mass communication has its own characteristics. There are different types of mass media discourse, which are distinguished by several features, including such as the performed communicative function and the channel of implementation [20, p.20].

The typology of programs can be traced by paying attention to the following criteria for identifying these types:

- rating characteristics and duration of the project on the air (how long the project lasted / stays afloat);
- how widely the project reaches the audience (by age, social status, etc.) and whether the "promoted" face of the project, whether the host is associated with "this" project;

- the level of professionalism in creating a TV product and the emotional impact on the audience;

Genre classification of media space, carried out from the standpoint of communication theory, allows a new understanding of the specifics of the media.

Information has a significant impact on the individual.

For the analysis of synoptic texts there is a need to use methods that could quantify the distribution of words, calculate the use of stylistic means characteristic of the author's language. That is why the following methods are most often used: systems of automatic text processing, or text processing, automatic morphological, syntactic and logical-semantic analysis, the method of graphs.

According to Yu. Marchuk and other experts in the field of automatic processing of textual information, modern text analysis technology is increasingly based on a semantic rather than syntactically oriented approach [21].

That is why linguists are increasingly turning to the method of content analysis of newspaper text, which allows to study the text objectively, systematically and quantitatively. The first mention of content analysis appeared in 1949 and was described in the works of B. Berelson and G. Laswell. B. Berelson, objectively analyzing the method of content analysis, came to the conclusion that content analysis is a research technique of objective, systematic and quantitative description of the explicit content of communication [12].

However, it should be noted that content analysis is not only a research technique, but also a procedure that involves quantitative design, detailed study of quantitative characteristics of texts. Content analysis is extremely important for the implementation of the procedure of analysis of synoptic texts, because it allows you to reconstruct the image of social reality from the textual reality in which it is embodied.

Among the philological methods of research of the synoptic text we consider it necessary to use the contextual-interpretive method and the method of dialogical interpretation of the text.

Contextual-interpretative method is a set of procedures aimed at establishing

the status of the text in relation to other texts, its significance in the socio-cultural context, as well as the reconstruction of the author's (communicative) idea, motives and goals, general content, receptive orientation of the text. The contextual-interpretive method involves two stages: contextualization and interpretation. Contextualization is aimed at revealing a rigid system of continuous context, within which the development of the relevant topic and the disclosure of the concept of the text.

This takes into account the contexts of generation (worldview, individual consciousness, the author's lexicon, their immersion in the universe of culture and the corresponding existential time and space) and reception (worldview, individual consciousness, the reader's lexicon, their immersion in the universe of culture, the corresponding world of reality), communicative context, macrocontext of the whole text array and microcontexts (operational contexts) of text fragments.

Comparison of synoptic messages in English shows that English synoptic texts contain more artistic means, images are brighter, more saturated, form the appropriate attitude to the information and create the appropriate mood, and are more expressive, figurative in meaning.

However, for a qualitatively new systematic philological analysis of the text T.G. Dobroszlonska [17] offers three basic guidelines: attention to the semantic, semantic side of the text, represented by text categories, to the communicative immersion of the text and to the aesthetic qualities of artistic texts.

He substantiates the procedures of philological analysis of the text on the basis of 6 stages of interpretive analysis of the literary text, proposed in 1976 by the Russian researcher I. Halperin:

- 1) determining the type of text by style, language, genre, functional type of speech (narrative, description, reasoning);
- 2) decoding of the text as a message, disclosure of the general content, its folding to 2-3 sentences;
- 3) a detailed analysis of the meanings of words and compounds that they receive in the micro and macro context;

4) analysis of stylistic devices in comparison with neutral means of speech expression;

5) manifestation of the purpose of stylistically marked fragments of statements, their role in expressing the subjective and evaluative attitude of the author to the events described by him in the text;

6) generalization of the obtained results [16, p. 30].

The method of interpretation of the text is a set of procedures for text analysis as a significant mediator of discourse given the extralingual factors of textual communication and the integrating principle of dialogicity. This principle is based on the concept of dialogic humanities knowledge of the Russian literary critic M. Bakhtin, the developments of the Moscow-Tartu semiotic school, psycholinguistic studies of speech and text, theories of modern linguistic pragmatics and discourse.

Mass communication acquires a more rigorous, structured form [13, p. 108]. The main purpose of newspaper synoptic texts is to inform and influence the reader, who during reading acquires a new role of interlocutor, and the text itself is already thought of by him as an exchange of views, dialogue.

Summarizing the above, we consider it appropriate to agree with the linguist T.G. Dobrosklonska [17] that the discourse is a certain message, taking into account the addressee and the addressee, the channel, feedback, situation and context.

CONCLUSION TO CHAPTER 1

For the British, weather is not just a concept, but a cultural concept that occupies one of the central places in their linguistic picture of the world.

The concept of Weather plays an extremely important role in the communication activities of native English speakers.

Talking about the weather is an integral part of English speech etiquette and serves as a kind of social ritual.

The construction of the nominative field of the Weather concept showed that the identified vocabulary is actively used in the field of etiquette relations associated with this topic.

Analysis of linguistic means representing the concept of Weather in situations of communicative communication allows us to conclude that talking about the weather has its own clearly established, culturally specific rules, a certain rhythmic structure and performs a number of independent functions.

In conversations about the weather, the national peculiarities of the English character are reflected: the ritualism of English behavior, politeness towards any interlocutor, the absence of categorical forms of expression, conservatism.

