FUNCTIONAL STATUS OF THE FORECAST IN MEDIA STYLE OF MODERN UKRAINIAN LITERARY LANGUAGE

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The **purpose** of our study is to establish the functional status of the forecast as a genre and subgenre in the media style of the modern Ukrainian language.

Methods – monitoring and content analysis (for selection of the most representative media factual material, outlined topics), comparison and juxtaposition, interpretive (for elaboration of available theoretical materials and development of own reasoned position and investigation of illustrative media material), as well as basic in functional stylistics – semantic and stylistic (for analytical processing of language in media texts in accordance with the content of information and the implementation of extralinguistic factors of style formation).

Results. The article outlines the importance and relevance of the study of media genres in modern social communication, considers the definition of the genre from the linguistic, speech and mediainguistic points of view, formulated by scientists in the 21st century in terms of the latest concepts of genre and due to author interpretation of analyzed concept. Different views on genre differentiation within functional styles, in particular by O. Troyanskaya and K. Sedov, are analyzed. Based on the study of factual material of modern Ukrainian media resources, the affiliation of the forecast to certain genre varieties and groups is determined, the main and optional functions of this genre are established in accordance with the main functions of media style as its component.

Conclusions. The own definition of forecast as a media genre is formulated, thath is based on the main purpose of forecasting and the semantics of the word "forecast". We propose to consider the forecast as an independent media genre with its inherent functions, as a subgenre and hypergenre, that have their own specifics and functional potential, belongs to the border genres. The main functions of forecasting as an analytical genre are influence and cognitive, optional – promotion, educational, upbringing and entertainment, and forecasting can perform an image function, in particular in terms of professionalism, competence, authority of a media personality as a person capable of influencing many recipients.

Key words: genre, subgenre, hypergenre, forecasting, functional style, social communication, media communication, function.

ФУНКЦІОНАЛЬНИЙ СТАТУС ПРОГНОЗУ В МЕДІЙНОМУ СТИЛІ СУЧАСНОЇ УКРАЇНСЬКОЇ ЛІТЕРАТУРНОЇ МОВИ

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Мета нашого дослідження – встановити функціональний статус прогнозу як жанру та субжанру в медійному стилі сучасної української мови.

Методи дослідження – моніторинг і контент-аналіз (для добору найбільш репрезентативного медійного фактологічного матеріалу, окресленої тематики), порівняння та зіставлення, інтерпретативний (для опрацювання наявних теоретичних матеріалів та вироблення власної аргументованої позиції та роботи з ілюстративним медійним матеріалом), а також основний у функціональній стилістиці – семантико-стилістичний (для аналітичного опрацювання мовних засобів у медійних текстах відповідно до змісту інформації та реалізації екстралінгвістичних чинників формування стилю).

Результати дослідження. У статті окреслено важливість та актуальність дослідження жанрів медійного стилю в сучасній суспільній комунікації, розглянуто визначення жанру з лінгвістичного, мовленнєвого та медіалінгвістичного поглядів, сформульовані науковцями у XXI ст. з погляду новітніх концепцій жанрології, та запропоновано власне. Проаналізовано різні погляди на жанрову диференціацію в межах функціональних стилів, зокрема О. Троянської та К. Сєдова. На підставі дослідження фактологічного матеріалу сучасних українських медіаресурсів визначено належність прогнозу до певних жанрових різновидів та груп, встановлено основні та факультативні функції цього жанру відповідно до основних функцій медійного стилю як його складника.

Висновки. Сформульовано власне визначення прогнозу як медійного жанру, за основу якого взято основну мету прогнозування та семантику самої лексеми «прогноз». Пропонуємо розглядати прогноз як самостійний медійний жанр із притаманними йому функціями, як субжанр та гіпержанр, що мають свою специфіку та функціональний потенціал, що належить

до пограничних жанрів. Основними функціями прогнозу як аналітичного жанру визначаємо впливу та когнітивну, факультативними – популяризації, освітню, виховну та розважальну, а також прогноз може виконувати іміджеву функцію, зокрема щодо фаховості, компетентності, авторитетності певної медійної особистості як людини, здатної впливати на численних реципієнтів.

