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TRENDS IN THE DEVELOPMENT OF GENRES OF MODERN TELEVISION PROGRAMS

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The purpose of the research is to analyze the technology of creating television programs and to identify the causes and consequences of the use of new genres, methods and techniques; consider the process of merging or replacing one genres with others, the emergence of new genre formations, the creation of new television forms; explore the genre aspects of television products. The research methods. Together with the general scientific methods (analysis, synthesis, generalization), system analysis was used, which made it possible to characterize the integration of the latest technologies, genres and methods. The comparative method allowed us to characterize the problems of the emergence of the newest genre formations, and the historical and cultural method – to reveal the main trends in the development of television in different historical and cultural contexts. The scientific novelty of the scientific paper consists in the author's interpretation of the latest trends in the development of television art, differentiation of television genres, types and formats of TV broadcasting, disclosure of an integrated selection of television programs, diffusion processes and hybridization of genres. Conclusions. Based on the consideration of the relationship between the development of television and the evolution of genres, the reasons that contributed to the rethinking of traditional genres and the emergence of new types of television programs have been identified. It was found that due to the evolution of television genres, along with the diffusion and differentiation of genres, their merging is observed, and the blurring of genre boundaries leads not only to the emergence of hybrid genre forms, but also to constant genre enrichment. Today, the genres of journalism (both television and newspaper) are a comprehensive and developed system that is continuously being improved.

Keywords: television; television genre; television programs.

Introduction

The theoretical basis for the definition of the genre and its features should be sought in art history and literary criticism. A genre is a type, a kind of work, it is marked with special, inherent features and signs regarding the composition, structure, imaginative means and creative techniques, language and style of presentation. In the “literary dictionary – reference book” literary genre is interpreted as “one of the main elements of systematization of literary material that classifies literary works according to the types of their poetic structure”, while distinguishing the literary genre (common), literary type (special), form (genre).

A genre on television can be defined as the established type of reality display, which has a number of relatively stable features and plays the role of a hint to the audience. R. A. Boretskyi in the book “Information genres of television” for the first time has carried out the classification of television genres, where the following are highlighted: information and journalistic – informational presentation in the frame, commentary, review, report, interview, conversation, discussion, press conference; and artistic (staged, playing) – essay, documentary films and videos.

The stages of the formation and development of television and its genre and functional features were analyzed by E. Bagirov. The main features of TV broadcasting and the development of genres on television were described by V. Egorov in the monograph “Television between the past and the future”. In particular, M. Bakhtin emphasized in the collection “Epos and Novel” that at each new stage, independently of one another, the genre is revived and updated simultaneously, while remembering its past. D. Likhachov believed that genres, independently of each other, form a certain system that changes historically. D. Bekasov in the study guide “Correspondence, article – genres of journalism” in the course “Theory and practice of the party-Soviet press” notes that the theoretical understanding of the classification of types and genres is not yet complete, and their separation is relatively and arbitrary as the main feature of the genre remains decisive in all forms. TV journalism

and television genres were studied by experts in the field of television theory and practice G. Kuznetsov, V. Tsvyk, A. Yurovskyi.

The study of this topic involved both foreign and Ukrainian scientists. Among Ukrainian researchers, it is worth noting the scientific potential in the field of television and, in particular, the genres of the professor at the Kiev National University of Culture and Arts, Ph.D. in Art history S. Bezklubenko, who studied the historical and cultural aspects of the development of television, art genres, clarified the artistic meaning of the concept: “genre”. Ukrainian television journalist, Academician of the Television Academy known as a researcher of domestic and foreign electronic mass media I. Mashchenko, paid special attention to the historical foundations of the development of television, television journalism issues and genre features. M. Nedopytanskyi studied the modern practice of journalistic interviews, the technology of making television news, the secrets of popularity and the production of a television talk show.

A huge number of works is written about the genres in which they are considered from different points of view. Since the modern system of genres is constantly transforming, the evolution of the genres of modern television is not fully studied, and the differentiation of genres and their hybridization are not fully considered. So, now there is a need to analyze the development trends of television program genres, to identify external and internal relations between them, to determine the causes of the emergence of new genres, to systematize practical knowledge based on a scientific approach.

