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## LANGUAGE INTELLECTUALIZATION IN NEW MEDIA: EVOLUTION OF GENRE PARADIGM

**Abstract.** *The article verbalizes author's position, concerning the intellectualization of genre system of media communication (as a result of communication forms' changes in modern society) and determines the criteria for its professional analysis. These are linguistic, functional and stylistic, linguocultural and sociolinguistic dimensions of evolution of forms of social communication in mass-media sphere. The research focuses on the non-specific communicative principles of the dynamics of genres in traditional and new media, that, according to extra- and intralinguistic factors, provide different ways of fulfilling the tasks of communicative situation. The paper states actual nowadays medialogical aspectology for research of media genres in projection on language functions, realized in communicatively changing mass-media context, associated with psychological time and space of culture. Particular attention is paid to the dynamics of functional markers in genre paradigm of media space through the language and cognitive integration of new / traditional genres (post, comment, stories, giveaway, etc.), that in their functional combination form a macrotext, relevant for media communication nowadays. The author also touches upon discussion issues of modern communicative linguistics and media genre theory, that outline the prospects for further investigations in this scientific field: accuracy of nomination and status of certain genres, relevance / irrelevance of traditional for stylistics of the 2nd half of the 20th century genre factors – according to the modern genres of media communication, the diffuse nature of the intellectualization of mass media genre system, connected with appropriate / inappropriate differentiation of such categories, as hyper-genre, sub-genre, genre variety unit, etc.*

**Keywords:** *media, new media, media communication, media genre, language function, intellect, intellectualization.*

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## ІНТЕЛЕКТУАЛІЗАЦІЯ МОВИ НОВИХ МЕДІА: ЕВОЛЮЦІЯ ЖАНРОВОЇ ПАРАДИГМИ

**Анотація.** У статті вербалізовано авторську позицію щодо інтелектуалізації мови й жанрової системи сучасної медійної комунікації та визначено актуальні критерії її фахового аналізу. Йдеться, передусім, про лінгвістичний, функціонально-стилістичний, лінгвокультурологічний і соціолінгвістичний виміри еволюції форм суспільної комунікації в масмедіа. Дослідження зосереджено на особливих принципах динаміки жанрів традиційних і нових медіа, які за екстра- та інтралінгвістичними факторами спираються на різні способи виконання завдань комунікативної ситуації, а отже, й добір мовних одиниць, що виконують варіативні функції. Проаналізовано актуальну на сьогодні медіалінгвістичну аспектологію дослідження жанрів ЗМІ у проєкції на функції мови, що вербалізуються в комунікативно змінному контексті сучасних масмедіа, пов'язаному з психологічним часом і простором культури. Особлива дослідницька увага приділяється динаміці функціональних маркерів у жанровій парадигмі медіапростору через мовну та когнітивну інтеграцію нових і традиційних жанрів (допис, коментар, сторіз, гівевей та ін.), які у своєму функціональному поєднанні утворюють макротекст, релевантний для медійної комунікації сьогодні. Автор також порушує дискусійні питання сучасної медійної жанрології, що окреслюють перспективи подальших досліджень у цій науковій галузі: точність номінації та статус окремих жанрів, актуальність / неактуальність традиційних для стилістики 2-ї половини ХХ ст. жанровірних чинників. Відповідно до природи частотних сьогодні жанрів медійної комунікації, у свою чергу, проаналізовано дифузний характер жанрової парадигми ЗМІ, пов'язаний із доцільністю / недоцільністю диференціації таких категорій, як гіпержанр, субжанр, жанрова одиниця, міжжанрове утворення та ін.

**Ключові слова:** медіа, нові медіа, медійна комунікація, медійний жанр, функція мови, інтелект, інтелектуалізація.

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The actual linguistics paradigm bases on professional interpretations of language's functional and contextual representations – it dynamizes an increasingly relevant and effective syncretic segment of current linguistic science. This trend is manifested in the research qualification of linguistic phenomena, that systematically form and reflect the communicative resource and potential. First of all, we are talking about the optimal forms (and, hence, genres) of communication of the mass audience, that are constantly changing, according to cognitive and intellectual demand of the society. So, the idea to analyze the intellectual potential and resource of communicative objects and spheres, that are close to a human and depend on it, are quite logical and *perspective*.