Ключові слова: жанр, субжанр, гіпержанр, прогнозування, функціональний стиль, суспільна комунікація, медійна комунікація, функція.

1. Introduction

The formed and developed system of functional styles is one of the features of a highly developed literary language, that meets the needs of individuals, groups of people and the people in general in various spheres of social communication. The active development of the media sphere and its leading role in modern society necessitate a systematic study of the possibilities of implementing the basic functions of language through standardized textual forms of mass communication as means of perceiving and reflecting of reality, forming a collective and individual linguistic view of the world. Therefore, the elucidation of the genre specifics of the media style is relevant both for theoretical understanding and from a practical point of view. Modern media communication is the main source for formation of the information component of society's existence, multidirectional influence on the recipient, formation of his cognitive sphere, self-awareness not only intelligent but also intellectually developed, able to set and solve complex problems, overcome natural and self-created obstacles, moving to a higher level of development, striving to become a perfect person.

According to the strategic importance of the outlined issues, the purpose of our study is to establish the functional status of the forecast as a genre and subgenre in the media style of modern Ukrainian language. The object of research is media texts and media style in the system of functional styles of modern Ukrainian literary language, and the subject – the genre and subgenre of forecast and its functions in the media style.

The concept of genre in the aspect of speech / language, starting with M. Bakhtin (Bakhtin, 1996), is actively studied, developed and clarified from different points of view, including functional and stylistic, sociopragmatic, psycholinguistic, culturological, communicative, medialinguistic, etc.: F. Batsevych (Batsevych, 2005), M. Brandes (Brandes, 2004), A. Wierzbicka (Wierzbicka, 1997), St. Gajda (Gajda, 1999), D. Dergach (Dergach, 2014, 2018), V. Dementev (Dementev, 1999, 2010, 2015), T. Dobrosklonskaya (Dobrosklonskaya, 2005, 2013, 2014), L. Duskayeva (Duskayeva, 2012, 2013), Ya. Zasursky (Zasursky, 2005, 2019), V. Karasik (Karasik, 2004, 2018, 2019), K. Sedov (Sedov, 1999, 2007, 2009), V. Salimovsky (Salimovsky, 2002), O. Tertychnyi (Tertychnyi, 2000, 2013), T. Shmeleva (Shmeleva, 1997, 2012) L. Shulinova (Shulinova, 2013, 2018) and others.

Professor F. Tetlock of the University of Pennsylvania has been working on the study of forecast and forecasting in various fields of public communication for many years, and as a result a landmark monograph was published in 2015 (co-authored with D. Gardner) "Superforecasting: The Art and Science of Prediction" (Tetlock, P. E., Gardner, D., 2015). The investigation of the genre "forecast" was carried out by N. Panchenko in terms of functioning in various spheres of communication – political, media, everyday speaking, highlighting its variable and invariant characteristics (Panchenko, 2018, 2019), as well as A. Baikulova – in terms of belonging to subgenres, identification of specific genre features, individual speech strategies and tactics during forecasting in the print media and their electronic versions (Baikulova, 2018). The study of the genre of forecast in Ukrainian science was carried out by M. Mamych (from the point of view of analysis of lexical, phraseological, syntactic means of realization of communicative intentions "targeting" and "informativeness" and definition of their stylistic and pragmatic functions in the genre of astrological forecast on the material of Ukrainian language women's magazine "Woman") (Mamych, 2015), as well as by the author's team consisting of A. Zakharchenko, O. Pivtorak and O. Voronova (in terms of the veracity of annual forecasts in the Ukrainian media for the period 2017–2018 years) (Zakharchenko, Pivtorak, Voronova, 2019). However, these studies do not focus on determining the genre of the forecast and its functional status, potential and purpose in the modern media style, that we will try to do and examine in our investigation.

Research material (database) – scientific texts, related to our topic, and texts of well-known in Ukraine media resources "Dzerkalo tyzhnia" (ZN.ua), "Tyzhden.ua" (tyzhden.ua), "Correspondent" magazine (ua.korrespondent.net), PIK. "Politics and culture" ptoject (pic.com.ua), Ukrainian magazine "The Economist" (ua-ekonomist.com), "UA: Pershyi" (tv.suspilne.media), "Pryamyi" TV channel (prm.ua), "1+1" TV channel (1plus1), "Ukraine" TV channel (kanalukraina.tv), "ICTV" TV channel (ictv.ua), "STB" TV channel (stb.ua) for 2019.

