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SCIENTIFIC INTERPRETATION OF THE INFORMATION MEDIA GENRES

Abstract. *The author pays attention to the analysis of different criteria, concerned with nature, architectonics and differential features of information genres, actual for humanities, and gives the proposition of their perspective investigation in the terms of mediallynguistics. Firstly, traditional, modern, discussive aspects of the professional examination of the genre categories in the functional stylistics, mediallynguistics, communicative linguistics are interpreted in the article. The motivation is based on the extra- and intralinguistic features of media information genres – primarily from focusing on the content, formal and thematic characteristics of the text to clarifying the functional, communicative dominant of language units. The main idea correlates with the fact that information in the modern world becomes the strategic resource of forming of language mass consciousness. That's why especially information genres within the nature of communication have variable dynamic characteristics, that are changed from text to text and realize the influence on the functional development of the literary language. It is outlined by the author as the great perspective of modern linguistic genre theory.*

Keywords: *genre, mediagenre, information genres, intergenre formation, media space, media communication.*

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НАУКОВА ІНТЕРПРЕТАЦІЯ ІНФОРМАЦІЙНИХ МЕДІАЖАНРІВ

Анотація. *Проаналізовано різні критерії наукової інтерпретації природи, архітектоніки та диференційних ознак інформаційних жанрів, актуальні для сучасної гуманітаристики. Основна ідея медіалінгвістичного дослідження інформаційних жанрів скорельована з тим, що інформація в модерному світі стає стратегічним ресурсом формування мовної масової свідомості. Це мотивує варіацію їх*

Актуальні проблеми української лінгвістики: теорія і практика

динамічних характеристик, що змінюються в медійній реальності від тексту до тексту і в результаті активно впливають на функціональний розвиток літературної мови.

Ключові слова: жанр, медійний жанр, інформаційні жанри, медійний простір, медійна комунікація.

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НАУЧНАЯ ИНТЕРПРЕТАЦИЯ ИНФОРМАЦИОННЫХ МЕДИАЗАНРОВ

Аннотация. Проанализированы различные критерии научной интерпретации природы, архитектоники и дифференциальных признаков информационных жанров, актуальные для современной гуманитаристики. Основная идея медиалингвистического исследования информационных жанров скоррелирована с тем, что информация в современном мире становится стратегическим ресурсом формирования языковой массовой сознаний. Это мотивирует вариацию их динамических характеристик, изменяющихся в медийной реальности от текста к тексту и в результате активно влияющих на функциональное развитие литературного языка.

Ключевые слова: жанр, медийный жанр, информационные жанры, медийное пространство, медийная коммуникация.

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The information in the modern world acquires the status of a strategic resource for the formation of language consciousness of society and influence on it, very often quite aggressive. This tendency is motivated by the nature of the post-industrial era that has set in, according to researchers, in different countries in the second part of XXth century. Its specificity is primarily correlated with total informatization of spheres of society development, democratization

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of the principles of dissemination of information about main sectors of society — economics, politics, science, culture and others.

According to the authoritative opinion of M. Volodina, recently "scientific and technological revolution is changed by information revolution, as a result of which a new "information society" was formed [14, p. 11]. The priority of its dynamics and perspective is the information — and not only its existence or quantity, but the quality and function. The criteria for receiving, distribution, redistribution of information structure the model of social space, display / define areas for its further influence and possible manipulation of mass linguistic consciousness.

This trend, in turn, is correlated with "the generation of the information infrastructure, "infosphere", that includes the totality of information processes concerned with the multi-dimensional representation of the information, forms and methods of its production, encoding, storage and transfer, and also the human's place in the structure of this "cyberspace" [14, p. 11].

Despite an increase of the information field, the emergence of Internet technology, electronic means of communication, information's transfer, the process of globalization, we can study/observe, in the opinion of L. Shevchenko, "the formation of the trend to the universalization of the communicative sphere" [10, p. 358]. At the same time, nowadays the process of the reformation, according to G. Solganik, of the "publicistic space" on a complex of interactive, cultural and communication system of the modes of the interaction within society, the ability of the modern comprehension of reality in the context of the process of intellectualization of the nation and its language consciousness is also actual.

L. Shevchenko proves that "mediastyle accumulates contradictory tendencies, because it unifies both dynamism and conservatism, reference and dependence on the norms of the literary language, conditionality of the selection and formation of functional standards in accordance with the preferences of the time, socially stratified groups. ... Synthesis of standard and expression is the result of the installation on the information and belief; clash of opposing trends defines the lability of language usage and the formation of functional standards. It is one of the criteria of functional style's development" [11, p. 5].

Mass-media resource represents mainstream precedent, important events, their impact on the dynamics of national or world space, is characterized by the constant updating of means and methods of information's dissemination. It's important to say not only about the absolute innovations, but also about transformation of the traditional for this sphere extra- and intralinguistic factors, scientific interpretation of which, in spite of the nature and genres of mass communication, will always give different, sometimes unexpected results.