According to active dynamics in various communicative fields and spheres we consider the *purpose* of our investigation *actual* and relevant:

(1) to determine linguistic causes and models of dynamics of genre as a special form of verbalization of the knowledge about the world in new media discourse;

(2) to pay attention not only on text-forming factors in the evolution of genres and genre system (already systematically studied in various fields of philology) – object, subject, topic, purpose, compositional and structural features of information;

(3) to identify, first of all, the linguistic objectivity of intellectualization in the analysis of new media genres – the specifics of language means through organization and transmission of the information, their communicative nature that motivates the constant dynamics of language, functional markers and genre paradigm of media space. It will allow us to comprehend the processes of evolution in methods and means of communication of the mass audience, implemented in the permanent development of (new) media genres and media genre theory in general, that is commensurate with psychological time and space of the culture.

*Methodological principles* of this investigation define the ways in solution of discussion issues, especially actual for modern communicative linguistics, psycholinguistics, medialogistics and

media genre theory. Their complex, syncretic nature outline the prospects for further investigations in this scientific field.

So, the generalization helps to interpret different scientific approaches: 1) to the intellect and intellectualization as a cognitive process of evolution of human mind, verbalized in different communicative forms and variants of literary language; 2) to the accuracy of nomination and status of such certain forms / genres, relevance / irrelevance of traditional for stylistics of the 2nd half of the 20th century genre factors.

The functional and stylistic analysis (in this and further papers) of the current media context and actual new genres of media communication gives an opportunity to determine the diffuse / dynamic nature of the intellectualization in mass media genre system, connected with appropriate / inappropriate differentiation of such categories, as hyper-genre, sub-genre, genre variety unit, etc.

Psycholinguistic attention focuses on the reasons and results of influence on language consciousness (mass and individual) in the discourse of media genres' evolution and appearance of new media genres.

### **1. Humanitarian paradigm of communicative evolution: linguistic objectivity**

Communication in its dynamic nature permanently reflects values and civilizational perspective of society. So, forms of communication in general meaning are real exponent for scientists to investigate mass consciousness. Objectivity of such question is deeply connected with terms of intellect, intellectual characteristics, levels, as well as intellectualization – active process of their development – and effectively solved by the researchers in various fields of scientific knowledge. Outlined methodology of professional interpretation allows to analyze intellect in philosophy, psychology, sociology, logics, medicine, cybernetics, linguistics – as the ability of a person to recognize and comprehend the reality that can be reflected in various forms, depending on different motivational factors.

Being adopted from philosophy the term "intellect" began to be actively used in other sciences, and therefore, the concept of

"intellectual evolution", "intellectualization of language", "intellectualization of consciousness", "intellectualization of behavior", etc. were actualized. All these concepts are unified by integrated understanding of the dynamic development of the world according to the criteria of intellectual characteristics – individual, specially given, rational, and gradual (in their syncretic combination).

The fundamental nature of the *intellect* for understanding and explicating of the Universe's phenomena explains the ideological differentiation in the interpretation of this term in the lexicographic sources of the leading world centers of education and science, such as Cambridge, Oxford, etc.:

(1) "The capacity for understanding, thinking, and reasoning, as distinct from feeling or wishing" [2];

(2) "The faculty of reasoning and understanding objectively, especially with regard to abstract matters" [12];

(3) "The ability to think in an intelligent way and to understand difficult or complicated ideas and subjects" [8].

In particular, famous Swiss psychologist J. Piaget [13], investigating children's mind and mentality, mentioned that the intellect is a special mechanism, by which the child can adapt to the reality. So, intellect is connected with different stages and phases of cognition process – transition from less to more veracious knowledge.

Other authoritative scientists in psychology define intellect unites mental structures, mental space of verbal reflection and mental representations of what is happening within this space.

So, anthropologically oriented nature of the intellect is obvious. It verbalizes language consciousness of a person, demonstrates that it can't be stable, and develops in perspective evolution. It depends on many extralinguistic factors, important for humanity studies, integrated by a fundamental thesis, that "language of evolution... invokes... cultural change", appearance and functioning of "alternate forms and "family resemblances" of co-existing difference and similarity in varying degrees" [10, p. 5-6].

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That's why to identify intellectualization only with "scientific (theoretical) speech, determined by the attempt to be as precise in expression as possible, to make statements which reflect the rigor of objective (scientific) thinking..." [1, p. 209] – is quite limited position (by formal linguistics). Current trends in modern science actualize functional approach in analysis of language and the intellect as verbalized language consciousness.

