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THE FEUILLETON: ITS GENRE SPECIFICITY AND FUNCTIONS

У статті висвітлено дискусійні питання стосовно існування газетного стилю. У результаті критичного аналізу теоретичного доробку та лексикографічних джерел з проблеми, яка досліджується, встановлено, що традиційно більшість дослідників не розрізняють поняття “публіцистичний стиль”, “газетний стиль” та “інформаційний стиль”. Значну увагу приділено сучасній сатиричній публіцистиці, зокрема фейлетону. Розглянуто специфіку фейлетонів як художньо-публіцистичного жанру та різні підходи до їхньої класифікації. Виокремлено жанрово-стилістичні ознаки фейлетону та описано його функціональне навантаження.

Ключові слова: *публіцистичний стиль, газетний стиль, інформаційний стиль, публіцистичний фейлетон, белетристичний фейлетон.*

В статье освещены дискуссионные вопросы относительно существования газетного стиля. В результате критического анализа теоретического наследия и лексикографических источников по исследуемой проблеме установлено, что традиционно большинство исследователей не различают понятия “публицистический стиль”, “газетный стиль” и “информационный стиль”. Значительное внимание уделено современной сатирической публицистике, в частности фельетону. Рассмотрена

специфика фельетонов как художественно-публицистического жанра и различные подходы к их классификации. Выделены жанрово-стилистические особенности фельетона и описана его функциональная нагрузка.

Ключевые слова: *публицистический стиль, газетный стиль, информационный стиль, публицистический фельетон, беллетристический фельетон.*

The article highlights the debatable questions as for the existence of the newspaper style. Due to critical overview of theoretical works and lexicographical sources on the problem under research it is determined that traditionally most researchers do not distinguish the publicistic style, the newspaper style and the informative style. Considerable attention is paid to contemporary satirical publicism, in particular to the feuilleton. The specificity of feuilletons as an artistic publicistic genre and different approaches to their classification are studied. According to the thematic variety the following types of feuilletons are distinguished: artistic, documentary, with “unspecified address” generalized, problematic, observative, “against the phenomenon”, “against the personality”. It is ascertained that fiction and publicistic feuilleton can be both address and non-address. Feuilletons may be subdivided into documentary and problematic. Genre and stylistic features of the feuilleton are defined and its functional loading is described. General requirements for the feuilleton as the type of publicistic text of social critical direction are listed.

Key words: *publicistic style, newspaper style, informative style, publicistic feuilleton, fiction feuilleton.*

Linguistic research of artistic and publicistic texts in Ukraine and abroad has been conducted for quite a long time [3; 4; 8; 10; 11]. Common interests of specialists in style, poetics and professional interests of journalists, promoters, image-makers intersect in scientific investigations. The variety of ways to create a

successful image in a relatively short and accessible to the recipient text is examined. The impact of extralinguistic factors and the language picture on the generated text is determined. The features of reading the publicistic text including the context containing implicit information relevant to its understanding are studied.

Generally speaking the publicistic style is interpreted by different scholars differently. Traditionally most researchers equate the notion of “the publicistic style” and “the newspaper style”. However R. Galperin clearly discerns the publicistic style from the newspaper one, within which he distinguishes: a) the style of newspaper reports, headlines and ads, which, in his opinion, are the essence of the newspaper style; b) the style of newspaper articles, which is a kind of the publicistic style, including the oratorical style and the style of essay [11, p. 295].

But we consider such a combination of specific language peculiarities of newspapers with the newspaper style to be incorrect, because herewith functional style characteristics are substituted by genre features. Moreover in editorials, the texts of political documents and speeches, articles about culture, science or technology various stylistic systems of the language are displayed. The newspaper text may illustrate the official business style (while publishing the documents of general importance) as well as scientific one. In addition artistic literary works or extracts of them may be presented in newspapers.

D. Barannyk even offers to discriminate not the newspaper but the informative style. The researcher argues that there is a large group of special purpose genre forms that have gained quite concrete stylistic certainty in oral and written language practice. This is an especially significant portion of newspaper material, information transmission, radio and television, verbal messages. They can not be enlisted to any of stylistic kinds of literary language mentioned above. This is undoubtedly a unique style of literary language. The author denominates it as an informative style according to the genre of presented in this style [1, p. 3].

Classifying styles or functional varieties of the language, I. Cherednychenko describes the style of mass press and identifies the informative and the publicistic style itself [10, p. 54-58]. V. Zaitseva, taking into consideration the practice of the usage of different terms regarding the nomination of the same object, suggests the publicistic and the informative styles to be synonymic [3, p. 83]. Although the author states that “we have enough reasons to include one more special style – the informative to the list of functional styles” (her scientific study “Features of the newspaper and the publicistic style”). This, the scholar believes, will help clearly present the system of functional styles of the Ukrainian language while studying relevant topics within stylistics and theoretically justify linguistic and stylistic differences between informative and publicistic speech itself [3, p. 91].