The study of proverbs and aphorisms made it possible to highlight additional semantic shades of linguistic units related to the nominative field of the concept of Weather, as well as to better understand the mental characteristics of the attitude of the British to the weather.

CHAPTER 2. GENRE FEATURES OF FORECAST WEATHER IN MEDIA DISCOURSE

2.1. Analysis of meteorological texts

The discourse of "weather forecast" gave rise to a separate direction in the field of mass media "meteorology"

The grammatical and syntactic structure in the meteorological texts of "weather forecasts" dominated by simple sentences, for example:

“On Thursday: Northeasterly or variable wind 3 to 10 m/s. Cloudy and widely some precipitation” [45].

The rest are represented by complex sentences, for example: *“Cloudy and light drizzle, but occasional rainshowers in the afternoon, especially in the south and west” [45].*

Metaphors occupy a leading place in the meteorological texts of the "weather forecast" discourse. O.M. Kolomiets notes that they contribute to the formation of emotional and value attitudes in listeners and create a "visual" imagery of the reported information [29, p. 184].

Example: *“This afternoon sees the risk of some heavy showers in eastern Scotland, as well as scattered showers running sown the eastern coasts and hills of England” [45].* In this example, there is a personified metaphor *“afternoon sees the risk of some heavy showers”*. The day is identified with a living being that is able to see or feel the risk / danger of heavy rains.

Metaphors in weather forecasts are used, for example: *“Plenty of sunshine this morning over much of the country” [45].*

“A ridge of high pressure will build east across Pennsylvaniatoday and drift off the Mid Atlantic Coast Wednesday evening” [45].

Toponyms occupy an important place in the texts of weather forecasts - they are the names of geographical objects.

This is due to the fact that weather forecasts are made for certain areas, and therefore their name allows the listener / reader to obtain information about the region of the weather forecast, for example:

“The high temperature today will vary from the low 60s across the northern tier of Pennsylvania and the Laurel Highlands to around 70 degrees in the southern valley” [45].

In addition to place names, the use of lexical units to denote the days of the week is typical for weather forecast texts, as forecasting is done for each day, for example: *“Much higher humidity will surge into the state from the Ohio Valley Wednesday night and Thursday, bringing an increasing chance for showers and Thunderstorms” [45].*

The lexical variety of meteorological texts "weather forecast" contains units to denote natural phenomena, for example: *“Dry weather is expected to continue through much of Wednesday, but clouds will be on the increase during the day.” [45].*

Cloudier skies in northeast Scotland with some outbreaks of rain here [45].

Rain – it is water formed by the condensation of water vapor and, falling from the clouds, reaches the earth's surface in the form of droplets. Means such as hyperbole are used to emphasize any important characteristics of the weather *“The best sunshine in England and eastern Wales as well as western Ireland” [45].*

Hyperbole in this example is used to emphasize the listener's / reader's attention and the sunshine of the weather in England and Wales.

Summarizing the above, we can conclude that meteorological texts in the discourse of "weather forecast" are informative messages, the purpose of which is to present data on weather conditions.

Like any speech genre, meteorological texts are characterized by the use of lexical and grammatical means. The study revealed that in meteorological texts there are lexical units to denote weather conditions, natural phenomena, actual data, place names and names of days of the week. The texts of weather forecasts are dominated by simple sentences that are informative.

A repetition or reprise is a figure of speech, which consists in the repetition of sounds, words, morphemes, synonyms or syntactic constructions in conditions of sufficient tightness of a number weather headings in general and weather reports in particular.

The lexical repetition in the weather message is widely represented by the actualization of the thematic heading vocabulary. The general AccuWeather Forecast header is repeated in the words forecast and weather, for example: *Today in Weather History, Today's Weather Systems, Weather Trends, Five-Day Forecast for Washington, Regional Forecasts, Today's Regional Forecast, Today's National Forecast, National Forecast, World Travelers Forecast*. Repeated nominations help highlight key words and thematic weather concepts.

Lexical repetition, i.e. repetition of a word or phrase in one sentence, paragraph or whole message [12] is implemented in the text form of fixing weather information, ensuring the coherence of the weather message, linking its fragments into a single whole:

Sun followed by clouds today. Variable clouds the rest of tomorrow (November 19). Limited sunshine with a couple of showers and thunderstorms through Missouri. Hazy sunshine elsewhere. Tonight, showers and thunderstorms continuing through Missouri (July 30).

The repetition of thematic vocabulary forms the main stylistic features of the subject-logical message of the weather - linguistic brevity and clarity of presentation.

The weather message implements repetition of lexical values, i.e. accumulation of synonyms. The synonymous series focuses the readers' attention on the varying degrees of intensity of the weather phenomenon. So, the theme rain has synonyms (1) thunderstorms, shower, (2) showers of rain, some rain, drizzle:

(1) Rain across parts of Oklahoma, Arkansas, Louisiana and Texas today and tonight. A few thunderstorms as well in eastern and southern Texas. Mostly cloudy with a shower elsewhere (March 15);

(2) *A storm system will produce showers of rain and mountain snow from Oregon to Southern California and Arizona today. Central and southern Texas will remain damp and chilly with clouds and some rain and drizzle (March 13).*

Synonyms clarify and concretize the basic concept, contribute to the differentiation of meanings, and the variety of lexical design reduces the monotony of the presentation of the message about the weather.