The first authority ideas of functional linguistics (in 30's years of 20<sup>th</sup> century: R. Jakobson, B. Havranek, etc.) were "bold" attempts to investigate language in its dynamics, in the variety of its functions. Thus, for those scientists, intellectualization of language is connected with "rationalization ... adaptation to the goal of making possible precise and rigorous, if necessary abstract, statements, capable of expressing the continuity and complexity of thought, that is, to reinforce the intellectual side of speech" [5, p. 34]. So, it is very important to comprehend and, as a result, to actualize in the scientific consciousness such actual thesis and argument of A. Gonzalez [4, p. 18]:

"intellectualization phase consists not only of lexical expansion (through modern terminologies for the disciplines) but likewise of stylistic differentiation (using syntactic devices for different types of prose discourse). Intellectualization is examined as process and product and according to its inner (psychological) and outer (sociological) dimensions".

We definitely agree that "intellectualized language is closely associated with and adapted to a particular culture, which we may call "modern civilization" [1, p. 211]. And a person, using intellectualized literary language, "derive the pride, self-assurance and resourcefulness in the (new) ability to discuss the most complex of issues ranging from the mundane to academic and beyond" [6, p. 254]. Especially in the new forms and functional variants of communication (for example, in media): "...new forms of communicative interaction and cultural production, provoking multimodal experimentation, and artistic and entrepreneurial innovation" [11].

Thus, the genres are quite predictable objects for such linguistic studies, concerning communicative nature of a new language resource and its updated functional paradigm in the modern media sphere. In general, and in different details (according to stylistic features) it gives a research opportunity to identify main and peripheral causes in changing of new media genre paradigm – its previous, current and, as a possible assumption, prospective components as communicative markers of the intellectual evolution of literary language.

## **2. Genre system of new media in its intellectual perspective: linguistic interpretation**

The communicative dimension of intellectualization as a polyfunctional process of the development of intellectual characteristics is associated, first of all, with critical understanding of their relevance, actuality in a certain language and cultural space. That is why communicative reality of different countries and languages can't and shouldn't be identical and developed by analogy. Especially today, when in the world there are a lot of models that form the basis of information processes in different spheres of communication, especially in media.

It is important to pay scientific (medialinguistic) attention on the fact that "journalism and society undergo concomitant evolutionary processes ... Journalistic format, as a result, is the shape of the information transmitted by the media construction, whereby the present message fulfills social functions" [9, p. 43].

In this connection, the genres of social communication, as well as their invariants, extralinguistically motivated for dynamic functioning in a certain cultural field, are constantly updated – in their language resources, functions, architectonics, forms, etc.

For example, advertising as a communicative phenomenon, due to its technical capabilities and ideological dominants, was widespread in the USA in the 1970s, whereas in Eastern Europe this genre was actualized much later – in the late 80s – in the early 90s of the 20th century. This fact, of course, also reflected on the scientific interpretation of advertising genres, that in the second half of the

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20th century in American tradition were identified with the actual problems of national development, and in the Slavic world – only with marginal characteristics of publicistic style, actual at that time.

In general, such heterogeneity, cultural, in some way, even political variability – are real forms of social communication's intellectualization. It is saluted to the researcher as a genre mosaic, that (and it is important) allows us to realize the communicative function of the language not in a simple, one-way manner, permanently changing the vectors of its development. This thesis is quite opposite to the thought of Stern [17, p. 222]: "intellectualization refers to a use of the intellect in which thought is stripped of its affective colorations".

In this regard we must mark in the reflective nature of the intellect. Its highest level is directed to the colorations of creativity and individuality of a person. Such formulation helps to understand that nowadays the most dynamic area of social public communication is, certainly, the media. It is intended at the same time to consolidate and differentiate the recipients, their language consciousness, skills, abilities, priorities, etc. These are the main criteria for intellect differentiation and intellectualization – in the theory of H. Gardner [3]. According to the different cultures, individual features of every person and society in general he proposed to determine 8 types of intellect: bodily-kinesthetic, interpersonal, intrapersonal, logical-mathematical, musical, naturalistic, verbal-linguistic, visual-spatial.

