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GENRE HIERARCHY OF ENGLISH MEDIA DISCOURSE

Abstract

The aim of the paper is to describe genres of English media discourse with the application of Vantage Theory, which investigates category formation with respect to human orientation in space and time. The applied theory constructs categories on the basis of inherently stable and mobile coordinates at two levels: dominant, intensifying focal parameters of the category focus, and recessive, accentuating differences from the focus. It is found that the focus, i.e., the prototype of the media discourse category, is a news text representing recent or recurrent events with the focal parameters of factual information, newsworthiness, persuasion, brevity of form, and clear structure. The dominant vantage of media discourse is represented by an analytical text, intensifying key attributes of a news text by providing interpretation of facts, expert assessment of events, enumerating causes and consequences of the described issue, and stimulating the readers to find a solution to the problem. The category of media discourse has two recessive vantages. The literary recessive vantage decategorises informativity and highlights imagined or emotional descriptions of events in prognostic news texts, which inform the target audience about possible development of the situation in the future, feature articles, providing emotional human-interest stories, and fake news, structured like a prototypical news text, but offering fabricated or distorted facts. The second recessive vantage reflects oral decategorisation by bringing a news text closer to oral face-to-face interaction. This vantage encompasses blogs, which are a digital personal diary aimed at asynchronous responses from numerous followers, interviews, imitating real-life dialogue, and public speeches with a rhetor addressing mass audience via modern technologies.

Keywords: media discourse, genre, category, vantage theory, dominant vantage, recessive vantage.

Анотація

Метою пропонованої статті є опис жанрів англійськомовного медіадискурсу із застосуванням теорії побудови перспектив, яка досліджує формування категорій з урахуванням орієнтації людини в просторі та часі. Застосована теорія буде категорії на основі внутрішньо стабільних і мобільних координат на двох рівнях: домінантному, де інтенсифікуються фокальні параметри фокусу категорії, та другорядному, на якому акцентуються відмінності від фокусу. Установлено, що фокусом, тобто прототипом категорії медіадискурсу, є новинний текст, що повідомляє про останні або повторювані події. Його фокальними параметрами є інформативність, значимість новини, переконливість, стисливість форми та чітка структура. Домінантна перспектива категорії медійного дискурсу представлена аналітичною статтею, яка підсилює ключові атрибути новинного тексту, надаючи інтерпретацію фактів, експертну оцінку подій, перераховуючи причини та наслідки описаної проблеми і стимулюючи читачів до пошуку її розв'язання. Категорія медійного дискурсу має дві рецесивні перспективи. Художня рецесивна перспектива декатегоризує подієвість і підкреслює уявний або емоційний опис подій у прогнозистичних новинних текстах, які інформують цільову аудиторію про можливий розвиток ситуації в майбутньому, тематичних статтях, що містять емоційні історії, які викликає людський інтерес, та фейкових новинах, що структуровані як прототиповий новинний текст, але містять вигадані або спотворені факти. Друга рецесивна перспектива відображає усну декатегоризацію, наближаючи новинний текст до усного спілкування віч-на-віч. Ця перспектива охоплює блоги, які є цифровим особистим щоденником, спрямованим на асинхронні відповіді численних підписників, інтерв'ю, що імітує реальний діалог, та публічні виступи оратора, який звертається до масової аудиторії за допомогою сучасних технологій.

Ключові слова: медіадискурс, жанр, категорія, теорія побудови перспектив, домінантна перспектива, другорядна перспектива.

Introduction. As is known, genre is a typified (and recognizable), structured, goal-oriented, temporarily stable, still flexible process (Gruber, 2013, pp. 31, 39). Genre refers to a variety of a language used by a discourse community in a particular social setting (Paltridge, 2022) to fulfill certain communicative purposes. Still, it imposes certain constraints on the application of lexico-grammatical and discoursal resources (Bhatia, 2014, p. 241). Its form includes various linguistic and textual elements: words, phrases, sentences, layout, diverse visual elements (Paltridge, 2022).