The methodology of our study is a comprehensive application of both general scientific and special methods: monitoring and content analysis (to select the most representative media factual material, outlined topics), comparison, interpretive (to study existing theoretical materials and develop their own reasoned position and work with illustrative media material), as well as the main in functional stylistics – semantic and stylistic (for analytical processing of language tools in media texts in accordance with the content of information and the implementation of extralinguistic factors of style formation).

2. Modern interpretation of the language genre

Modern understanding of genres, their nature and place in the system of media style has undergone significant renewal due to the expansion of scientific knowledge of the late 20th – early 21st century, due to the influence of extralingual factors, as well as a radical renewal of information production and dissemination and public communication. Therefore, for understanding the nature of media genre we will take the views of scientists, expressed in their works from 2000. In particular, V. Salimovsky (Salimovsky, 2002) from a functional and stylistic point of view considers genres as forms (models, samples), according to which socially necessary types of spiritual activity are objectified in texts.

K. Sedov proposes to define the speech genre as "verbal-symbolic design of a typical situation of social interaction of people" (Sedov, 2009: 20). D. Dergach emphasizes that "linguistic and stylistic motivation of media genre is based on the interpretation of the genre category as a functional and structural organization of language units in terms of extralingual conditionality of the communicative situation" (Dergach, 2014: 32). And we offer a personal definition of the genre as extra- and intralingually conditioned typed dynamic model of the text, that reflects and fixes the functional and stylistic specifics of social communication.

In our opinion, it is expedient to differentiate genres within styles and to single out genre varieties, types, forms, etc., depending on the initial criteria of distinction, taken as a basis. We consider O. Troyanskaya's view on the existence of a *genre core*, *periphery* and *frontier*, in particular *interstyle genres* and *intergenre formations* (Troyanskaya, 1986), to be quite important and correct.

And also we will consider during research of genres on the expressed position of S. Lomborg: "…two texts are related by genre implies that they have communicative logics and functionalities in common at some level of analysis. The notion of genre is linked to a fundamental cognitive need to categorise and sort experiences and impressions as a means of navigating the social world. Genres are thus not only manifest in texts but also as cognitive tools for organising experience. Communicative processes of production and reception are guided by genre knowledge, which establishes a common ground in interaction" (Lomborg, 2011). As we can see, the emphasis is made on the functional conditionality of genres and their status in social communication.

K. Sedov proposes to differentiate genres in a slightly different way: "genres", "hypergenres", "subgenres", "genroids" (Sedov, 2009), where *subgenres* are one-act expressions that can be included in larger genre forms – *hypergenres* (can combine several genres), and *genroids* – transitional forms, that the speaker perceives as normative, but they are located in the intergenre space.

In our opinion, the terms "intergenre formations" and "subgenres" have essential similarities, but in our study we will use the second one.

3. The forecast in the system of media style genres

We express our own observation, based on the analysis of material from well-known and widespread in Ukraine media resources ("Dzerkalo tyzhnia", "Tyzhden.ua", "Correspondent", "Politics and Culture" (PIK), Ukrainian magazine "The Economist", "UA: Pershyi", "Pryamyi" TV channel, "1+1" TV channel, "Ukraine" TV channel, "ICTV" TV channel, "STB" TV channel), which forecast belongs to both genres and subgenres (may be a component of dialogic units of interviews by architectonic component of reports, show genres, analytical articles), and to some extent to hypergenres (elements of its architectonics can be monitoring, rating, review, commentary), performing various functions, which will be discussed in more detail below.

However, first we will formulate the definition of the media genre "forecast", taking into account the dictionary interpretation of the relevant concepts that are related semantically and discursively in the linguistic view of the world of Ukrainians. In the Ukrainian literary language there are several words to denote possible knowledge, understanding, ideas about the future: *forecast*, *prophecy*, *prediction*, *divination*, etc. Unfortunately, we observe the definition of one concept through another. Let's compare: *forecast* – "prediction on the basis of available data of a direction, character and features of development and the termination of the phenomena and processes in the nature and society" (Dictionary of Ukrainian language, 1977: 152); *prediction* – "2. The ability to predict the future, what is to come // Plan, project, guess" (Dictionary of Ukrainian language, 1975: 164); *prophecy* – "1. Prediction of someone's future life by divination, various signs, etc. 3. Predicting what will happen" (Dictionary of Ukrainian language, 1977: 273).