In this connection, media communication appeals to the reflective verbal-linguistic, visual-spatial intellect – through the verbal skills and plural perception of the sounds, different meanings and words, emoticons, images and pictures that visualize personal's mind and feelings. Consequently, in media it is actively realized in pluralism of special forms of their organization and verbalization – the *genres*. This category has "become newly important in ...library and information science, film and media studies, applied linguistics, rhetoric, literature, and elsewhere. Understood as social recognitions that embed histories, ideologies, and contradictions, genres function as recurrent social actions, helping to constitute culture. Because

genres are dynamic sites of tension between stability and change, they are also sites of inventive potential" [11] of a person / society to create the information, to verbalize the thoughts in different forms and manners, especially in media sphere.

The modern media reality, as ever, reveals its communicative differentiation on traditional and new media – with the regrouping of genres, content, intentions and language means. J. Searle, in particular, exploring the purpose of expression, created a classification model of speech acts, where he singled out five classes of stylistic markers, also actual for current dynamics of new media sphere:

- "1) representatives (informative speech acts);
- 2) directives (orders);
- 3) commissions (commitment);
- 4) expressive (acts that express the emotional state of the speaker);
- 5) declarations (acts of establishment)" [14].

It helps to make (by language units – stylistic, lexemes, syntax) a special accent on the appropriate objective or subjective meaning, analytics, details, emotions etc. And to analyze modern genres' architectonics, their language and functions in dynamics and evolution perspective, correlated with permanently variable features of media communication.

Thus, traditional media generalize, first of all, the printed informational context (newspapers and magazines of a non-commercial nature). Nowadays (and it is clear because of ideological priorities of society) it has formed a marginal dimension of media communication. Such genres, being quite linear in nature and capabilities, no longer meet the communicative demands of modern recipients, and therefore their medialogical dynamics is a rather relative and controversial issue. It is reflected, in particular, in the fact, that people stopped reading the newspapers, the number of print media has declined sharply in recent years. So, such genres, as lead article, different thematic columns (poetry, political, sports, etc.), feuilleton, etc., that were actual in previous time of society's

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dynamics, have lost their relevance. Such fact can be explained, firstly, by the sociocultural motivation of extralinguistic factors that dynamize the intellectualization of language consciousness of modern information society.

In connection with this thesis, it is possible to notice the updating of communicative standards and priorities – particularly, in the media sphere that creates and maintains the information context of social development. That's why means and methods of informing are perfected, the tendency to use different codes in the information and communicative process (= creolization) are actualized. L. Shulinova [15, p. 408] also pays the attention "to the desire of recipients to receive maximum information in a prepared for consumption form without any efforts". As a result, the genre system of media communication evolves, and in the context of intellectualizing the forms of a new media reality acquire in different spheres. Thus, the system is replenished by new genres, according to the nature of virtual communication: post, travel blog / vlog, stress-show, stories, giveaway, and many others). Or by transforming of already established ones – gaining their actual communicative characteristics (hot news, morning news, journalistic investigations, etc.).

So, it is understandable and predicted that "...genres, including online chat, blogs, social network sites, microblogs, and other types of social media, can be distinguished based on their communicative characteristics and interactive functions. Each of these software genres may contain functional genres, characterized by specific communicative purposes and social uses on various levels of specificity" [7, p. 58].

We also agree with those scientists who analyze intellectualization in functional scientific paradigm. Thus, new genre system of modern media indicates the change in the informational and functional tone of media communication that, in our opinion, is redirected to compulsory visualization, personification, in some cases – intimization of the context and its language. In this regard, the linguistic content of some genres, as well as genres in general, acquire the features of essayism. We can say about the tendency to actualization of a relatively short and free form of presentation of

author experience, emotions, evaluations, and reinterpretations of a particular problem or phenomenon. So, the genre paradigm of a new media intellectually develops by the appearance of new genres. And it quantitatively and qualitatively reflects social aims and prospects, systematically verbalized in media texts, their language, content, context and sense. Such features in (media)linguistic analysis can be interpreted as a fact and criteria of intellectual evolution of language – in this case with the accent on new / renewed communicative forms' dynamics (genres).

In the architectonics of communication in the new media such characteristics correspond to the one of most actual today "post" genre, current for social networking system (for example, Instagram, Facebook, Twitter, etc.) and blogs. So, such illustrative material is openly represented in the Internet space (www.instagram.com, www.facebook.com, www.twitter.com, www.tiktok.com, etc.) and was taken for analysis.