Genres are omnipresent in various spheres: art, literature, media, posing a problem of their classification as it is difficult to establish a criterion and differentiate members of each category. The hierarchy of literary texts proposed by Oleksandr Morokhovsky includes type as a way of reflecting life and expressing human personality, kind or genre, i.e., a stable type of poetic structure, and genre variety, which is “determined by the communicative intent of the addresser and the content of a specific text” (Мороховский, 2011, c. 441). Therefore, literary types include prose, poetry, and drama; genres of prose encompass a novel, a sonnet, a tragedy, etc.; and genre varieties of a novel contain historical, social, adventure ones, etc. A similar ranking is applied to media discourse whose types encompass press, radio, TV, and internet; genres are represented by informational, analytical, and journalistic texts, while genre varieties of informational texts include a news item, a review, a report, an interview.

The conventional genre hierarchy has many disputed points. Firstly, it does not take into account the diversity of texts and fails to explain their continuous transformations, blurred boundaries between genres. Secondly, it does not elucidate the emergence of new media that do not meet established standards, nor reflect the merging of traditional media with their electronic counterparts. Thirdly, it ignores the different significance of certain genres in comparison to others, cf. news texts and essays. The categories are fluid, and any text is genre-heterogeneous, as it simultaneously preserves identity and individuality, transforms it, and deforms it. Cognitive research allows us to deepen our understanding of genre studies and provide a more detailed typology of genres using Vantage Theory (MacLaury, 2013), demonstrating the dynamics of categories.

Literature overview. Categorisation implies setting up categories, and a classic approach presupposes that they are strictly and clearly defined on the basis of a certain and finite set of attributes, with each member of the category being as good as any other component (Schulze, 2009, p. 221). In its turn, Cognitive Linguistics views categorization as a cognitive mechanism necessary to supply a person with a structured and interconnected worldview, while categories are “the conceptualisation of a collection of relevant, hence meaningful, similar experiences” (Radden & Dirven, 2007, p. 336) that share a particular characteristic. Categories are mental constructs representing a set of real objects in various cognitive processes and giving access to categorical knowledge acquired from past experience (Приходько, 2021, c. 145), interaction with the environment, and the specificity of brain activity. Graded structure categorisation postulates that instances have differing degrees of membership in the category, proved to be fuzzy in nature, since it is neither clearly defined nor has definite boundaries (Gabora et al., 2008, p. 91). The category contains the prototype, i.e., its most striking and typical example, and the periphery, which encompasses other members of the category (Rosch, 1978, p. 29). A prototype is a relatively abstract mental entity with all the important attributes that most fully represent the members of a particular category (Gabora et al., 2008, p. 92). Components of the category demonstrate a family resemblance, in which there are no characteristics that are common to all members to the same degree, but there is sufficient similarity between them to classify them into one group (Rosch, 1978).

Vantage Theory (hereinafter referred to as VT), expanding ideas of Eleanor Rosch and her followers, was developed by American anthropologist Robert MacLaury to explain colour differentiation. According to the proposed theory, categorization is based on human orientation in space and time (MacLaury, 2013, p. 76). A person locates themselves, objects and events in space-time by harmonizing the spatial and temporal coordinates. Space refers to immobility and forms the dominant vantage and time is related to mobility and the recessive vantage (Głaz, 2012, p. 55). Thus, as a result of the subconsciously performed analogy, observers form categories as vantages by arranging the inherently fixed and the inherently mobile coordinates with the mutually balanced degrees of attention to similarity and difference (Głaz, 2012, pp. 23–24).

The category is constructed at two levels. At the first one, an observer selects the focus, an idealised image (F), a reference point relative to space, and the inherently mobile similarities to the focus (S). As long as “they are similar to the focus, the range will expand; when they are viewed as different from the focus, the range will be curtailed” (Głaz, 2012, p. 24). At the second level, similarities are fixated, allowing for new information to be added. That new information is the attention to differences (D) at the expense of attention to similarities (*ibid*). As soon as differences become more prominent, the category receives its boundaries with “a further shift to adjacent categories” (Potapenko, 2018, p. 82).