However, only the word "forecast" indicates the result of analytical activities, based on facts, data, objective source information related to natural and social phenomena and processes. The rest call the result of a certain intuitive or irrational in terms of normative logic and cognitivism perception and reflection of the world. Therefore, it is really advisable to use the word "forecast" as a term to denote the genre. We offer the following definition of *the forecast genre in the media style* – an analytical genre, the purpose of which is based on facts, objective data to determine possible future results, events, etc., present today or in the past, important or interesting for the recipient, society, humanity.

4. The forecast functions in the media style

The functions of forecasting in the media style of Ukrainian literary language, primarily due to the different levels of needs of potential recipients, intentions of media resources-distributors and authors-forecasters, which correlate with the main functions of media style, are: information, influence, cognitive, educational, popularization and / entertaining. As well as the functions of media forecasting, related to the purpose of forecasting, that F. Tetlock and D. Gardner define and characterize in an author's way: "You might think the goal of forecasting is to foresee the future accurately, but that's often not the goal, or at least not the sole goal. Sometimes forecasts are meant to entertain", "There is also dress-to-impress forecasting – which is what banks deliver when they pay a famous pundit to tell wealthy clients about the global economy in 2050. And some forecasts are meant to comfort – by assuring the audience that their beliefs are correct and the future will unfold as expected. Partisans are fond of these forecasts" (Tetlock, Gardner, 2015: 15).

That is, the forecast as an independent media genre can perform almost all the above functions inherent in the media style in general and its genres, in different combinations, depending on the subject of the text, author's intentions, "policy" and self-positioning of the media resource and, of course, verbal means of implementation. We especially want to emphasize the ability of the forecast to have a positive impact on recipients and society in general, warning of possible results / consequences, encouraging efforts to improve the situation, prevent potential threats and disasters, of course, if the forecast is competent and professional. Although, unfortunately, quite often we get the exact opposite, and the forecast becomes a means of manipulation, distortion of reality, instilling panic or just hype.

The forecast as a subgenre in the hypergenre of interview mostly performs the function of influence, including image, to emphasize the importance, authority, professional competence of the subviewee, maintaining and / or thus forming the status of media personality, interviewer and media resource in general. In the report and analytical article, forecast as a subgenre mostly implements the function of influence, cognitive, educational, partly educational and organizational.

The forecast as a hypergenre, in which there is a rating, monitoring, review or comment, is close to the genre of the analytical article, but the difference will be in the defined genre goal for future projection, determining certain prospects, results or consequences of the current situation, event, phenomenon. And the main functions will be influence, cognitive, popularization and educational.

Regarding the entertaining function of predictions in modern media communication, it should be noted that its implementation will depend primarily on verbal means of expression of humor, irony, sarcasm, as well as on the subject and resource of distribution.

5. Conclusions

Thus, analyzing the existing scientific views on linguistic, speech and media genre system, we proposed our own definition of the language genre, based on intralingual and extralingual factors of text and the social nature of functional styles.

We also propose to define the forecast in the modern media style as an independent genre with its inherent functions, as a subgenre and hypergenre, which have their own specifics and functional potential. We include the forecast in borderline genres (according to O. Troyanskaya), because it can be a part of intergenre formations and be independent. This forecast is an interstyle genre, because in addition to the media style it actively functions in scientific and conversational styles, the study of which is the prospect of further scientific research.

The main functions of the forecast as an analytical genre are considered to be influence and cognitive, optional – popularization, educational, upbringing and entertainment. Note, that in modern public communication, the forecast can perform an image function, in particular in terms of professionalism, competence, authority of a particular media personality, as a person capable of influencing numerous recipients.

We see important and prospective further research areas as clarifying the stylistic and manipulative potential of verbal means in media forecast, determining its functional status and potential in stylistic genre in general and ways to verify forecasts in terms of information security of society from a linguistic point of view.

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