The *post* is always identified with a particular person who gives public information, comments an event or situation – for the purpose of attracting the attention (in information or analytical manner), making conclusions, giving advises or for advertising aims. Consequently, from the language point of view in this genre there is a communicative updating of the modality category. The author frequently and systematically uses personally oriented forms "*I believe*", "*in my opinion*", "*it seems to me*", "*I disagree with this*", etc. In this way, a dialogical model of communication is implemented when the author comes into dialogue with the recipient or with the communicative situation in general. He provokes the recipients to make a reflection, chooses language factology or special creolizing resource for argumentation and verbalization of thought. For example:

*"Do you want to whine? **I think, it's better** to do conclusions! The bottom has no bottom ... But looking around, **as for me, you will exactly understand that all loved ones are healthy. You too. Financial problems can be solved, we just need to work even more and better. Energy will recover, heart wounds will heal. And I also realized that I had gathered around me amazing kind, sensual people! Now I know for sure that my friends will always cover my rear** ❤️ **And I'm yours** ❤️";*

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*"I saw a \$ 200 million movie yesterday. With incredible special effects, the name of a great director, and huge expectations. But **I didn't really like it. To me, a great critic** 😊, it seems that the director, thinking about the large-scale, forgot about the important. About the most important thing... And it is not love, but **I am what I say** 😊. It's chemistry. Having chosen for the main roles three persons absolutely not feeling anything for each other, but ideally suited for the role of actors, he thought that **he could deceive us. But it didn't quite work out.** After all, it is chemistry that initially drives each of us".*

One of the most actual intellectually oriented factors of the post's dynamics is connected with its creolization resource, manifested in an appropriate combination of units of different sign systems, which, in turn, change its linear information nature. In addition to the language constructions, the post also uses (and we can see it on the material of proposed texts):

- (1) emoji (to reflect the emotional state of the author and the implementation of the evaluative function of communication);
- (2) different fonts and original writing style, capital letters (to emphasize specific words and verbalized meanings);
- (3) photos and videos (for visualization of information, focusing on the necessary details, persuasion).

Another evolutionary marker of the post genre (that researchers often consider it as a modern form of diary writing) is its non-linear architectonics. In addition to the title and the main text as a priori structural parts of the genre, the hashtags and links, or hyperlinks, are also required in the post. And these elements can take over the ideological and semantic sense of communication as they perform the function of identifying the text in a dynamic information flow in the media sphere. That is, post with *hashtags* (in such format: #) and relevant content can quickly be found and read by more recipients – and today it is one of the main goals of media communication. Hashtags' use is effective in promoting of your own account or advertisement. It is easy to make functional and thematic structure of appropriate information by headings that helps the audience to find actual photos, videos or texts among a large amount of content. Therefore, you can convey information to people who are not in your

readers or followers list. In fact, hashtags are used to increase the probability of a profile being visited by an interested audience that is potentially more active. The most popular hashtags in different social networks for communicative integration between authors and recipients, coding and actualization of posted information, getting more likes, comments and coverage are: #me #love #instadaily #selfie #photooftheday #fun #followme #smile #summer #swag #instalike #igers #tbt #picoftheday #follow4follow #fashion #like4like #follow #instagood #amazing #cute #friends #bestoftheday #happy #instatag #l4l #beautiful #likeforlike, etc. According to the geopolitical reality and war situation in Ukraine such hashtags as #Ukraine #warinukraine #saveukraine #savemariupol and many others have become relevant for social communication throughout the world, because they not only individualize an information context but also show the support of our country.

The use of *hyperlinks* complicates the genre functional nature of the post that loses the characteristics of the linearity. As a result, the information levels, dependent on each other, are created and filled up, to which the author (and then – the recipient) apply in accordance with the communicative task. It allows to focus on the objectivity of the main text but at the same time creates a functional opportunity to refine the important, precedent accents, necessary for its correct understanding. In fact, such form of media communication is not new. In the newspaper texts it is used in the form of information notes, in news – in the format of instructions of the presenters, reporters or a specially selected video about certain events, etc. In the modern post genre this information is encrypted as hyperlink to a site that hosts text information, photos or videos. And the recipient formally proceeds from the structure of one text and falls to the structure of another. Therefore, the post is a kind of macrotext with additional discourse elements that allow and help the author to represent the information in panoramic way.