The combined use of lexical and synonymous repetitions makes it possible to build a clear, logical, information-rich message, for example: *Showers and even a thunderstorm in Kentucky today. Rain will move northward through Illinois, Indiana and Ohio, with a bit of frozen precipitation occurring along the northern fringe before changing to rain. Tonight, cloudy with rain; snow north (March 17).*

The precipitation microfield includes a synonymous series of nouns showers, thunderstorm, rain, snow. The synonymous group showers, thunderstorm, rain details the rainfall theme, forming the rain subtopic. The noun snow reflects one aspect of the precipitation theme. Lexical repetition is carried out by repeated use of the word rain.

As a result of the resistance to juxtaposition of synonyms in the text, the meanings of similar words are identified [19, p.131]. Synonymous and lexical repetition allows you to more fully and comprehensively inform readers about the weather. Each weather phenomenon is bright and diverse, characterized by varying degrees of intensity and duration. All shades of the characteristics of one weather phenomenon can be expressed using synonyms that are close in their subject-logical meaning.

Lexical and synonymous repetition meets intensifiers. Intensifiers [6, p.62] mean interjections, reinforcing particles, adjectives and adverbs attached to a certain element of (1) synonymous and (2) lexical repetition in order to enhance the information being realized:

(1) *Southeast: Brisk and cold with some flurries across the Appalachians and Tennessee Valley today. Partly to mostly sunny and unseasonably chilly across*

areas north of Florida. Sunny and cool in Florida. Tonight, mainly clear and very cold north of Florida (March 11).

The theme of cool weather is verbalized by the synonyms brisk “fresh”, cold, chilly, cool. The complex derivative adverb unseasonably and the adverb of measure and degree very, combined with the words chilly and cold, reinforce their meanings. Intensifiers show that words meaning “cool, cold” are not enough to characterize the weather in northern Florida. It is in this area that unseasonably cool and even very cold weather is expected.

(2) Midwest: Brisk and cold today with intervals of clouds and sunshine. Tonight, brisk and very cold, partly cloudy to clear (March 15).

The repetition of the words brisk and cold is carried out using the adverb of measure and degree very. This small change in quantity leads to a significant qualitative change. Very cold is perceived by the reader as the strongest position among the quality characteristics of the weather report.

The repetition of the morpheme is an important way of advancing [60, p.26], which helps to increase the information capacity of the weather message. The structural variability of the morpheme repeat in weather reporting is limited to the medial position aimed at logical and emphatic isolation of the root morpheme:

Sun followed by clouds today. Mostly cloudy tonight into tomorrow with the chance for a few showers. Variable clouds the rest of tomorrow (November 19).

We refer to syntactic repetitions in weather reports as syntactic parallelism, which is one of the basic principles of grammar and rhetoric [3, p.29]. Rhetoric views concurrency violation as a serious problem, not only impairing communication, but also reflecting disordered thinking. Parallel structures mean repeating a grammatical rule to show that the ideas they contain are equally important [25, p.228]. The widespread use of syntactic parallelism in weather reporting, which requires careful preliminary thinking and preparation, is due to the desire to improve the clarity and consistency of information, for example:

West Coast: Highs today will range from 36 in Washington to 81 in the deserts of California. Rockies: Highs today will range from 36 in the mountains of Montana

to 81 in the deserts. South Central: Highs today will range from 51 in northern Missouri to 83 in southern Texas. Midwest: Highs today will range from 31 in Michigan to near 60 Kentucky. (November 19).

Semantic information about the same weather phenomenon (maximum temperature) is clothed in the same form, representing a kind of cliché or standardization of weather reporting at the syntactic level. The syntactic constructions in this weather report are characterized by a uniform construction of phrases, a symmetrical arrangement of their parts, which corresponds to the basic principle of syntactic parallelism. Stereotyping the weather message provides optimal conditions for the perception of a large amount of information.

The combination of syntactic and lexical repetition can be seen in the headers of the weather message, for example: *Around the Nation Yesterday – Around the World Yesterday, National Outlook – National Forecast, Today’s National Forecast – Today’s Regional Forecast*. The repetition of thematic vocabulary and syntactic constructs is dictated by the standard typical of weather reporting. The laconic and clichéd form of the headlines of the weather message is caused by the repetition and limited nature of the weather theme, the need for prompt information delivery, and the desire for documentary presentation.

Parallel constructions in combination with lexical repetitions play a leading role in organizing the logical-semantic structure of the text, since take part in the design of its compositional model, are a stereotypical linguistic and stylistic means within the framework of the message about the weather. Syntactic parallelism serves the compositional-stylistic organization of the message about the weather, creating its original, rigid, intermittent rhythm, and also performing “the function of linking in the text and influencing the structure and size of sentences” [10, p.6].

Plane syntagmatics or spatial arrangement [2, p.8] of the weather message acts as a codified means and contributes to the implementation of the pragmatic orientation of the text. Plane syntagmatics of weather reporting is considered not only as a means of its material fixation, but also as an integral part of its semantic structure. The spatial arrangement of weather information is a means of achieving

concreteness and unambiguity of its interpretation, affects the readability of the weather message.