In our opinion, it emphasizes the importance, of the media features — diffuseness, openness, polilogicality that is certainly reflected in the texts that in the modern world, except the actual information function, perform the other important functions — influence, persuasion, often — manipulation of linguistic consciousness of the recipients. Expanding of the media functional paradigm defines, in particular, change / transformation in the language resource that should provide its implementation in the texts of a particular genre.

Thus, nature, lingvostylistic potential and functional characteristics of the mass media sphere in science are analyzed in the context of dynamic development of the stylistic paradigm of modern literary language as a result of extra- and intralinguistic factors' influence on it. Firstly, it's important to pay the research attention to internal resources of language units, the possibility of their combination within the traditional and often new constructions, actively and systematically used in the mass media. On the other hand, in respect to functional stylistics it is also important to consider extralinguistic processes marked by social, cultural, psychological conditionality, that undoubtedly affects the nature of the statics and dynamics of language, and, hence, the genres of mediastyle. Their nature, correlated with the time and the field of culture, - a discussion question in the conceptions and investigations of different generation of linguists (M. Kozhina, G. Solganik, S. Gaida, L. Shevchenko, L. Duskaeva, N. Klushina, T. Shmeleva, K. Sedov, A. Tertychnyi, V. Salimovsky and others).

Taking into account the authoritative in mediallynguistics idea of N. Klushina that in the stylistics genres are interpreted as specific types of texts organized in accordance with the stylistic peculiarities

[4, p. 116], it is difficult and sometimes impossible to talk about the semantic and linguistic static characteristics in mediagenres, rather — about typicalness of their linguistic, structural, functional dominants, motivated, according to G. Solganik, by conditions, problems and realities of the communicative situation [7, p. 5]. Openness of information ambit democratizes the nature of mass media texts' language, and, thus, makes them accessible and understandable. First of all, it is depicted on the expressive level of structuring and linguistic processing of the material, which in general is motivated by pragmatic function of the media sphere, its appeal to a mass audience. It also explains the multifarious nature of well-known in the humanities genre stratification of mediatexts on information, analytical, artistic and journalistic.

In the view of genre identification of media there is an active tendency to the diffusion of measures between genres and as a result — to the formation of many genres that, regardless of the type communicative reality, can have cultural and functional variations. Thus, according to N. Klushina, the tendency to diffusiveness of genres and genre canons is actual for modern media, as well as the author's self-will in the nomination of genres, that has led to modification of genre palette in the mediastyle [4, p. 116]. According to K. Sedov, we also can often see the emergence of gipergenres, "that accompany the social and communicative situation and merge some genres in their structure" [6, p. 33].

In respect to medialogistics information mediagenres is one of the most controversial issue that generates semantic homonyms concept of "information", concerned with the name of style, separate group of genres and also with the specific function that they perform in the communication. Since any text reflects this or that information, it is important to define the criteria that can personalize the information genres. In this case, the research focus adverts to the implementation of the fundamental function of information (in the case of other groups of genres, this function will be analyzed in conjunction with a range of other functions), to the purity and diffuseness of language representation of current information, to the format of its presentation in the communication field, extralinguistic mechanisms that determine the nature of its functioning in the media.

Taking into consideration the objectivity of medialoguistic research, among the major information genres we can distinguish such: note, information correspondence, information report, informational interview, quiz, report, news and others.

In turn, the tradition of journalistic stratification of mediagenres bases on a number of factors, where functional and language ones are not the main: "purpose, the nature of the subject and the object of reflection, the type of generalizations and conclusions, imaging techniques, features, linguistic features" [13, p. 32 -33].

The dynamics of the modern information field creates on its base the intricate, multidimensional, multifunctional, cultural, communication area that includes not only the information, but also, as a result of persuasion, influence on the mass language consciousness, often with manipulating features. Thus, the linguistic reality of information genre in the media "can be viewed as a special kind of social information links", linguistic support of which "contributes to the further development of society, resulting in the creation of a special information and linguistic vision of the world" [14, p. 10].

L. Duskaeva, analyzing the typology of speech genres in the media discourse, finds the primacy of information genres in the context of cognition, perception of the mediamaterial, unlike other genres, evaluating, analytical, that depict the reflection of the recipient on the media textual reality. According to the researcher, "a system of information genres represents the first stage of social orientation and includes an information about the events, situations and facts, famous people. Estimated genres are interpreted as textual materialization of stages of publicistic research of reality in cases where assessment is the dominant intention in the publication ..." [3, p. 24].

The specificity of the information function's implementation in the studied genres, that fix and reflect the information in different way, is shown in their linguistic and semantic diffuseness. This feature applies to language and textual criteria, allows to individualize genre as lingual and semantic integrity that can be correlated, according to L. Shevchenko, with its extralinguistic nature and the way of thinking of the author, verbalized in a particular text / group of texts [12, p. 95-96].