In this regard, hyperlinks can be used in your own text, and then the style palette of communication will have (though not always) minimal transformations. But it is important to take into account the fact that in most cases links are used in texts of another authorship or

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style affiliation. Consequently, cognitive dissonances can be observed in the perception / rejection of such information of nonlinear functional nature, and, accordingly, the communicative effect will differ with the desired one.

Such genre characteristics of the post point to the evolutionary criteria for the creation and dissemination of information that in this case fulfill not only the information function. In virtual communication it is a special resource of (commercial and non-commercial) communication with (potential) mass audience, often not classified by different extralinguistic criteria. Therefore, the language and style of the post genre must be somehow generalized in terms of form and content – for the more profound performance of the tasks of the communicative situation.

An important feature of the intellectualization of new media genre system is the integration of its genres. We are talking about integration of the content and functional characteristics of different genres in a peculiar macrotext – a multilevel communicative reality that operates according to the consistent deployment of information. So, in particular, it is actual to analyze the supplementary genre to the post in social networks – stories and comments. Without them the main text loses its sense and functions.

The *comment* is a traditional analytical secondary genre of (media) communication. However, the commentary on the post has its peculiarities – first of all, it concerns authorship and depth of analytics – in commentary or advises (sometimes with advertisement accent and special markers). For example:

*"Successful withdrawals can only be achieved when you have a reliable manager like @tradefx\_with\_tulio"; "James Bond 😊 honestly, he didn't really impress me live, I liked the road to him more, dolphins on the high seas, karst islands, but this pop location was worth seeing for show..."; "The author contradicts himself when he speaks of "isolated" but successful China, as well as "open" countries. We must take into account that, first, the West is in decline, read the book by Patrick J. Buchanan. "The Death of the West", and secondly, the development of China, is just an example of successful evolution"; "You are the best. God will send you health, prosperity and a lot of much joy. Be happy"; "Unfortunately, for several years I do not visit the exhibition of flowers. What was once not even worth comparing with what they do now .... Since*

*childhood, every year visited with parents, it was a small tradition that I dreamed to continue with my son, but I understand that this is a waste of time and money ... unfortunately".*

Because of open information boundaries of social networks, anyone, who is interested in the text itself and wants to express opinion about it, can comment the post. In this regard, according to the language and style of the comments, there is a question about the level of professionalism of verbalized assessment and competence of the commentator. Such despecialization implies the expansion of the language units' usage, thereby creating prerequisites for the intellectualization of literary language. It is an important dimension of language development. The scientists argue that "in the developing languages intellectualization is a way of providing more accurate and detailed means of expression, especially in the domains of modern life" [16, p. 26].

And consequently, the post-comment is a more democratic form of the reflection, a special model that interacts with communication, in particular, in social networks. There are different occasions when for the mediallynguists the comments are more interesting and revealing content for analysis than the text of the post itself. Thus, the commentary may function as an independent genre, and as integrated form in the macro-genre communicative system which in general is an actual trend of the intellectual evolution of the genre system of new media communication.

The ability to comment, to answer the comments creates an additional dialogicity. In the situation of a discussion comments will also be part of the overall branched architectonics of the post. Thus, the intellectualization of this genre is manifested in the open structure of functionally structured components: traditional or creolized text, hashtags (semantically correlated with links and geolocation in the information of the author's individual profile or business account), marks (if any), comments.

In turn, *stories* – a slide show of short (15-second) videos or photos in a special format that can be supplemented with text, emoji symbols, hyperlinks, face tags, hashtags, etc. The peculiarity of this genre is that each stories operates only 24 hours, so its

functional potential is limited, but for a such short time it is quite effective. The author avoids much information, proposing to swipe up and get to the necessary personal or business account. That's why the stories can be:

- individual – about everyday life of a person – with ascertaining of the fact, of different activities during a day, about dreams, mood, plans for future, without special analytics. And it mustn't be there, because this type of the stories genre is more informative and entertaining. For example:

*"It has been a day and it's just started... but taking a minute to elevate my feet... so good for circulation after a long flight and I think it debloats but don't quote me on that one"; "Today is next level" (video of building of the next house's stage); "Stopped by to see my love" (pineapple photo); "Cute little pool moment here too" (swimming pool photo); "Back to the set Life" (personal selfie in the mirror); "Bringing donuts for the crew" (dessert photo); "Guten Morgen" (morning photo of the city); "Morning activation. Now breakfast" (food photo); "Warming up for my leg session. Absolutely looking forward to this workout. So much laptop work" (video for the gym) etc.*