Weather reporting is a prime example of the combined use of graphics and linguistics. Consequently, the repetition in the weather report, in addition to the semantic characteristic, also acquires a graphic one. The concept of “graphic repetition” or “out-of-text repetition” stems from the specifics of the compositional construction of the weather forecast heading, a feature of which is the great importance and widespread use of graphic design. Graphic repetition can exist on its own as well as semantic repetition. An example of this is the use of the same color to indicate average temperature on schematic maps. Decoding of information occurs when reading the symbols, the decoding of which is given in the upper right part of the newspaper page. Maroon corresponds to an average temperature of 1000 Fahrenheit, red is 900, bright orange is 800, pale orange is 700, etc. Color variation comes down to attracting the attention of readers, visual and convenient presentation of factual information. The color gamut is unchanged when coding the average temperature information and is repeated in every newspaper issue.

The Five-Day Forecast for Washington icons represent the weather for specific days of the week (for today and the next four days). Each pictogram has a corresponding text that decodes the extra-textual information. Often the reader does not pay attention to the text in order to save time. The pictogram, like the color scale, acts as a graphical means of optimizing the perception of the weather message, contributes to the rapid decoding of information. This is explained by the fact that the reader starts reading textual information with a certain degree of preparedness: he already associates the message with a separate weather phenomenon. “Graphic information is for the reader thematic, background, as opposed to new, rhematic, semantic content” [10, p.10]. The repetition of the color scheme in each issue of the newspaper becomes thematic, i.e. familiar to a regular reader, does not require much effort and time to decode. The rhematic content in this case is represented by the minimum and maximum temperature on a schematic map and an abbreviation

indicating the state of the weather. For example, 74/58 rc means that the temperature ranges from 74 to 58 Fahrenheit and partly cloudy is expected.

Analysis of the material showed that the frequency of the weather reporting is partial. Partial repeatability is understood as the repetition of the semantic content of a weather message in its graphical (non-textual) design, when “each element of the message contains something new, and this is what explains the high information content of both the constituent parts and the entire message as a whole” [1, p.29]. For example, the semantic information of a Regional Forecasts weather report with the subheadings West Coast, Rockies, North Central, South Central, Midwest, Southeast, Northeast is partially represented graphically in the Today's Regional Forecast schematic map. Ideographic information in the Precipitation table is visualized in the colorful Precipitation Trend bar graph. Only part of the signals carries new information, and in some part of the message the same information can be expressed repeatedly, which makes it possible to further compress (compress) the weather message.

Absolute repetition, implying repetition of the semantic content of a weather message in graphical form, is not typical for an information message. The graphical form of the weather report reflects only the most essential, excluding the possibility of an absolute repetition of semantic information.

Repetition, being essentially an element of redundancy, has a pragmatic and informational basis in the message about the weather, focusing attention on the subject of the message, expressing “the general property of a coherent text - its uniformity” [14, p.6], contributing to involuntary memorization, retention in long-term memory and reliability of information transfer.

Text № 1. Forecast for today

South and south-east England, the south and east Midlands, East Anglia and Lincolnshire are expected to stay largely dry this morning but any early brightness will soon disappear. Thickening clouds will bring rain this afternoon and evening. South-west England, Wales, the west and north Midlands and all of northern England will start dull and wet, but it should turn drier and brighter this afternoon

with some late sunshine. Scotland and Northern Ireland will have a brisk, blustery day after the last of the overnight rain has cleared. Most places will have squally showers and sunny intervals - the best of the sunshine in eastern Scotland.

Tonight, southern England and South Wales will have occasional drizzle. Central and eastern parts of England and south Wales will have occasional drizzle. Central and eastern parts of England and Scotland should be fine, while northnorth Wales, north-west England, western Scotland and Northern Ireland will have blustery showers [59].

Text № 2. Weather

According to weather forecasters, cloudy weather is expected on Friday. Light rain is possible. At night and in the afternoon in the north of the region - 2-3, in the center - 1-2, in the south - 3-4 degrees of heat. In the afternoon in the north of the region - 2-4, in the center - 2-3, in the south - 2-4 degrees of heat. Wind southeast, 1-3 meters per second. Atmospheric pressure 739 mm Hg. Art. [44, p. 8].

Thus, these texts are characterized by the following features:

- given the style of writing, it is easy to establish that the texts belong to the journalistic style; the synoptic text takes its place among other newspaper texts, as it is an integral part in the structure of the media;
- at this stage, the reader's perception is important, because the reader, getting acquainted with the text, forms his attitude to it, perceives the information provided;
- the starting point for synoptic texts is a specific day, from which the weather forecast is made, the following weather phenomena are described in chronological order. Newspaper synoptic texts most accurately reflect the linear course of events, as the time category is expressed in the present and future exemplify;
- applying the method of archetypal analysis to the synoptic text, it is easy to see that such an archetype is the tradition of attitude to the weather, which is thought of as an important component of culture and mentality;
- through a specific form of organization, the media synoptic text as a

kind of text of journalistic style performs a number of functions in order to carry out visual communication. The combination of these functions ensures the attractiveness of the newspaper synoptic text, increases the reader's interest in it, attracts the attention of the recipient. Yu. Sorokin and E. Tarasov understand attractiveness as a way to attract attention and believe that attractiveness should be defined as "a signal of interaction and coordination of semantic and emotional fields of the communicator and the recipient" [40, p. 180];

- The most important stage of the study is the seventh stage, as it reveals the lexical and stylistic means, allows to reveal the mechanisms of information transfer to the reader, and illustrates the author's style and language. A striking example is the use of metaphors in synoptic texts. For example, the phrase "*Thickening clouds will bring rain this afternoon and evening*" is characterized by a bright visual dominant, creating a corresponding mood in the reader. With the help of "*Central and eastern parts of England and Scotland should be fine*" [44, p. 180]" the author conveys the appropriate mood to the reader through a metaphor, identifying parts of the country with a living being.