So, the category is viewed as two vantages, called dominant and recessive. The dominant vantage starts with the focus viewed as a ground, i.e., a less prominent coordinate and the stronger attention to similarity, when an observer cannot distinguish one entity from the other, endows the vantage with a wider range, making it “a figure, a more conspicuous coordinate” (Potapenko, 2018, p. 82). Focal parameters are intensified due to slow speed (MacLaury, 2013). In the recessive vantage, the role of similarity weakens to make way for difference, when a person mentally moves to detached entities, focal parameters are deintensified (Potapenko, 2018, p. 82), and the vantage is endowed with a margin (Głaz, 2012, p. 26).

The **aim** of the paper is to establish genre hierarchy of media discourse through the application of tenets of VT.

Research methodology. As has been stated above, this paper applies VT to the analysis of categorical shifts in the genres of English media discourse. It presupposes the establishment of the focus of the category, i.e., the genre which represents recent facts and opinions to mass audience on various platforms and serves as a mental model for perceiving all other media texts. The focal parameters enable us to determine attributes necessary for constructing dominant and recessive vantages. The dominant one consists in the intensification of focal parameters and is represented by texts, characterized by the analysis and interpretation of facts, while the recessive vantage is based on a reduction in focal parameters, leading to a transition to adjacent categories caused by a decrease in eventfulness and acquisition of the features of other discourses. The paper draws on various genres of media discourse to construct its vantages.

Research results. The usage of VT to the construction of media discourse category reveals that its focus is a news text, the dominant vantage is formed by analytical texts, and the two recessive vantages encompass literary decategorization based on the imaginary representation of facts, phenomena, and situations, and oral decategorization, imitating direct interaction with the communication participants.

The **focus** of the media discourse category, its prototype is a news text as it is a central component of a newspaper, which, in turn, serves as an archetype and precursor for all mass media (McQuail, 2010, p. 315). Besides, it is difficult to imagine modern life without news, which is constantly reported, updated, disseminated by various outlets, and arouses the

general interest of the audience. A news text informs about recent or recurrent events which should be unusual or at least unexpected, still “not a mirror of social conditions, but the report of an aspect that has obtruded itself” (ibid, p. 314). News texts are a product shaped by the relations between the media and bureaucracy, economic and political organizations under the influence of growing competition and modern technologies (Bednarek & Caple, 2017, p. 7). Focal parameters of a news text are factual information, newsworthiness, persuasion, brevity of form, and clear structure.

News texts provide data of reasonable novelty and inform about political and economic matters, accidents, crime, sport and the lives/actions of well-known people (Claridge, 2010, p. 588), giving answers to six basic questions: who, what, when, where, why, how, enabling the audience to grasp the essence of the presentation (Carah & Louw, 2015, p. 29).

Newsworthiness encompasses everything sad, scary, and terrifying and is a key factor in news selection due to its ability to convince readers that the information is worthy of being published and deserves their attention (Bednarek & Caple, 2017, p. 3). News values determine the significance of any news and play a crucial role in the process of information selection (Carah & Louw, 2015). They provide an assessment of the qualities that an event must possess in order to be presented in a news text; they serve as a measure of current changes in society, new phenomena, topics, and issues, relying on the preferences of the audience and modern technologies (Firmstone, 2023, p. 70). Linguists single out up to 12 news values, including negativity, relevance, timelessness, personalization (Bednarek & Caple, 2017, p. 3). The most universal factors are proximity to the recipient, i.e., location close to their place of residence, and unexpectedness, which is in fact unpredictability and novelty of the information.