There are some debates on the status of the newspaper style. Some linguists believe that the existence of the newspaper style is caused by the purpose of communication and specific system of linguistic means. But these properties are realized only in certain newspaper genres: short press releases, newspaper reports, informational articles, promotion and ads, headlines and editorials. However, promotion and ads in newspapers don't differ from those presented in other mass media. The authors of the textbook “Stylistics of the English language” O. Morohovskyi, O. Vorobiova, N. Lykshosherst and Z. Tymoshenko assert that the possibility of existence of “properly informative articles” in the newspaper is quite debatable as the selection and publication of the material is always determined by the ideological direction of the print edition [8, p. 239]. Thus, a specific newspaper style is revealed only in short press releases, newspaper reports and headlines. Originality of newspaper headlines in the press is not a valid reason to affirm the availability of a particular functional style. We completely agree with the opinion of some linguists as for the expediency to discuss not the newspaper style, but the newspaper language itself, implying under this concept the features of the language as well as genre specificity.

Linguistic features of artistic and publicistic text types are revealed through common features of the genre and its text functions. O. Masterova identifies the

concept of “genre” and “text type” [7, p. 164]. O. Tertychnyi determines publicistic genres as fixed types of publications united by formal and semantic features [9]. O. Masterova notes that the following genre creative peculiarities help to refer the text to a particular genre. They are: 1) objects of representation; 2) the ways of the reality reflection (factual, analytical, visual and figurative); 3) functions of the reflection (promotional, commercial, advertising, critical, etc.); 4) creative purposes (to inform, to express one’s own attitude) [7, p. 165].

Various methods are used to realize creative purposes. O. Tertychnyi divides them into three groups: a) empirical or documentary, i.e. compilation methods typical of conversations and interviews; b) theoretical methods (logical, historical, analysis, synthesis, analogy); a) methods of visual and figurative generalization based on methods of association, imagination, metaphor, hyperbole, etc. [9].

Modern Ukrainian satirical publicism reacts to changes in the society sensitively. As a result satirists are actively searching for new forms and means of combination of the conflict and the comic. The main types of artistic and publicistic texts of social critical direction are feuilleton, pamphlet, gloss, essay, reportage, parody.

The feuilleton is in the focus of our attention. The scientific study of the feuilleton as a literary/publicistic genre was carried out by I. Galperin, L. Kroichyk, O. Masterova, O. Pochapska, O. Tertychnyi and others.

The actuality of this article is caused by its relevance to modern branches of the linguistics, the need for linguistic and stylistic analysis of the feuilleton as a short and accessible to the recipient text in which shortcomings of the society are exposed in comic and satirical way and successfully created images embody actual issues.

The aim of the article is to trace genre specificity of the feuilleton, its types and functions.

Feuilleton (*French* feuilleton – letter, sheet) is a small in size genre of artistic and publicistic literature of topical content. It is characterized by satirical features, dynamic presentation, unfixed composition, parody, application of

extraliterary genres, including private and business letters, reports, resolutions, etc. [6, p. 27].

Verse fragments may be included into the prose text of the feuilleton. The feuilleton is considered to be an intermediate element between the story, the essay and it is characterized by clear factual basis alongside with the author's implications. Due to the thematic variety L. Kroychyk distinguishes the following types of the feuilleton: artistic, documentary, with "unspecified address" generalized, problematic, observative, "against the phenomenon", "against the personality" [6, p. 27].

In English lexicographical sources the following definition of this genre is given: the feuilleton is a short literary composition often having a familiar tone and reminiscent content: self-analytical studies and personal confessions, memories, scenes of animal life, symbolic stories related to personal and national problems [12, p. 1016].

The feuilleton as literary and publicistic newspaper composition of a satirical nature was established on Jan. 28, 1800, when sheet-application (feuilleton) appeared in the French newspaper "Journal des Debats". It was firstly filled up with theatre chronicle, poetry, riddles, charades, reviews, etc. Later publicistic works of such a nature were transferred to a full value newspaper page. For a long time they had sat there prominently and had been published in a special section of the newspaper. In the early 20th century genre features of such publications were not considered, as the feuilleton meant everything published at the bottom of a newspaper bandwidth (even a large fictional literary work could be called feuilleton) [2, p. 258].

Among the most famous feuilletonists we can mention Art Buchwald and his constant column in the American print edition "International Herald Tribune", a similar column of Miles Kington in the British newspaper "The Times" and of course humorous and satirical works of Ostap Vyshnia on the pages of the Ukrainian newspaper "Narodna Volia", magazine "Chervonyi Perets" and others.

The feuilleton as a type of publicistic text has a structure that implements the general requirements to publicistic texts as well as the specific features of the genre.