The use of two- and three-component epithets (such as squally showers; a brisk, blustery day) gives the text brightness and imagery, thus bringing the journalistic text closer to the artistic one.

2.2. Genre features of weather forecasts (on the example of English-language weather reports of the BBC)

Meteorological forecast, or meteorological report, is a universal speech genre, which, according to the classification of M. Bakhtin [3, p. 163], can be attributed to secondary, processed speech works that contain a number of typical standardized statements. Synoptic text as a short information message about the weather is characterized by a number of features that distinguish this type of speech genre from all others.

According to G. Kozlovska, the most characteristic of them are: relevance, efficiency, objectivity, accuracy and brevity. [28, p. 49]

The relevance of weather forecasts is determined by the ability of the recipient to use the information provided by journalists on weather phenomena. We consider the weather forecast made for the concrete part of the territory made in the near future to be the most actual and important.

For example, the report of another cold snap and snowfall in Siberia will not be relevant for the inhabitants of the African continent, but without this information can not do without the preparation of weather forecasts for the people of Northeast Asia.

Efficiency as one of the main genre features of weather forecasts is characterized by the timeliness of messages, speed of collection, transmission of necessary data and the ability of information to reflect changes and dynamics of weather conditions.

The category of efficiency can be considered one of the components of the relevance of meteorological reports, because outdated or untimely submitted information does not attract the attention of the recipient, reduces his interest in the submitted material.

All this, as a rule, leads to a reduction of the readership / audience, a drop in the rating of the print publication / TV channel, as everyone seeks to receive timely information.

Efficiency as an element of the mass media system is closely related to the reliability, truthfulness, truthfulness of the weather information offered to the audience. Ensuring the veracity of information is a clear call of the presenter to an authoritative source of information, in our case - to a quality meteorological service.

Accuracy in the weather forecast is due to the generalized typical communicative-pragmatic instruction of texts of the information genre, which consists in a clear message about weather phenomena and which is realized due to numerical certainty.

A prominent place in weather forecasts, of course, are numerical combinations, such as: "*Temperatures tomorrow up to around 12-13 °C, perhaps 14 °C as well,*

the further north you are, it will be slightly cooler perhaps only managing 9 to 10 °C...So, from around 16.00 onwards we hang on to one or two of these showers, particularly around" (Christ Blanchet, Scotland, 03.04.11).

The world meteorological community of the twenty-first century has made significant progress in short- and medium-term weather forecasting.

These include scientific advances in global atmospheric processes and atmospheric dynamics, and the development in many countries of global, regional, and mesoscale hydrodynamic numerical models of total atmospheric circulation that predict meteorological element fields for five to seven days with an accuracy of 92%; and the operation of global international observation, telecommunications and data processing systems that enable weather monitoring and transmission of observation data to meteorological centers.

But even all this does not allow us to speak of absolute accuracy in the summaries of weather forecasts, because there is still uncertainty about external influences. In this regard, an important genre feature of weather forecasting is the prevalence of the phenomenon of approximation in the relevant texts, due to the very specifics of the forecasting process.

Weather for the future can be predicted with high, moderate, or low probability.

The semantics of approximation is realized, as a rule, by means of:

1) adverbs of indefinite number (*plenty, several, some, much, many, (a) few, (a) little, a good deal*): *"It's not been a bad day today. We've had a lot of dry weather, we had some brightness earlier on as well, but, as you've noticed, cloud is increasing in various places this afternoon" (Ben Rich, West Midlands, [45]). "So we can see some heavy rain that extends through mainland Greece and a little bit Farther East as well, but generally speaking, fine and quiet across most of Turkey with those temperatures into the midi-teens..." (Louise Lear, The Whole of Europe, [45]), "Plenty of sunshine around, just a very small amount of cloud development into the afternoon" (Sara Blizzard, East Midlands, [45])*

2) adverbs *pretty, fairly, rather, quite* in combination with adjectives and adverbs: *"We've got this pretty wet and windy weather across the UK and mid*

through France and Spain as it pushes further east..." (Louise Lear, The Whole of Europe, 18.02.11), "We have had another glorious day across the East Midlands, though the first thing this morning, if we start off is quite cloudy across the Eastern side due to the cloud filtering in from the North sea...So, Saturday once again will be quite a cloudy day" (Sara Blizzard, East Midlands, 23.03.11), "...but we'll start to see some cloud increasing as we go through the latter half of the night and then maybe a little bit of mist and low cloud as well just lurking across the south Coast, by the end of the night too, but that cloud will keep us fairly warm" (Kaye Foster, South East, 11.05.11)

3) nouns with the value *a couple of, a series of, a bit*, for example: *"A couple of rain and snow showers will continue to dot tonight with patchy cloudiness elsewhere..." (Derek, Wales, 28.04.11), "The thunderstorms could make an appearance late on Friday night as part of an ongoing severe weather outbreak moving eastward from the midwest, where a series of deadly tornadoes have swept through several states since Tuesday" (- Derek, Wales, 17.03.11), "...rain and a bit of snow will continue in Herefordshire (Shefali Oza, West Midlands, 06.05.11).*