The persuasive status of a news text is grounded on the fact that journalists not only report on a specific event, but also provide their own view of the situation from a certain perspective, shape perceptions, justify the veracity and reliability of the presented facts, data, and details while directly or indirectly influencing all socio-political processes (Firmstone, 2023, p. 4).

Linguistic units, used in news texts, tend to be neutral or even colloquial to appeal to the public and create a dialogue between the journalist and the audience, thereby involving the latter in the event and stimulating their various comments and reactions.

As for the structure of a news text, it was suggested by Teun van Dijk who singled out the following text categories: headline, designating the most relevant topic of a news item; lead, specifying some details of the key topic; main event, dominating the description of happenings; previous events, reminding the readers of what occurred before; background, giving general, political, historical or social context of the events; consequences, arranging occurrences as being the result of the main event; verbal reactions (1985, pp. 86–88).

The **dominant vantage** of media discourse underscores the focal parameters of the category, consisting in informing addressees about recent events. The intensification of key attributes leads to strengthening the interpretative component in news items and is represented by an analytical article. It interprets facts, provides an expert assessment of events, helps to understand their causes and consequences, enabling the reader to form their own attitude to the situation. The characteristic features of the analytical article are specific subject matter, functions, ample use of arguments and criticism, and comments.

The subject of the analytical article is a problem reflecting discrepancies between reality and people’s expectations, events related to the socio-political life of the audience. To underscore the relevance of the topic, the journalist resorts to statistics, scientific data, personal observations, historical facts. The amount of information excludes its quick

delivery, as journalists are supposed to provide new, relevant, and accurate facts without distortion or misrepresentation, verifying the data.

The functions of the analytical article lie in explaining the significance of current processes and situations, encouraging readers to reflect on the described problem, identifying possible solutions to a crisis, and motivating the audience to take some steps.

The interpretative nature of the analytical article is grounded in the use of arguments and criticism. Arguments are intended to provide proofs that convince the readers to agree with the suggested viewpoint (Van Eemeren & Van Haaften, 2023, pp. 342–343). In the pragmatic vein, argumentation is aimed at linguistic influence on the mental sphere and actions of the addressee, overcoming differences in opinions, while appealing to reason, values, or authority.

An important component of the analytical article is criticism, representing diverse viewpoints on the issue to create a balance of interests. The news item is dominated by constructive criticism calling for dialogue, imitating an objective coverage of the situation. The credibility of the information is enhanced by comments providing a professional assessment of the situation, expert opinions and judgments. Quotes of specialists in the chosen sphere underscore impartial coverage of the issue.

The **first recessive vantage** reflects literary decategorization by concentrating on the differences between event-based news texts and imaginary representations of situations. Media texts acquire the characteristics of literary discourse that conveys aesthetic information about the object of perception and “creates a world that contains certain meaning, feelings, and expression” (Приблуда, 2022, c. 79), which is a combination of the imaginary and the real, the mundane and the exceptional. The author constructs a subjective fictitious reality, determines the theme and plot, reflects their attitude to the events and characters in the text, verbalizes their own experience, emotions, background knowledge, values in a literary work (Приблуда, 2022, c. 80; Holubenko, 2023, p. 39). The addresser anticipates the readers’ reaction to the depicted events, but, on the one hand, they interpret the content of texts based on their own attitudes, life experience, worldview, language knowledge. On the other hand, the audience can introduce new information to the text or their own interpretation of what is described, giving a literary work new meanings and senses.

Literary recessive vantage includes prognostic news texts, feature articles and fake news.

Prognostic news texts provide information about situations that are planned for the future and therefore contain guesses, assumptions, and probable events, which brings this type of a news text closer to fiction. Prognostic texts predict future processes, events, and trends (Jahner, 2023, p. 206) and represent plausible scenarios for the development of humanity through the observation of signs and time (ibid., p. 205). Predicting the future allows us to reduce the level of uncertainty inherent in any potential situation and, as a result, influence the audience’s mind by offering them a certain scenario for the situation’s development.

