

Interrelation and Consistency in the Thematic Stages of the Publicistic Style

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Abstract

In the article, we analyzed the combination of thematic and key vocabulary, words with the highest usage rates. In today's world of publicistic communication has gained global significance. Summarizing all that has been said about the thematic chains of the publicistic text, let us note their structural and content certainty: as the main nomination, they consistently use the basic one, in the composition of non-main nominations the most significant are folded transforms, after which, significantly inferior to them in frequency, there are substitutes. Semantically and stylistically, the thematic chains of a publicistic text are uniform, they have a bookish character, since these chains are defined by a term and implemented on its basis. Comparison of the use of the terms cyclization and cycle in this text shows that the second of them, being no less frequent in the text, is used mainly as a means of segmentation in the middle of the article and especially when it comes to research material. The differences in the composition of the nomination chains of the main theme are insignificant. To the named structural types of nominations, one can single out the main nominations of the text chain, add only grammatical transformations. Thus, in this article we can note the status of the base unit as the main in the text. The nature of the information entered and the compositional role properties of bundles that are equally relevant for a publicistic text. A certain uniformity is also observed in the field of combinatorics of the linguistic components of the publicistic thematic chain.

Keywords: publicism, writing styles, stylistic relativity, style themes, publicistic communication

1. Introduction

The publicistic style of speech in informational terms is more diverse than scientific and official-business and is focused on information selected from the point of view of relevance and novelty (Akishina, 1988), in addition, the role of additional information programs, both evaluative and pragmatic, is sharply enhanced in it. The thematic staging of a publicistic text obeys the constructive principle of combining standard and expression (Bart, 1980; Getman & Karasiuk, 2014). Consider this with the example of a very popular toy called the Rubik's cube.

It was invented by Hungarian teacher Erno Rubik as a textbook for students of the Higher School of Decorative Arts in Budapest to develop spatial imagination and train ingenuity. This toy combines several old puzzles at once (Barykina, Burmistrova & Dobrovolskaya, 1978). Small cubes form a large one, the sides of which are painted in different colors. Cubes can rotate in layers (9 each) around mutually perpendicular axes passing through the center of the cube – that's the whole device. But the number of combinations of the positions of the cubes is astronomical. Therefore, as the creator of the toy says, it is necessary to see all six faces at the same time, remember the location of the shifted small cubes, and

have a plan for further movements in mind. In 1977, colorful bricks went on sale at the New Year's Budapest Toy Fair. Since then, tens of millions of puzzles have been sold worldwide. Abroad, competitions are held on the speed of assembling the faces of a cube, books are published to help those wishing to master the "secrets" of the puzzle. "Hungarian cube", "magic cube", "Rubik's cube" – this is how the creation of the Hungarian architect is called. On the same basis, other toys (KR) have been invented. Rubik's cube chain nominations (basic nomination); he (substitute pronoun); this toy, cube, puzzle (taxonomic nominations, generic on different grounds and levels of abstraction); a large (cube), the sides of which ... a colorful cube, a Hungarian cube, 'the creation of a Hungarian architect (periphery). The repeatability of a unit, including the base one, is minimal: no more than two (Gack, 1972; 1974; 1977). The main nomination is the basic one – Rubik's cube (it is allocated based on the location in the key positions of the text: in the title, in the introduction (by reference) and in the conclusion).

2. The Main Characteristics of Newspaper-journalistic Text

The main thematic lines of newspaper publications of different topics and genre: Vladimir Dzhaniybekov and Viktor Savinykh – cosmonauts – leaders of the cosmonaut team – V. Dzhaniybekov and V. Savinykh – crew – cosmonauts – "Pamirs" – Dzhaniybekov and Savinykh – "Pamirs" (essay); Pentagon marine gendarme – giant steel boxes on which the Pentagon spent millions of dollars – aircraft carrier – surface ship – aircraft carrier – surface ship – aircraft carriers – the main striking force of the fleet – aircraft carriers – aircraft carriers – such ships – aircraft carriers sustained in a neutral-objective tone: embargo – discriminatory measure – embargo – anti-Iranian action (VE) (Grishina, 1982); folklore festival – The first international folklore festival – he – review – festival (FF). The main nomination of stages is, as a rule (Dridze, 1976), basic or close to it, and by this the publicistic text resembles a scientific one, but the composition of the stages, its composition and location in the text completely obscure this similarity for an analysis of the features of nominal stages or chains of a publicistic text.

The most essential in the structure of the chains of a publicistic text is as follows:

1) the main nomination in quantitative terms slightly exceeds the non-main ones (compare with scientific and official-business texts) (Desherieva, 1975);

2) the basic nomination in a publicistic text is far from always displayed in the title, it can be pushed into the depth of the text, while the primary nomination in the title and/or text exposition is any of the additional nominations: neutral and figurative paraphrase, synonym, including individually-author's, substitute-pronoun (Sylkina, 2020).