The purpose of the article

The purpose of the study is to analyze the technology of creating television programs and to identify the causes and consequences of the use of new genres, methods and techniques; consider the process of merging or replacing some genres by others, the emergence of new genre formations, the creation of new television forms; to determine the reasons that contributed to the emergence of new genre formations, to identify external and internal relations between them; on the basis of the analysis of modern television programs to explore the genre aspects of television products, the technology of creating television programs, the diffusion of the entire genre system.

Presentation of the main material

The modern system of genres is a structure that is constantly and dynamically developing. If speaking about television genres we mean stable types, united by similar content-formal features, then it is worth noting that theorists refer these features to the factors that form genres. These include, generally, the object of display, the target setting (function) and the display method. But the problem of genre definition does not end there, because in every genre such laws of journalistic creativity as the interaction of genre and method, the ratio of form and content, actual and figurative in genre, space and time, author's intention and genre embodiment, the target genre setting and the expectations of viewers intersect. Without a comprehensive analysis of these issues, it is difficult to characterize genre formations (Chorna, 2013, Vol. 7. p. 160–166).

Genre (*Fr. Genre*) is a formal and informative category developed in literary criticism with the aim of classifying creative textual products (works) according to their type. There is no contradiction here – formal as a unit of classification, i.e. a product of an appropriate formalized procedure, and, at the same time, typologically meaningful. The concept of a genre is based on classification by typology or specifically by diagnostic characteristics, which, like any classification, is rather conventional: Thus, a journalistic story may contain an interview, as a documentary work – use elements of playing (staged, artistic) art. The genre can be also defined as a type of work that has developed historically and has common characteristics and patterns (Lubkovich, 2005, p. 176).

Each genre can be attributed to at least four features that characterize it: the first is a functional orientation; the second is the degree of generalization of the narration (the depth of analysis in the interpretation of facts and the connections of a particular event with others); the third is an assessment of the event, or an emotional-axiological orientation; the fourth is the nature of the use of certain descriptive and expressive means in various interrelation (Datsenko, 2002, p. 87–98).

So what is a genre? It is clear that this is a more or less stable form of cognition and reflection, and in art it is the creation of reality. In journalism, the genre is commonly understood as a “well-established type of work that has developed historically and is marked by a special way of mastering vital material, characterized by clear structure features” (Azutina 2011, p. 16). Generally, it is emphasized that each genre is notable for a specific role in the mass media system and is characterized by a certain compositional organization of the material.

In the perception of the work by the viewer, the “declared genre” form plays a major role, due to the commercial name of the television product or the announcement. The claimed genre can increase box office success through the impact on targeted orientation and psychological setting.

The genre structure of speech (channel, station) consists of three indicators: specification of genres used; the share of air time that each of these genres takes; the television space of each genre is the time of day, the channel and sometimes the terrain of broadcasting (Hoian, 2004, p. 164).

Genre-thematic structure of speech is the ratio of channels, rubrics, companies with different genre orientation, topics and specialization (news, entertainment, children-oriented, rural residents-oriented, etc.).

The modern system of television genres combines different genres of journalism, popular culture, scientific and technical achievements, ranging from news to talk shows, artistic and educational TV programs to soap operas, television stories and essays to entertainment and reality shows. Depending on the way of displaying, the journalistic genres are divided into informational (in terms of the questions: what, where, when) or information-analytical (in terms of the questions: how, why and for what purpose, to whom it is beneficial, what the consequences will be) as well as artistic and journalistic genres. The information type includes genres the task of which is to report an event or occurrence (note, journalistic story, report, interview). These genres are described in terms of efficiency, brevity, accuracy and clarity of the presentation of information; they do not require analysis or comment and should be presented objectively and accurately. Analytical genres of journalism widely and in detail highlight the facts, evaluating, summarizing, commenting on them. These include critical review, review, comments, correspondence, article, investigation. The subject of journalistic investigation is usually any significant negative phenomenon. The purpose of the research – to identify the causes of this phenomenon. Each particular genre, in turn, can have several varieties, such as journalistic story: direct – about the event (synchronous or dumb), staged (“provoked situation”) and thematic (problem).