Structurally, prognostic news items are similar to the focus of the category, prototypical news texts; the difference can be easily identified via the analysis of the headline, which contains various predicative linguistic units to introduce future events with varying degrees of certainty about their occurrence. The highest degree of certainty is reflected in headlines by the units naming planned or expected course of events, e.g., *set to do* or *is to do*. Expectations of a certain event are embodied by the construction *expected to do*, which reflects the existence of well-grounded predictions. The average degree of certainty of information is represented by predicative structures marking event potentiality by the infinitive or event probability using units with components *likely*, *seems*, *appears*. The

lowest degree of certainty is expressed by the predicate in the Future Simple tense, which only indicates the temporal attribution of an event, but such headlines are also the least frequent.

To reinforce their own assumptions, journalists cite experts who make the prediction look like a scientifically valid forecast. Another way to prove the veracity of a journalist's assumptions about possible development of the situation is to use statistical data, the source of which is indicated in the main text.

A **feature article** is a long-form text about specific people doing specific things (Sumner & Miller, 2013, p. 5). It has attributes of both a news text and a narrative, which is why it belongs to the literary recessive vantage of media discourse category.

Similar to a news text, it describes an event that has recently happened in society, still a feature article provides a deeper insight into the topic (Cox, 2020). News texts rely on news values, which partly coincide with the values of feature articles (Ngai, 2022) that take into account proximity, human interest, usefulness, and novelty (Cox, 2020). Feature articles are considered timeless, also known as human-interest stories (Ngai, 2022), which can be published at any time. They dwell on the lives of celebrities and ordinary people in extraordinary circumstances, everything that is classified as soft news that may interest the public.

A news text has a clear-cut composition. In contrast, feature articles have a certain freedom in how they present material. The lead contains a description or story to introduce the situation and may cover several paragraphs. There is no mandatory inverted pyramid structure. Since feature articles provide longer, more detailed stories and focus on the causes of an event, its significance, and its development (Cox, 2020), the blocks of background information and context are larger in volume. In addition, feature articles contain headings that divide the main body of the text into blocks and structure the perception of the content.

Like a narrative, a feature article entertains, distracts, shocks, inspires, because the journalist "communicates emotions through the employment of a range of specific narrative and reporting devices that have the potential to transport readers into an imagined world [...] bound by time and space" (Martin, 2021, p. 6). Feature articles include elements typical of conventional narrative: description, setting, numerous characters, background information, stimulating addressees to visualise the content of the story. But unlike short stories or novels describing fictitious characters, features tell about real people. They contain author's reflections represented with the help of expressive linguistic means to enhance emotional and aesthetic impact on the audience.

Fake news lies furthest from the focus of the category, as it reflects fictional, inaccurate, fabricated events. A key identifying feature of fake news is its lack of concern with the truth, with the special discursive-pragmatic strategies deployed to cheat or mislead the reader (Alba Juez & Mackenzie, 2019, p. 19). Such texts provide facts about a person or the whole society, substituting invented situations and arguments for real data and information.

In most cases, fake news is not totally false, but rather a distorted version of something that really happened or a manipulated account of true facts (Alba Juez & Mackenzie, 2019, p. 22). The main aim is to influence the audience, cause panic, enmity, distract from the truth, tarnish someone's reputation. The widespread character of fake news is exacerbated by social media which are crucial to information dissemination and are characterized by a lack of control and fact-checking (Molina et al., 2021, p. 185).

In terms of structure, fake news coincides with prototypical news texts, containing all the same compositional blocks, photos, sometimes video material. As a result, readers often cannot distinguish between true and false texts, because people tend to accept information rather than reject it if there are no obvious signs casting doubt on the speaker's willingness

to cooperate. In order to classify a text as fake news, the addressee must go beyond the standard perception of information, which requires motivation and additional cognitive resources. Most recent studies on fake news offer mechanisms of identification of false or inaccurate facts and data: basic content questions, computer algorithms implementing fact-checking services (Baissa et al., 2025, p. 2), or text markers of unreliable information such as clickbait headlines, words of negative polarity related to religion, sex, feelings, body, money, work, unverified quotes that convey sensational content, blurry images (Molina et al., 2021, p. 190). Such an amount of fabricated information, intensified by the journalist's subjective interpretation and assessment, puts fake news on the boundary of the media discourse category.

