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MEDIALINGUISTIC PARADIGM OF ANALYSIS OF MODERN MEDIA GENRES

МЕДІАЛІНГВІСТИЧНА ПАРАДИГМА АНАЛІЗУ ЖАНРІВ СУЧАСНИХ ЗМІ

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Modern science improves the linguistic research paradigm, using syncretic methodological constructs that allow to consider the genre in the dynamics of the communicative field of the modern world.

The functional context of genre episteme in modern linguistic discourse actualizes the systematic interpretation of language as verbalized consciousness in the cultural dynamics of social communication. It leads to the renewal of the traditional anthropocentric dominance in humanitarian studies through the functional context of the object of analysis. Thus, new

areas of humanitarian knowledge are formed, which systematically study the genre and contribute to the formation of an updated tradition of genre studies. In particular, neolinguistic trends are being updated in linguistics, based on the research of problematic aspects of language functioning in various spheres of social life.

Such a formulation of the problem actualizes the thesis of F. Batseyvch regarding "the general pragmatization of linguistics, the tendency to search for connections between the structure of speech formations and the components of the communication situation, first of all, the subjects of communication, the relations between them, their cognitive, mental, physical, mental and other characteristics, intentions (intentions)" [1, p. 11].

The context of modern mass media motivates research syncretism of professional analysis of intra- and extralingual parameters of language as a phenomenon, as well as linguistic units as a strategic resource of verbal interaction. The defined objectivity goes beyond the formal description of the language, and therefore also takes into account the principles and strategies of combining its units, stylistic effect and potential in the micro- and macro-communicative paradigm. This is especially evident in the genre nature of the media text, which is synchronized with its structure, the main and derivative functions of the literary language, determining the semantic markers of the verbalized consciousness of society.

The variability of research practices of genreology convincingly confirms the relevance of this issue in the modern scientific space. It is explained by the information and communication revolution of the beginning of the 21st century, which activates communication resources and creates new forms of communication. The proposed thesis is consistent with the well-known principle of O. Potebnya, who states that a new meaning of a word is a new word. However, it may not be an unambiguous and convincing argument for modern genreology, in particular, media, focused on the functional and communicative dimension of language. Thus, we consider discussive and controversial the identification by modern researchers of extra- and intralingual criteria of individualization of such genres as "friendly conversation", "family conversation", "social conversation", "private conversation", "compliment", "telling an anecdote", "request", "lie", "sympathy", "gossip", "poetic message", "exam essay", "speech assessment" etc. Taking into account the typology of known universal genre-creating factors, the question arises about the genre nature of such texts, their identification and linguistic analysis. Interpreting them as genre varieties or diffusion of genres, realized in a complex formal organization and possible language variability, seems more optimal. It is especially important to take into account intergenre formations or

interstylistic genres that often function in modern dynamic communication in various spheres of social life.

The communicative nature of modern mass media actualizes the genre system corresponding to the culture of the time and space. It reflects the realities and priorities of the development of modern society, correlating with the formal organization of information flows, in particular, electronic and virtual texts. Such approach, in our opinion, determines the renewal of the functional and stylistic paradigm of literary languages in the development of journalistic style to the style of mass information. It is reflected in the specifics of the media genre system, which creates research challenges, particularly in linguistics. The scientific tradition of the 20th century is faced with ambiguity in the assessment of the genre system of mass information, which combines informative, analytical and artistic-journalistic genres. Researchers in the field of social communications actively use this system, interpreting the format and content of media genres. The mediallyinguistic analysis of genres, in turn, is based on the functional paradigm of genreology and its language resource, which motivates an extralingual approach. It allows to stratify mass media genres according to their main functions in public communication. It is also necessary to take into account the emergence of new media genres (especially electronic and virtual ones), which are already determined by the media nature, and not developed from journalism (shows, posts in social networks, stories, pranks, life hacks, etc.).

In general, the dynamic pluralism of the functional and linguistic characteristics of modern mass media determines the relevance and perspective of the mediallyinguistic episteme, which involves the professional interpretation of media genres in accordance with the verbalization of active and relevant knowledge about various spheres of social life. In this context, it is necessary to take into account the influence of globalization on the development of the modern world, which leads to the dynamism of information flows and determines the peculiarities of their distribution, in particular in the genres of mass communication. It substantiates the relevance of a syncretic research approach that uses the methodology and knowledge of various scientific fields. The effects of the interrelationship of media linguistics and media genreology with information technologies require special attention, which together allow the analysis of genres as communicative formats of verbalization of various functions, such as informative, analytical, cognitive, influential, entertaining, etc.

Therefore, the linguistic and stylistic validity of media genres is based on their functional diversity, which explains the diffuse nature of their language and the tendency to constant modifications and transformations. Thus, the linguistic interpretation of media genres only forms a tradition.

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