4) approximators of the set (*around, between*), for example: *"The subtropical humidity funneled northwards by the severe weatherproducing system will bring temperatures to around 28 degrees across 128 much of the tri-state on Saturday" (Cecilia Daly, Northern Ireland, 12.03.11), "Daytime temperatures throughout the weekend between 7 °C and 9°C" (Sara Blizzard, East Midlands, 23.03.11).*

5) territory approximator *elsewhere*: *"While Greater New York is at no risk of tornadoes this weekend, the rain, wind, and increased temperature and humidity felt locally will all be associated with the same storm system responsible for more serious destruction elsewhere" (Kaye Forster, South east, 21.02.11), "A couple of rain and snow showers will continue to dot tonight with patchy cloudiness elsewhere..." (Cecilia Daly, Northern Ireland, 19.05.11).*

6) nominations of alternative weather phenomena and temperature indicators combined with the conjunction *or*, for example: *"A shower or snow shower north tonight" (Louise Lear, The Whole of Europe, 18.02.11), "So, in the sunshine t's will*

be up to 20 °C or 21 °C. A little bit cooler, though, around the coast again, 17 °C or 18 °C the temperature here" (Kaye Forster, South East, 11.05.11).

7) higher comparison of adverbs cool, cold, hot, warm, for example: *"It will be staying warmer as well" (Kaye Foster, South East, 11.05.11), "Cooler, though, around the coast again, 17 or 18 °C the temperature here" (Kaye Foster, South East, 11.05.11).*

8) modal verbs (*may, might, could*), for example: *"Warm; maybe a thunderstorm ...", "But they may turn a little bit wintry towards evening" (Cecilia Daly, Northern Ireland, 12.03.11), "There may be some slight accumulations around the central Highlands through today... Tomorrow a little bit better, at temperatures not quite as chilly as today, there might be some sunshine, but again quite cloudy in the East" (Cat Cubie, Scotland, 15.03.11).*

The next basic universal feature of synoptic summaries is compression - the transformation of the source text to give it a concise form, which is achieved by omitting redundant elements of expression, using more compact constructions, shorter words, synonymous substitution, the logical consequence of which is to increase terminological saturation.

It can be achieved both at the lexical and syntactic level, using:

1) simple, incomplete and elliptical sentences, for example: *"So we can see some heavy rain that extends through mainland Greece and a little bit Farther East as well, but generally speaking, (it is) fine and quiet across most of Turkey with those temperatures into the midi-teens..." (Louise Lear, The Whole of Europe, 18.02.11), "A mix of sun and clouds" (one-syllable nominative sentence) , "Well, it has been very changeable weather this week: one day (is going to be) sunny, the next day (is going to be) wet". (Stav Danaos, Scotland, 13.02.11).*

2) asyndeton (a stylistic device that involves lowering the connectors), eg: *"Clouds will return tomorrow; perhaps flurries late" (Christ Blanchet, Scotland, 03.04.11), "Into Thursday again the day of sunshine, scattered showers again, a little bit of a dry start" (Kaye Foster, South East, 11.05.11); and on the semantic-semiotic, which consists of pictographic and linguo-visual methods, reduces the*

verbal plan of the weather forecast through the use of non-verbal signs and thus illustrates the information provided.

If at these levels the compression is clearly determined by the genre features of the weather forecast, then at the compositional and semantic we observe the opposite phenomenon.

Therefore, in modern meteorological reports, presenters sometimes interrupt the presentation of the weather forecast with their own comments, tips, additional messages that do not relate to the weather, or pay attention to photos sent by viewers:

A) Message: *"We all are being advised to expect some icy conditions on the roads, so do bear that in mind if you are heading up the Bard soon" (Barra Best, Ireland, 14.02.11), "The South-East, parts of Powers, towards Rekhsom may start off dry, but if you are popping out the shops take a brolly" (Derek, Wales, 28.02.11), "Sometimes you'll need to keep an eye on, as it may well cause disruption" (Cecilia Daly, Northern Ireland, 12.03.11).*

B) Appeal to photos sent by viewers: *"Now today's picture. It's from John Winsor. Daffodils just coming into bloom at Castle Coch near Cardiff. And one item for the weekend from Darek's Diary..." (Barra Best, Ireland, 14.02.11), "Our picture tonight is from Brian Davies Cornwall Castle taken from the Gangway. A lovely part of the country" (Derek, Wales, 28.02.11), "We're got a nice picture to 130 show you capturing sunshine at the silk mill at Darby. Thank you, Colin, for sending that in" (Sara Blissard, East Midlands, 22.03.11).*

C) Additional messages: *"...Arsenal fans: we've got commentary from the Catalogne capital on 94.9 FM, if you're a Mill wall or Rangers fan – than/ it's digital radio via your satellite, or you can listen to both games on line. Now, as I've said, could will start to creep in across us this evening... (P. Cockroft, London, 09.03.11).*

Thus, during a clearly allotted airtime (on average it is one and a half minutes), the host tries to diversify the presentation of the weather forecast, and due to the compression of his message does not lose its information content and quality.