The second recessive vantage marks oral decategorization by focusing on the differences between oral and written varieties of discourse, which leads to news texts acquiring characteristics of oral speech. The defining characteristics of oral discourse include the following categories: form of interaction, presence or absence of preparation, number of participants, contact between interlocutors, and local-temporal conditions of interaction.

The form of interaction has two varieties: monologue with one person speaking (Goh & Liu, 2024) and dialogue, resulting in the exchange of utterances between two participants to transfer information (ibid). Monologue requires preliminary planning, consideration, even thorough preparation, while dialogue is mainly spontaneous and relies on background knowledge, similar worldviews, values, interests. Interaction can be direct, allowing the speaker to take audience's needs and desires into account, and indirect, with delayed addressees' reaction to the rhetor's ideas in the form of questions or comments. The number of participants is also different, starting from one person, a small group, and up to mass audience. Moreover, modern oral discourse is mediated by a complex set of technological tools that enable people to exchange their ideas in any place and at any time, enhancing social interaction.

The texts, comprising oral recessive vantage, include blogs, interviews and public speeches with varying degrees of manifestation of defining attributes.

Blogs as a genre of media discourse are "a news format developed due to the affordances of the web" (Tereszkiewicz, 2014, p. 299) and social media, encapsulating a digital personal diary based on specific software, accessible to all users with the ability to comment (Trilling, 2024, p. 7). Like any news text, a blog informs addressees about latest events and represents author's evaluation of the situation, their emotions and attitudes. Blogs can feature a series of short updates with timestamps to reflect the development of the live event or emerging story (Thorsen & Jackson, 2018, p. 3) in the reverse chronological posting.

The features that bring this type of media text closer to oral discourse are its dialogical nature and spontaneity. The dialogical character of a blog is determined by its very essence: the author writes a post and expects subscribers to respond to their thoughts, statements, and arguments. Comments are characterized by delayed interaction and asynchronous communication, since after the post is published, a certain amount of time is required to type the text on a computer or smartphone.

The spontaneity of a blog is manifested in the reactions of followers who write in response to a particular post without careful preparation or excessive deliberation. As a result, the proximity to oral discourse is revealed in the use of colloquial and evaluative words, linguistic clichés, and "a playful, light, personal and informal tone" (Tereszkiewicz, 2014, p. 301), which engages the audience in the conversation.

Interviews are a media genre because they provide expert opinions, judgments, or commentary (Roach, 2018, p. 6), but at the same time, this type of texts is characterized by

dialogue, spontaneity, and the possibility of immediate reaction from the addressee, so they are included into oral recessive vantage.

Interviews provide facts and data, representing them in the form of questions from the correspondent and answers from the interviewee. It “transforms personal experience into socially expected scripts, converts particular situations into generalizable settings, and translates contingency into linear orders, for instance, narratives” (Junker, 2024, p. ix). The interlocutors are involved in recreating meaning relevant to mass audience, conveying both expert knowledge and information of a less authoritative nature: private gossip, insider information and commercial secrets, personal views on a particular situation (Roach, 2018, p. 8). Besides, interviews give the audience some perspective on the interviewee, the field of their expertise or experience (Junker, 2024, p. xi).