Genre often can and should be analyzed in the context of communicative variability. Different scientists, in turn, examines the influence of communication reality on the pluralism of mediagenres not in the context of genres' modification, but through the emergence of new genre formations (when separate type of communication represents a separate genre). In particular, researchers, analyzing the Russian-language magazine for women in Ukraine, in the various thematic groups define such media genres: "house-keeping", "technologic innovations", "recipe", "astrological forecast", "test", "travel", "expert advice", "advice of a psychologist", "interview with a celebrity", "life of high society", "everyday history", "cover", "word of the editor", "readers' letters", "innovation of cosmetics", "fashion review", "maintenance of health and beauty", "conversation about sex" [13, p. 96-247]. To our mind, such approach from the perspective of functional stylistics, mediallynguistics is quite controversial. More optimal genres' stratification in the mediacommunication is grounded, according to K. Sedov, on the nature of subgenres, "one-act utterances", that "often appear in the form of tactics. The main purpose of it is to change the plot in the development of interaction" [6, p. 33]. The whole of such microgenres is depicted on the macrolevel of genre mediaparadigm.

For example, the classical information mediagenre of news in television, radio and Internet space is accompanied by a number of text structures, interpreted in philology as a separate genres. First of all, we must pay attention to the "creeping line", comments, remarks, live broadcasts etc. that make the text of news more vivid in its meaning, as well as in the presentation and perception.

Mentioned genres do not duplicate the basic information, but intensify its analytical resource (in the case of different kinds of comments etc.), complementary facts, events (in the case of the "creeping line", newswire etc.). Thus, the recipient receives complex information about what is happening (which, in fact, is the main function of information genres in media), as well as the opportunity to analyze it — not in isolation but in the context. Consequently it demonstrates the dynamics of mental function of language as a fact of intellectualization of mediaspace and its units.

This dialogic and polilogical nature of information genres is differently realized in different mediadiscourses. TV format, for example, suggests the possibility of direct participation of the audience in the communication, while the radio and especially the Internet space is based on the correspondence, often not controlled communicative act.

In general, the interactivity of the media affects on the lingual and media resources of information genres. For example, a genre of news in television and in the Internet space is not identical in form and meaning, but rather modified. Primarily it reflects on the category of the recipient and its role in perception. So, the audience of TV news are not able to show an immediate reaction to the news text, unlike recipients of Internet news, which can verbalize their thought in the comments, that often investigated as an independent analytical genre. In the case of television news possible analytism is manifested in the speech of news caster – both in linguistic forms, and in the extralinguistic units – intonation, pace etc., that perform a modal function, allowing to notice the text's semantic nuances.

Analyzing the general specificity of the presentation of information in various mediaformats, such as television and Internet, it's also important to pay special attention to the category of ethics. In such case, in our judgement, media information, in spite of its universality, can be strikingly different. Thus, the extracted extra- and intralinguistic parameters of television resource owing to expansion of responsibility for the quality and reliability of the information must be considered to provide some objectivity in the process of social consciousness' forming. As for the Internet, this sphere is less controlled (or even uncontrolled), involves active *application* of the so-called "fast" information, often connected with sensations and epatage.

In the television media editorial classification of the material is a very important characteristic, that is correlated with the same accuracy in the selection of linguistic forms, that can be not various in semantics. In fact, the Internet, "online" information operates in the opposite way. For example, one of the well-known portals in November 2014 under the heading "Show-business" presented an information that the stepfather of Kim Kardashian (famous top-

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model — D.D.) decided to change his sex. The main question that immediately arises deals with the correctness of the presentation of such material in a concrete thematic group and its real relevance / precedent for the audience. It testifies to the trend of artificial nature of texts of information mediagenres, filled by not important facts, that distract the attention from the main events of social life.

In the context of the influence of information mediagenres on mass consciousness, its formation and verbalization, according to the right of general access to information resource, its dissemination has been established and limited by the legislation. It was made in order to avoid the violation of ethic, social, mental and other rights. So, for example, in the Ukrainian TV space various marks, indicating the type of information, its format and nature (public or limited by age) were initiated. In the Russian media it is also necessarily to fix the age that allows to view a particular program, the perception of any information: "0+", "6+", "16+" and others.

In turn, the online format often uses the tactics, when the author mentions about possible implausibility of the information. TV and print resources in this case always refer to reliable information that realizes in the forms "As we learned from an authoritative source ...", "In the official address it was said ...", in contrast to the electronic media, that may appeal to different facts. In turn, regularly authors under this or that online text place photo, video marked "Rumors" and others. Such mechanism in terms of ethics is still discursive, because on the one hand, it warns the potential recipients, and on the other, – shows the objects of information in not actualized reality – dubious events and comments that consequently may affect their image and reputation.

Nowadays information mediaspace functions as a special communicative reality that actively determines the specificity of linguocultural, psychological development of modern society. It also exerts its linguistic consciousness and at the same time verbalizes it, that is reflected in the constant dynamics and permanent updating of the genre system of media, in particular information. The specificity of influence on the person, his/her way of thinking, behavior is accumulated in special techniques and mechanisms of information's dissemination that depicts updated realities and forms the assessment

of the world as the impact on the linguistic consciousness and simulation of language world model in media.

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