Summarizing all the above, it should be noted that meteorology is a universal speech genre with a number of typical standardized expressions and established

phrases, which is characterized by such features as relevance, efficiency, objectivity, accuracy and brevity. It is studied that approximation as another genre feature is determined by the very specifics of the forecasting process and is realized through the use of approximators of quantity, set and territory, conjunction or, higher comparison of adverbs (cool, cold, warm, hot) and modal verbs.

After analyzing a number of video meteorological reports of the BBC, it was found that modern weather forecasts differ in dialogue, emotional and semantic content (tips, photo discussions, etc.) on the one hand, and compression at the lexical-syntactic and semantic-semiotic levels, on the other, which helps to preserve messages.

CONCLUSION TO CHAPTER 2

Summarizing the above, we can conclude that meteorological texts in the discourse of "weather forecast" are informative messages, the purpose of which is to present data on weather conditions.

Like any speech genre, meteorological texts are characterized by the use of lexical-stylistic and grammatical-syntactic means. The study revealed that in meteorological texts there are lexical units to denote weather conditions, natural phenomena, actual data, place names and names of days of the week. The texts of weather forecasts are dominated by simple sentences that are informative.

Each type of meteorological text has its own distinctive features.

In ultra-short written texts of the weather forecast, graphic means prevail in order to convey information to the reader as clearly and easily as possible, while using a minimum of words.

They also strive for reduction by using common abbreviations, as well as by replacing words with their corresponding signs.

Concise written meteorological texts are distinguished by the predominance of neutral vocabulary, the capacity and conciseness of information, while the objectivity of information is achieved through numbers.

Long texts are often descriptive in nature, they are characterized by emotionally expressive vocabulary, common sentences at the syntax level are characteristic. The numbers represent only the air temperature, all the rest of the indicators are transmitted through epithets and adverbial words with the semantics of intensity.

Each meteorological text includes a lexical-semantic field "Weather". Each lexical-semantic group in this field is characterized by the following features: common seme, differential seme, paradigmatic relations within the group: synonymy, antonymy, hyper-hyponymic connections, possible gradation between cohyponyms, as well as dividing the lexical-semantic group into smaller subgroups.

The main feature of a meteorological text is not only informational content, but also the effect on the recipient by various means: vivid digital indicators, imagery of speech, exclamation words, semantic emphasis and verbs.

Meteorological discourse has its own language - a special sign system designed specifically for reporting weather forecasts. Having considered the linguistic and stylistic features of meteorological discourse, we came to the conclusion that this discourse is characterized by professional meteorological terminology, non-descriptive persistent phrases, clichés and clichés, emotional and evaluative vocabulary, as well as expressive means.

CONCLUSION

Media discourse is a functionally conditioned type of discourse, a set of processes and products of speech activity in the field of mass communication in all their diversity and complexity of their interaction. Media stylistics is a special field of stylistics, the subject of which is the whole mass media language. The basis of media stylistics is the integration category of media style, developed within the framework of functional stylistics.

Mass media discourse as a process and result of language personality is organized on three levels: media-oriented, linguocognitive and motivational. There is a genre classification of media space, and the theory of communication allows you to rethink the specifics of the media. Any processes that take place in society - positive or negative - ultimately shape the culture of a given society, including language.

The likelihood of correct weather forecasting has increased significantly in recent years due to the expansion of the observed network, equipping it with more sophisticated instruments.

By means of automation, pilot balloons, radiosondes, meteorological and geophysical rockets, laser systems for studying very high layers of the atmosphere, and smoothly - through the use of so-called numerical forecasting methods, i.e. application of the equations of hydromechanics and thermodynamics to atmospheric processes (construction of complex mathematical models of the movement of air masses).

Jokes over forecasts of weather forecasters have long ceased to be considered signs of good manners, but this topic continues to be "developed", errors in weather predictions from time to time give food for wit.

Weather is one of the phenomena that has always interested mankind. In ancient times, observation of nature allowed people to predict what the weather would be like in the coming days, which helped in planning sowing, tillage, harvesting and more. Many mythological beliefs are associated with weather conditions.

The weather forecast is an atypical small form text, it is a character and is caused by the absence of the left border of the text - the title. The main features of weather forecast messages are a high level of information content and compression of the information provided.

There is nothing superfluous or accidental in the message, the elements are not often subject to withdrawal or replacement. Sharpness of form, volumetric feature (conciseness), clarity of presentation in the weather forecast contribute to the rapid comprehension and accurate memorization. Signals in the text call to life has different emotions and associations.

Due to associations, meaning is enriched, the semantics of the message is expanded. The appearance of each element of the associative chain is preceded by a question, verbally formed / unformed, i.e. at the level of internal mental operation

The weather forecast is a type of information message, which on television and in newspapers is a synoptic text or meteorological text. Meteorological texts are informative and concise, which involves the use of certain terminology. In synoptic texts you can find tokens to denote any type of precipitation (wet, solid, mixed, etc.), temperature data, wind speed and direction, days of the week, place names, etc. These features are inherent in synoptic texts in all studied languages - English.

At the grammatical level, synoptic texts differ in the use of different temporal forms, such as present and future tenses, and different types of sentences - simple and complex. From a stylistic point of view, the lion's share in meteorological texts are metaphors. They are inherent in weather forecasts in all languages studied.

In particular, in the past people identified various natural phenomena such as wind, rain, sun with the gods. Today meteorological texts are one of the leading areas of linguistic research.