So, the author shows and comments (at times in real time) his / her actions (important and not), emotions, communication or proposals, connected with positive / negative individual or professional experience. Sometimes the stories in their architectonics have multimedia interactivity – appeal to the recipients with request to vote (yes / no), to ask any question (for author's future answer), to write appropriate comment etc.: (in different syntax construction, with emotion and rhetoric accents) *"How do you call this picture"; "Are you a coffee or tea person?"; "Why did the Spanish even want to conquer a city of such fundamentally useless people?"* and others.

- advertising – the information is given with special promo, suggestive or manipulative functions, realized in the author or corporative texts. They are accompanied by different marked objects (hashtags, geolocation, mentioning, links) – for individualization of advertised accounts, persons, services, addresses etc.:

"Marina Gate 2. We have a tennis court here and basketball pitch as well" (video of equipped sport area – with geolocation); "I know that is very difficult to surprise you. But I will try... go to @proballetaccessoires"; "If you work at a @gap you can't even escape from me in the break room"; "@hdbuttercup. Redid our bedroom for my birthday... and now waking up is more fun"; "Please follow my brotha #Gaston"; "What a sound! @bmwm #x4mcompetition #anzeige" (on video we can hear, how new BMW-model sounds inside the car); "Turn on timer to see it first... New post is coming..." (with special Instagram utilities an author used a clock format with reversed time); "Swipe up & treat yourself. You deserve it" (there is a direct link on the website, connected with proposed information); "Exploring the island. Sardegna" (video frames of the sea shore with appropriate geolocation); "I stay here @pullman\_timi\_ama\_sardegna"; "First edition!! Go support @the.louscious and her magazine! @sreyesphotos"; "Is it normal to buy gold jewelries today? Read more..." (with direct link on analytical article and shop) and others.

The advertising effect can also be deepened by proposed forms of subjective evaluation (positive or negative – in small comments, emojis, exclamatory, imperative, interrogative sentences, etc.), given for paying special attention on the person, object, etc. It helps to make a direct manipulation of language consciousness of the recipients who must make quick appropriate decision as a result of such advertising communication through stories genre.

The perspective of such mediallynguistic interpretation of intellectual dynamics of new media communication (in its language, genres, sub-genres, functions, etc.), of course, can't be limited only by these genres. For our opinion, this process can be modelled and analyzed through the features of reality in different languages, spaces of time and culture. So, it has a great investigating perspective for actualizing geolinguistic paradigm in current scientific trends.

The fact of rapidly developing communication reality outlines the prospects for further investigations – in concepts and categories of modern linguistic stylistics, mediallynguistics, communicative

linguistics, cognitive linguistics, socio-, psycholinguistics and other communicatively oriented actual epistemes in human and social sciences. Special attention is more paid to active processes in media language, designed for diffusion, interference, and transformation of the modern media genres. For accuracy of nomination and status of certain genres, relevance / irrelevance of traditional for stylistics of the 2nd half of the 20th century genre factors. According to the modern genres of new media communication (post in different social networks, actual forms of comments, stories, giveaways, various shows, intellectual games, etc.). They are oriented on specific cognitive interaction within the society – and it forms an object of professional (linguistic) analysis of new media. It is reflected in the trend, when television, Internet, radio affect the diffusion of linguistic and extralinguistic factors of the evolution of the certain genres. Their primarily information function has been adopted by manipulation, entertainment, evaluation, etc. Thus, such expansion of functional paradigm of new media genres, their dialogization / polylogization also determine the transformation of language resource and functions in their intellectual perspective. So, analysis of language's intellectual evolution in this case is quite argued and can be continued, using other investigating criteria.

The diffuse nature of evolution of new mass media genre system is connected with an appropriate / inappropriate differentiation of such categories, as hyper-genre, sub-genre, genre variety unit, etc. Especially in the field of permanently changeable sphere of mass media communication – the most objectively motivated area of / for intellectual evolution in general meaning. So, it actively forms a special episteme, where it is very *perspective* to combine linguistic provability of functions of modern mass media genres and social, cultural, historical and other reasons for their dynamics, appearance, disappearance – through the trends of media intellectual evolution.

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