Artistic and journalistic genres, first of all, represent the author’s impression of events or phenomena, thoughts, reflections about certain problems. These genres include essay, sketch, satirical article, pamphlet. Artistic and journalistic genres can be expressive. They are quite complex in execution and require from a journalist to be not only skilled enough, but also experienced.

The classification of the genres of modern television, the typology of television programs and the system of using artistic and expressive means were formed by G. Kuznetsov, V. Tsvyk, A. Yurovskyi, who identified the following genres:

Information (news) programs that regularly report on current events, facts, circumstances and contain from 8 to 20 episodes (“stories”, journalistic stories, oral reports). They can be universal and specialized types of TV programs. At the end of the day or week, information-analytical or summarized programs are aired, where not only facts are reported, but opinions, assumptions, summaries of experts and moderator are pronounced.

Journalistic programs raising social problems to the audience with concrete examples and calling for their solution, openly appealing to public opinion (essays, journalistic stories, conversations, discussions, talk shows, etc.).

Cognitive-entertaining programs – reviews of current events, light talk shows, a “cocktail” from celebrity interviews, cartoons, information, useful tips and the like.

Cultural and educational programs are programs in which a dramatic story is set forth as well as a display of spiritual values created by mankind. Genres are the same as in journalism, as well as the broadcast of performances, programs about the problems of family and youth, medicine (health), culture.

Children-oriented programs are programs addressed to viewers of preschool, primary school, adolescent and juvenile age, the goal of which is comprehensive education and socialization of the younger generation.

Sports programs are programs that highlight information and comment on competition results, complete broadcasts of matches or detailed reports about sports events.

Feature (playing) are movies from 1 to 12 episodes, they can be as an independent element or be accompanied by a cultural-educational conversation, a story about the circumstances of the film, about the historical context in conjunction with the present.

Episodic television series (TV series, “soap operas”), which are fairly separated by sociologists from feature films. Their function is cheap (in the literal and figurative sense) entertainment. Standard situations are staged in the same decorations.

Entertaining programs are programs created for the pleasure and entertainment of the viewer (variety, circus, musical, playing, quizzes, etc.).

Advertising programs – TV shops, sets of clips, “plots” about the advertised product or service (Kuznetsov, Tsvyk and Yurovskyi, 2005, p. 366).

The system of genres tends to change (evolve) over the time: new genres emerge (for example, teleconference bridges or television games), old ones disappear (for example, a television pamphlet), there is also interpenetration of genres (for example, to increase entertainment, interviews show signs of journalistic story, and journalistic story attracts artistic features to an essay imagery when the author's position is provided which is uncharacteristic for pure journalistic story).

Historical changes in society, the reorganization of the structure of television and the struggle for channel ratings have contributed to the emergence and development of new genres, the emergence of new television programs. The authors of the programs, which were typical and existed in a single system, begin to search for and implement new ideas, use new descriptive and expressive methods and techniques, apply the experience of world television. The peculiarities of writing texts, directing, shooting and editing these programs are changing. There is a principal process of "revision" of genre boundaries, which led to the fact that the report, interview, journalistic story ceased to be only informational and analytical, the speaker as a "talking head" turns into a leading commentator, moderator, and informational programs turn into information-analytical (Lazutina, 2011, p. 11).

Practically any system of genres usually has several levels (the hierarchy of the typological structure (system) of genres). Therefore, according to one level of classification, genres are divided into journalistic and informational, according to the criterion, which issues the author is interested in: how, why and for what purpose, or what, where, when. According to another variant, three types of journalism are identified: informational (note, report, performance, interview, journalistic story), analytical (commented information with the introduction of the author's subjectivity – comment, review, discussion, press conference, correspondence) and artistic (sketch, sketch, essay, satire). In turn, each specific genre may have several varieties; for example, journalistic story – direct type about the event (synchronous or dumb), staged ("provoked situation") and thematic (problem) (Ivanov, 2000, p. 189).