The discourse of "weather forecast" belongs to information genres. It informs the listener / reader about weather conditions, so it is characterized by informative richness, data reliability and efficiency.

"Weather forecast" is a concise meteorological text. In this study, we rely on the definition of "concise text" proposed by O. Selivanova.

Thus, the concise text contains the basic information of the full text and conveys its key concepts.

Taking into account this provision, we can note that the meteorological text as a type of concise text is characterized by secondary, which is important for determining its semantic and structural features.

Meteorological texts are informative and concise, which involves the use of certain terminology..

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Given the peculiarities of the journalistic style, we believe that the sixth stage is the most important for the analysis of newspaper synoptic texts, as it reveals the completeness of the author's style, allows to interpret the author's language. For example, a comparison of synoptic messages in English showed that English synoptic texts contain more means of stylistic expression, images are brighter, more saturated, form the appropriate attitude to the information and create the appropriate mood, and are more expressive, figurative in meaning. .

Author's metaphors allow to convey a synoptic message in a more understandable form for the reader, to reveal the completeness of the statement, the author's own attitude to atmospheric phenomena

The discourse of "weather forecast" gave rise to a separate direction in the field of mass media - "meteorology". Meteorology is a means of presenting information about weather forecasts in periodicals, on television, in Internet articles, and so on.

The analysis of lexical features of synoptic texts promotes comprehension of deep author's tactics, gives the chance to study the synoptic text as a kind of the creolized text of journalistic style. The vast majority of the lexical composition of synoptic texts is stylistically marked vocabulary. In weather forecasts, the authors use terminology that is understandable to the consumer and that best reflects the expected development of atmospheric processes and the expected weather conditions.

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SUMMARY

Weather forecast is one of the types of information messages, which is created as a result of making scientifically sound predictions about the future of the weather in a particular locality or region and a certain period. It is compiled and developed by private or public meteorological services based on meteorological methods.

An interesting feature of weather forecasts on television in comparison with other types of information messages, such as greetings, review messages, etc., are genre, regional and gender features of speech of speakers, which bring a certain shade of individuality, and are nuances that are unable to change the general direction.

The relevance of the topic is due to the need to study tumors, words used in different lexical-semantic and grammatical meanings, research and comparison of different lexical-semantic and grammatical methods of use on the example of weather forecast. There is also a need to study the vocabulary of the language, because it is constantly updated.

The purpose of our work is to determine and analyze the most characteristic genre features of weather forecasts based on the example of English weather texts, as well as to study the compositional and semantic specifics of modern weather reports.

The object of research is meteorological texts of the English language

The subject of research is the features of meteorological texts in modern English

The main tasks are:

1. Investigate the concept of discourse in modern linguistics.
2. Get acquainted with the typology and classification of the masses of media discourse.
3. Consider the features of synoptic texts
4. Investigate meteorological texts of modern English

The novelty of the work is, first of all, that the proposed study is one of the few works in which an attempt is made to compare the features of synoptic texts in different languages. The field of study of this topic is insufficiently researched and I constantly attract the attention of linguists, which makes it relevant.

The theoretical significance of the study is to expand the range of study of synoptic texts, and the practical significance, in turn, is the detailed work of the features of synoptic texts.

Taking into account this provision, we can note that the meteorological text as a type of concise text is characterized by secondary, which is important for determining its semantic and structural features.

Meteorological texts are informative and concise, which involves the use of certain terminology..

At the grammatical level, synoptic texts differ in the use of different temporal forms, and different types of sentences - simple and complex. From a stylistic point of view, the lion's share in meteorological texts are metaphors.

Given the peculiarities of the journalistic style, we believe that the sixth stage is the most important for the analysis of newspaper synoptic texts, as it reveals the completeness of the author's style, allows to interpret the author's language. For example, a comparison of synoptic messages in English showed that English synoptic texts contain more means of stylistic expression, images are brighter, more saturated, form the appropriate attitude to the information and create the appropriate mood, and are more expressive, figurative in meaning. .

Author's metaphors allow to convey a synoptic message in a more understandable form for the reader, to reveal the completeness of the statement, the author's own attitude to atmospheric phenomena

The discourse of "weather forecast" gave rise to a separate direction in the field of mass media - "meteorology". Meteorology is a means of presenting information about weather forecasts in periodicals, on television, in Internet articles, and so on.

The analysis of lexical features of synoptic texts promotes comprehension of deep author's tactics, gives the chance to study the synoptic text as a kind of the

creolized text of journalistic style. The vast majority of the lexical composition of synoptic texts is stylistically marked vocabulary. In weather forecasts, the authors use terminology that is understandable to the consumer and that best reflects the expected development of atmospheric processes and the expected weather conditions.

This paper analyzes and compares the linguistic characteristics of weather forecasts on the material of the modern English-language press. Weather reports are classified as scientific texts for a limited number of users, and, on the other hand, as media texts addressed to non-professionals.

The dual nature of the weather forecast is also manifested in the distinction between the actual "situation" and "forecast". Consideration of textual semiotics and graphics, structure, terminology and phraseology, as well as syntax show that this language repertoire is constant for the textual structure of the genre.

While "weather forecasts" are fairly homogeneous in terms of genre small-format texts, when comparing them you can find a number of interlingual and intercultural differences, which due to their linguistic specificity, determine the prevalence and popularity of texts, as well as the possibility of using them stylistic elements and reasoned structures.