Sometimes the entire nominal staging of the text is strongly shifted from the beginning. Newspaper-journalistic text can begin with an extensive figurative sketch, general reasoning, a description of the author's perception of a phenomenon, event, person, etc., the purpose of which is to prepare the reader for the perception of the main content of the text, to revive background knowledge, to tune in to the assessment desired for the author (Ivin, 1970; Clark & Vovk, 2020) (in the terminology of T.M. Dridze, this is the background of the statement). See, for example, the note on the work of the address bureau: "We are giving the address ... "Dear comrades! Thank you very much for your help! Thanks to you, I found my friend Ivanov. Correspondence was established. Yours faithfully Kozlov V. F". "Hello dear instructors! With your work, you help people a lot. If you had a book to write gratitude, I would write a heartfelt note on behalf of everyone you had helped. Be happy! D. I. Komin".

People thank the Central Address Bureau employees for their efficiency, attention and sensitivity. Certificates are issued here around the clock, both on weekends and on holidays (CA) (Leontiev, 1979).

Expressive units of the thematic chain perform not only their own nominal and connecting functions. No less important for them is the function of characterization, the formation of the pragmatic effect of the whole text, and the thematic chain is a very noticeable structural line of the text, by which one can judge the degree of clarity and accessibility of the text, its tonality, and the author's aesthetic attitudes. Stages or chain of the train of thought of a publicistic text a publicistic text differs from other book texts by the peculiarities of the development of thought. If the method characteristic of the scientific style can be called an open and consistent expression of the train of thought, and for the official business style – an open and full expression of the result of thought, then the publicistic style in this respect cannot be defined unequivocally (Lyapon, 1971; Lukianov et al., 2021; Miethlich, 2022).

The logical scheme of a publicistic text can have an explicit and implicit expression (Maidanova, 1986), among the logical relations of fragments there are many pragmatically significant: detailing information, clarification, commenting, expression of the author's reaction, a call for socially necessary actions (Mamaliga, 1983; Toktagazin et al., 2016; Lukianov et al., 2020). The logical connections of a publicistic text are not provided with obligatory linguistic links, and if they are used, then in most cases they have a different expression in comparison with scientific and business speech. The leading methods of disclosing the author's train of thought are non-specific methods: the sequence of the arrangement of fragments in the text, the lexical-semantic links of the text, in particular, links of a thematic nature and links along the

line of concrete/abstract.

A sharp change in subtopics leaps forward the author's presentation, and a change in specific nominations by general ones or vice versa signals, respectively, a transition from factual fragments to generalizing ones or the opposite course of thought (Metel, Mitrofanova & Odintsova, 1981; Kerniakevych-Tanasiichuk et al., 2021).

3. Analysis of Structural Elements in the Newspaper-journalistic Text

Perhaps the most elaborated in a publicistic text are the compositional and structural connections between its fragments (in scientific speech, the advantage was clearly behind the structural and content connections). These connections are not equally expressed. The initial fragments of a publicistic text are rarely highlighted: the position of the beginning of the text speaks for itself (Mostepanenko, 1969; Moskalskaya, 1981). The position of the final fragment at the end of the development of the topic is indicated more consistently, but, as a rule, by other linguistic means than in a scientific text. These are such means as an open indication of the ending, the completion of the text (we would like to end our reportage with a conversation with L), the use of a special language bundle (The idea is clear: despite all its failures, miscalculations, the has ... And here is the result).

Attention is drawn to the desire for non-standard input of the final part, for the search for new forms or non-rigid, lexico-grammatically unlimited constructions. It is in this that one should look for the specifics of a journalistic text regarding the development of the author's thought (however, it should be admitted that the term "stages of the course of thought" is greatly blurred in this case) (Novikov, 1983; Amangeldiyeva et al., 2020). The most typical designation of a transition to the ending for a publicistic text is a lexical transition based on a generalizing word.

So, in the article "Royal Opposition" about the chess confrontation between A. Karpov and G. Kasparov, with portrait-analytical descriptions and plot-narrative fragments about each of the two world champions, the end of the text is introduced with the phrase: "All world champions sooner or later become ex- champions". Similarly, in the text "The Power of Music", the input of the ending is used: "What an amazing book could be made if it could tell at least about some (about all – impossible!). Pages of the life of people of different nations, different eras, different professions who loved music...". In an article on a political topic "Breakthrough to Truth", the ending is introduced with the phrase: "We are ready to discuss all issues ... -substantial part". Another way to indicate the transition to the final part of a journalistic text is the semantic repetition of the initial phrase of the text or its key units (Otkupshchikova, 1982; Otkupshchikova, 1987).

