

SECTION 9.

PHILOLOGY AND JOURNALISM

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JOURNALISTIC DISCOURSE AS A MARKER OF RELEVANCE AND HIGH QUALITY OF INFORMATION (BASED ON THE WORK OF ROMAN IVANYCHUK)

The article demonstrates the journalistic intervention that has been ‘stitching’ not only texts of pre- and contemporary journalism, but also fiction and nonfiction since ancient times. Its features are identified and they include factuality, devaluation of imagery, criticality, relevance, efficiency, branding, availability of expertise, ideology, oratory, collection of external information through observation, interviews, study of documents and sources, etc. It has been found that if at least one of the features is present, the artistic work loses its organic character and is transformed into a journalistic phenomenon. For the spheres of artistic creativity, journalism is not desirable (at least at the level of trends and styles of the romantic rather than realistic direction [3]), on the contrary, it is eloquent and determining for mass communication. In all cases, journalistic discourse inevitably falls under censorship [2]. It is emphasised that at first glance, it seems that cross-cutting journalism is a marker of the information space of non-democratic systems, for example, socialist ones. However, it is present in all ideological situations (in the contexts of wars, revolutions, protests, Maidans, etc. - often of a national liberation nature).

Our scientific exploration also concerns of mass communication and its categorical representative – journalism as constituent parts of the rationalistic paradigm in the realistic intercourse. Based on this assumption, the scientific work conceptually presents a number of important findings. It was found out that mass communication existed and was actively put into practice long before the emergence of journalism, since ancient times it has been manifested within the scope of all areas of culture production: ritual, theatrical activity, architecture, applied art etc [4]. Actually, journalism is a kind of continuation of literature. The marker of this ancient communication form, which separates it from the realm of imagery, is

realism (both as a method, art trend and style) which is the direct embodiment of rationalism which was probably born in the East, recorded in classical Antiquity and subsequently became active in all eras of realistic orientation, which alternated with romantic ones. The apogee of realism and rationalism is the era of Enlightenment [4], the time of the emergence of journalism, which arose because creativity no longer had the necessary powers to establish facts and adequately reflect reality. The template and retainer of transfer of literature into journalism is publicistic style. Intercourse of publicism “penetrates” into the arts and transforms them from the level of representation into means of communication, making them relevant (modern), operational, socially oriented, transparent, stereotypical, etc. and particularly mass.

Using content analysis of texts, recording, modelling, and comparing journalistic strategies, the study proves that Roman Ivanychuk's prose of the 1970s-90s is distinctly journalistic (but, paradoxically, no less imaginative). And while this is expected for Soviet-era incarnations, it is not appropriate for historical (romantic) prose. It is demonstrated that in his early novels the writer experiments: he brings up burning contemporary issues (resistance, ecology, freedom, etc.), tests characters, uses a large number of discussions and auto-communication, introduces facts, zeitgeist, and expertise into the text. In his historical prose (based on archival data), he emphasises oratory, ideological narratives, and blatant propaganda.

The novel *Malvy* (The Janissaries), which was banned and removed from all collections, brought R. Ivanychuk recognition and a fierce stream of official criticism, as the plot clearly ‘overlapped’ on the Soviet system, ‘highlighted’ all its flaws, and predicted its inevitable collapse. The aphoristic speeches of the main characters were immediately ‘cut into quotes’ and became winged words. Despite the severe censorship and the ban on *Crane Cry* for twenty years, seven more novels were published between 1976 and 1994. The journalistic discourse in each of the books became more complex: from oratory, the publication of inventions and scientific theories, to alternative coverage of sacred topics [1]. In conclusion, it is noted that the high level of aesthetics and communication in R. Ivanychuk's works gives grounds for rethinking the qualities and possibilities of journalistic discourse.

References:

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