Interviews are similar to oral discourse in two aspects: dialogue and spontaneity. The main feature of an interview is a dialogue between a journalist and a respondent in a question-and-answer format to clarify opinions, comments, and impressions that are of public interest. The third participant in the interaction is the usually absent mass audience (Roach, 2018, p. 2), who is the key recipient of reliable and accessible information in a relevant context, both in terms of the topic of conversation and the respondent’s emotions, behaviour, and attitude toward the issue. The addressee becomes a direct interlocutor due to the opportunity to comment and interact with guests or provide a delayed reaction in the case of printed or recorded versions, with the help of modern technologies.

The spontaneity of the interview results from the respondent’s implied unfamiliarity with the questions that the journalist prepares in advance, taking into account the interviewee’s expert knowledge, competence, personality, and the needs of the target audience. In some cases, questions may be agreed upon in advance, but in general, the interview is improvised. The unexpectedness of the interaction is also achieved by additional questions arising during the interview and intended to clarify details or unknown facts. Still, in some cases, spontaneity is artificial because the text of the interview is supposed to be shared in mass media, where it may be carefully edited to give an impression of orality, creating an authenticating effect of immediacy (Junker, 2024, p. xv).

Public speech is used by political leaders, celebrities and experts in various fields as a tool for persuasion and leadership, a way to gain and maintain public support (Bailey, 2019, p. 31).

Unlike ancient speeches, delivered to a live present audience that rhetors sought to influence through voice, facial expressions, and gestures (Bailey, 2019, p. 32), modern speeches are disseminated by the latest technologies and address a mass audience, appealing to their minds and feelings, which makes such texts a media genre.

Public speech belongs to the oral recessive vantage due to the following attributes: informativity, oral presentation of ideas, immediate audience with the possibility of direct response. Informativity of the speech encompasses arguments, judgments, and ideas of the speaker that confirm and support their stance in the minds of the audience, whose wishes, values, and worldview are taken into account when working on the content of the address by the author or the entire team. Oral presentation in front of the audience ensures rapid contact between participants, strengthening addresser-addressee relationships, reinforcing understanding and interaction as the audience can react to the speech immediately. However, mass audience poses a problem because the public is potentially limitless and too diverse for any reliable predictions about its preferences or interests (Perloff, 2016). Thus, the rhetor relies on a generalized image of the addressee, with characteristics inherent to anyone present.

Conclusions. The genre differentiation of texts is based on the traditional division into types, genres, and genre varieties, which have clear boundaries and symmetrical status for all members of the category. However, this typology does not take into account the transformations and modifications of contemporary genres, their internal interaction, or the varying significance of some genres compared to others. VT uses a cognitive approach to categorization and consists in identifying the focus of the category as a reference point and two vantages: the dominant one, which emphasizes the similarity of objects to the focal point, and the recessive one, underscoring the difference between entities and the focus of the category by deintensifying the focal parameters.

The focus of media discourse is a news text reflecting recent events, the value of which lies in their unpredictability, novelty, and proximity to the audience. News texts are concise, clearly structured, and their content convinces the reader of the truthfulness and reliability of the information.

The dominant vantage of media discourse is represented by analytical articles that inform about a specific political or social issue, interpret facts, provide expert opinions, statistical data. The literary recessive vantage, characterized by the construction of a subjective imaginary reality, is represented by prognostic news texts, predicting the development of events in various spheres of society; feature articles providing author's vision of a particular situation or their perception and attitude towards a well-known personality; fake news giving fabricated information but structurally similar to a prototypical news text. The oral recessive vantage reflects deintensification of focal attributes by direct interaction with the addressee and spontaneity of a particular interaction. This vantage includes blogs, which convey the author's point of view with the possibility of asynchronous contact with an unlimited number of addressees mediated by the Internet; interviews, as a spontaneous, unprepared conversation between two people with the option of immediate or delayed reaction from the audience; a public speech, delivered to mass audience via modern technology.

Further research presupposes applying the vantage theoretic approach to the investigation of other genres of media discourse, especially those of social media.

Conflict of Interest

The authors declare no conflicts of interests.

Use of Artificial Intelligence

No artificial intelligence tools or materials were used in the manuscript.

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