In principle, the hierarchy can line up infinitely from the very top to the bottom of particulars. Of course, an artificial expansion of the hierarchical system inevitably leads to the substitution of concepts with a shift of emphasis from the genre of the product to its style and further to the product itself, its form of transmission, the author's program, communication channel, the organ of the communication media instrumentality, etc. The communication media are divided into mass media and private interactive or simplex networks. The mass media, in turn, are divided into types, etc., down to the specification of branches and varieties of individual genres, including in the form of styles of their use for various purposes (Kuznetsov, Tsvyk and Yurovskiy, 2005, p. 366).

Thus, a parable film in the viewer's perception of an elite audience (to whom it is actually addressed) will evoke a feeling of surrealism, but this word is usually missing in critical or specialized literature on TV, denoting the well-known independent pictorial art genre. On the other hand, animated cartoon or interviews can be called genres of television art (at least specialists, in general, do not argue with this), but also mean the technique of synthesizing a moving image and the method of obtaining information, respectively, and the work the genre of which these words denote, can simultaneously be qualified in a different genre (for example, animated series or reportage interview) (Kuznetsov, Tsvyk and Yurovskiy, 2005, p. 366).

The nature of the heuristic subjectivity of a system of genres is contained in one of the three components of the communication process: source (communicator), message (product) or recipient (audience) (Mashchenko, 2005, p. 186).

Each form, type and genre has not only the name and diagnostic features, but also a specific function (informational or recreational), as well as a typical position in the television space, including the channel, broadcast, rubric, and even the time of day and terrain of the air (Kroichyk, 2000, p. 194). The modern typology of television genres identifies several levels, of which two are main: information and journalistic – informational presentation in the frame, commentary, review, report, interview, conversation, discussion, press conference; and artistic (staged, playing) – essay, documentary films and videos (Yelisovenko, 2000, p. 89).

When solving a classification problem, one should not confuse genres with the form of expression or implementation. For example, a monologue, which in some interpretations plays the purely conventional role of a genre, can serve as a tool of implementation, being implemented on the television screen in the form of such various genres: informational performance in the frame (analogue in the press – informational note or correspondence), comment, review, journalistic story. Monologue genres are relatively few, considering how difficult it is to keep the attention of the audience by one person. The most spectacular of them is the journalistic story, since it is necessarily accompanied by a video sequence (Kroichyk, 2000, p. 196).

The scientific novelty of the scientific paper consists in the author's interpretation of the latest trends in the development of television art, differentiation of television genres, types and formats of TV broadcasting, disclosure of an integrated selection of television programs, diffusion processes and hybridization of genres. It

is proved that in the process of evolution of television genres, types and formats of television broadcasting there is a blurring of the boundaries of the genre palette, there is a steady trend for integrated selection of television programs, diffusion, hybridization of genres, new genres appear by merging or replacing one genres with others.

Conclusions

So, in the television production you can identify traditional and modern genres. The classification system is based on the system of genres of R. Boretskyi. The classification of the genres of modern television, the typology of television programs and the system of using artistic and expressive means were formed by G. Kuznetsov, V. Tsvyk, A. Yurovskiy. Typology of genres of television production was determined by N. Vakurova and L. Moskovkin. Other systems of classification of genres, based on diagnostic features, are also possible, for example, speaking of the sign structure (one of the three semiotic screen text systems) – image, speech or sound, and not only the systems of genres, but also the schemes of hierarchical subordination of television genres. The systems of genres, like the genres themselves, are constantly evolving, chimerizing, contaminating, disappearing and appearing.

Today, the genres of journalism (both television and newspaper) are a comprehensive and developed system. A characteristic feature of this system, on the one hand, is stability, and on the other hand – mobility. The modern system of genres is a dynamic structure that is constantly evolving; it has its own internal and external relations. The internal relation between genres is determined by one type of creativity – journalistic, and the external relation – the fact that each genre arises according to the need to reflect modern life. At the present stage, this process occurs due to the merger or replacement of one genre with another, the emergence of new genre formations.