The so-called “creative contradictions” typical of this genre play a great role while realizing general and specific requirements in the text of the feuilleton:

- contradiction between the relative brevity of the text and its informativeness;
- relative contradiction between artistic, satirical and publicistic essence of the feuilleton [7, p. 165].

Creative contradiction between the relative brevity of the text and its informativeness is solved by the creation of two types of the feuilleton, that L. Kroichyk defines as fictional and publicistic [6, p. 32]. Satirical denunciation of certain phenomena via artistic meaningful images is the main characteristics of the fictional feuilleton. In the publicistic feuilleton this goal is achieved quite opposite. Generalization peculiar to satire, is not realized through artistic images, but through image-thesis, image-view. The system of logical conclusions allows the feuilletonist to achieve a certain result. The notion of publicistic category in this feuilleton may not turn into an artistic image, but it is bound together with other concepts and ideas of the publicist. This category performs the same function of generalization as the artistic image does [6, p. 22].

Somewhat blurred notions of “image-thesis” and “image-idea”, as O. Masterova indicates, may be clarified by using the established cognitive and linguistic notion “concept” [7, p. 164]. “Concept is a term that serves to explain units of mental and psychical resources of awareness and that informative structure which reflects knowledge and experience of the person. Unlike the notion, which is implemented in a logical form and displays the most important features of an object or phenomenon, the concept includes different units of operational consciousness, such as ideas, images, notions” [5, p. 90]. Thus, the concept contains imagery as well as analyticity.

Singling out publicistic and fiction varieties of the feuilleton is necessary only for genre analysis. In fact, these two types do not have clear boundaries; in these texts there are items available in both types. However, there are all reasons to combine fictional and publicistic feuilleton in one single text type. Both types have the same tasks and the object of reflection. Despite all the differences the ways of solving problems have more in common than different. In both cases internal structure of the feuilleton remains the same. It is based on maintenance of external (formal) similarity between the fact and its narration. But formal verification is removed by replacing real situation by artificial one. Associative theme is often introduced for comparing objects and notions. The identity maintenance of the final result in the text structure and the real fact is indispensable in the feuilleton [6, p. 113].

The external (formal) similarity between the fact and its narration is understood as presentation of the material when the author follows the chronology of the events described, introduces objects into the text with concrete names and prevents tropeic renaming. However, this is a formal similarity since the feuilletonist explicitly or implicitly inserts his own assessment of events with the help of associative topic which does not affect the timeline. Thus, the meaning of the listed situation changes.

Fiction and publicistic feuilletons can be both address and non-address [6, p. 49]. The address feuilleton focuses on the specific facts and their satirical nature. In the non-address feuilleton a few facts constituting a problem is explored by the author are combined together.

D. Hrygorash distinguishes the documentary and the problematic feuilleton [2, p. 258-259]. In the documentary satire article factual basis is a real event, a real-life example or a certain person. The author does not alter the information, does not devise it but finds out only clear, relevant, topical events to describe. In the center of the second type of the feuilleton is not a certain person but the problem based on the facts taken from many sources. The whole story revolves around the key issue to which the actual material is subordinated.

The research conclusions: genre properties and functions of the feuilleton can be reduced to several positions, such as:

1. General requirements for the feuilleton as type of publicistic text of social critical direction: the relative brevity, lack of abstract expression, informativeness, polemical nature, demonstration of the author's relationship to the object of the representation, analyticity as the search for truth together with the reader;

2. Specific requirements and tasks: topicality and efficiency, exposing of satirical essence of the fact, creating of a satirical image or concept;

3. The object of the feuilleton: the fact related to the character, process, event, etc.;

4. The feuilleton is a contradictory unity of publicistic, satirical and artistic principles;

5. Creative resolving of contradictions is in the formation of two types of feuilleton: publicistic and fiction

6. Both types of the feuilleton can be address and non-address, documentary and problematic;

7. The internal structure of both types of the feuilleton is as follows:

- compliance with external (formal) similarity between the fact described and its narration;

- formal withdrawal verification by replacing the real events by a fictional situation;

- compliance with the identity of the final result in the structure of the feuilleton and real fact itself [7, p. 165].

The feuilleton as one of the genres belonging to the publicistic style is notable for sharp social and political content, actuality and efficiency of the problems, satirical and humorous imagery, lively witty exposition. Belonging to artistic and publicistic genre the feuilleton describes not only dry facts but exposes them to satirical typing and generalization.

The prospects of further investigation is studying of the linguistic features of the English feuilleton text in terms of its informative value and possible formation of public opinion through specific set of pragmalinguistic, sociolinguistic, linguistic, cultural and psychological means (units, operations, processes, mechanisms). Also we want to focus our attention to humorous or satirical nature of the feuilletons that are created to ridicule important social issues or trends. The case study is modern fake news in English and American mass media.

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