So, in the report about the hunter V F Medvedev "In the forest, like at home" the opening phrase of the first paragraph has been corrected: "Vasily Filippovich Medvedev is a descendant of the Cossacks and the opening phrase of the last paragraph: The old hunter is 81 years old". The nominal connection of the thematic parts of these sentences of the text is undeniable. The "ring of nominations" signals the end of the text, although the repetition here is not literal, but referential, semantic. The initial phrases of the first paragraph and the last paragraph-conclusion in the magazine article "Do you need guarantees?": "A young writer from Lvov, who had not yet been published in the capital, came to Kyiv and said ... A beginner "professional" from Lviv wants guarantees, and in this...". This technique is extremely useful and is characterized by a large number of structural and semantic variants, determined by the varieties of repetition (full lexical, synonymous, etc.) and its placement in compositional fragments (Tatsyi et al., 2010).

See, for example, in the essay "Improvisation in minor" the correlation of the introduction and conclusion through the name of the hero of the essay: "One of the young Ukrainian musicians was Andrey Kuzmenko – Kuzma Scriabin. He died at forty-six years old (the final phrases of the whole text, highlighted in a paragraph)". On the same text, one can demonstrate a sharp change in the topic and nature of the presentation as a way to indicate the boundaries of the compositional parts, here – the transition to the conclusion (Rizun, 1987). The entire last fragment of the main part is built on a concrete narrative basis: "In the evening I sat down by the TV alone. She turned off the phone. Without looking up, she looked at Andrey. The recording of the concert ended. And it was necessary ... In general, it was necessary to somehow continue life" (Dridze, 1976; Strizhenko & Kruchinina, 1985). This is followed immediately by a quote related to the text not on a plot-situational basis, but on a deep-semantic basis: "...I have the impression that, starting from a certain age, people here, at least in the musical environment, lose the impulse to prolong life", – these are the words of the English director. The generalization of the content of the quotation (see: age, people, environment, extension, life), as well as its connection with all the previous text, with each of its fragments is definitely set up for the transition to the final part text.

Thus, the function of dividing the text into informatively and compositionally different fragments in a publicistic text is carried out not with the help of special linguistic links, as in the language of science, but by other means, mainly lexicosemantic. As for the linguistic bundles, the publicistic text, one might say, avoids them, especially in book versions, or alters them in use (Telia, 1986). For example, the standard-output signal of scientific speech is also used in a journalistic text, but not always as a signal of a logical conclusion, for example: and also: "So, it happened around the middle of the second match". So, in both cases, the link does not perform a generalizing function, it is not a generalization of a logical order, but a way of highlighting the most significant moment from a message about a fact, originally filed in detail (Tunkel,

1964; Zhanysbayeva et al., 2021).

Among other signals of the compositional-structural division of the text, one can note the signal of the development of the topic now: “And now let us recall our Orthodox ancient world”. The means of meaningful communication within the compositional parts of a journalistic text is characterized by a low frequency of links and the non-standardness of their linguistic expression, however, the connecting means used completely fit into the general typology of links of information fragments in the text: “Do you feel how similar these two myths are – highlighting compared information; All of you, of course, have read the book by Ukrainian writer Lesya Ukrainka "Lisova pisnya"” (Turaeva, 1986). Remember how she said about a simple song ... an introduction of information with an indication of its source; There is no need to go far for examples – introduction of illustrative information; And I would like to note one more important point – the introduction of additional information.

4. Conclusions

In a publicistic text, of course, there are also typical forms of ligaments, but only neutral ones, such as, for example, by the way, in particular (by the way, about honesty in politics – the introduction of associatively attracted information). When using standard forms of communication, a publicistic text is much freer in their design, it does not require strict formal and structural consistency of correlative ligaments, as is typical for scientific speech: semantic fragment.

A fragment of seven sentences, the last one contains a correlative link: this is the second main point, from which the third follows logically – there is a forum for solving problems. If we try to determine the originality of the chains of the train of thought in a publicistic text, then we can associate this originality with a conscious repulsion from the book logical structures considered in the previous chapters, with opposition to them.

The foregoing applies to the frequency of logical connectives, and to their material composition. The small number of connectives is explained by the prevalence of logical associations based on the included lexical and semantic means – their semantics and text composition. The use of special bundles is due to the individualization and “pragmatization” of the technique. The logical link is dialogized (you feel, remember), endowed with a personal character and imagery. The organization of intra-textual logical connections clearly reflects the nature of the textual goal-setting in publicistic: to influence by informing.

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