Further research in this direction may concern the creation of a competitive television product, individual programs and programming of television broadcast. Thanks to them, it is possible to unify the types of television programs, to standardize all programs, to develop uniform television criteria, which will provide legal certainty to counter unfair competition. In this regard, it is advisable to study the technology of creating television products, as well as explore the problem of using new genres, methods and techniques on television.

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**ЖАНРОВІ АСПЕКТИ
ЕКРАННИХ ТВОРІВ**

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Мета дослідження – проаналізувати технології створення телевізійних програм та виявити причини й наслідки використання нових жанрів, методів і прийомів; розглянути процес злиття або заміщення одних жанрів іншими, появи нових жанрових утворень, народження нових екранних форм. Методологія дослідження. Разом із загальнонауковими методами (аналіз, синтез, узагальнення) використано системний аналіз, що дав змогу охарактеризувати взаємодію новітніх технологій, жанрів і методів. Компаративний метод сприяв розглядові проблематики виникнення новітніх жанрових утворень, а історико-культурний – розкриттю основних тенденцій розвитку телебачення в різних історично-культурних контекстах. Наукова новизна роботи полягає в авторській інтерпретації новітніх тенденцій розвитку екранного мистецтва, диференціації телевізійних жанрів, типів і форматів телемовлення, розкритті інтегрованого відбору телепередач, процесів дифузії та гібридизація жанрів. Висновки. На основі розгляду взаємозв'язку розвитку телебачення з еволюцією жанрів виявлено причини, які сприяли переосмисленню традиційних жанрів і появи нових, а також становленню нових типів телевізійних програм. З'ясовано, що у зв'язку з еволюцією екранних жанрів поряд з дифузійною й диференціаційною жанрів спостерігається їх злиття, а розмитість жанрових меж призводить не тільки до виникнення гібридних жанрових форм, а й до постійного жанрового збагачення. Сьогодні жанри журналістики (і телевізійної, і газетної) є цілісною й розвинутою системою, яка неперервно вдосконалюється.

Ключові слова: телебачення; телевізійний жанр; телевізійні програми.

**ЖАНРОВЫЕ АСПЕКТЫ
ЭКРАННЫХ ПРОИЗВЕДЕНИЙ**

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Цель исследования – проанализировать технологии создания телевизионных программ и выявить причины и следствия использования новых жанров, методов и приемов; рассмотреть процесс слияния или замещения одних жанров другими, появления новых жанровых образований, рождения новых экранных форм; исследовать жанровые аспекты экранных произведений. Методология исследования. Вместе с общенаучными методами (анализ, синтез, обобщение) использован системный анализ, который позволил охарактеризовать взаимоинтеграцию новейших технологий, жанров и методов. Компаративный позволил охарактеризовать

проблематику виникнення новітніх жанрових образів, а історико-культурний – розкрити основні тенденції розвитку телебачення в різних історично-культурних контекстах. Наукова новизна роботи полягає в авторській інтерпретації новітніх тенденцій розвитку екранного мистецтва, диференціації телевізійних жанрів, типів і форматів телебачення, розкритті інтегрованого вибору телепередач, процесів дифузії і гібридизації жанрів. Висновки. На основі розгляду взаємозв'язку розвитку телебачення з еволюцією жанрів виявлені причини, які сприяли переосмисленню традиційних жанрів і появі нових, а також становленню нових типів телевізійних програм. Виявлено, що в зв'язку з еволюцією екранних жанрів поряд з дифузійною і диференціацією жанрів спостерігається їх злиття, а розмитість жанрових меж призводить не тільки до виникнення гібридних жанрових форм, але і до постійного жанрового збагачення. Сьогодні жанри журналістики (і телевізійної, і газетної) є цілісною і розвинутою системою, яка неперервно удосконалюється.

Ключові слова: телебачення; телевізійний жанр; телевізійні програми.