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STYLISTIC FEATURES OF CHINESE TELEVISION DISCOURSE: LEXICAL ASPECT

Summary. This article attempts to study the linguistic and stylistic features of contemporary Chinese television discourse by examining the lexical means of their expression. The object of study is the music television shows "The Treasured Voice 2" and "Hidden Singer", which have been actively gaining popularity among the Chinese audience in recent years, and thus are rapidly turning into interactive platforms for expressing public opinions and reflecting the social reality of the present day China.

While studying the Chinese-language entertainment TV discourse, we consider it an example of a fusion of styles. Such a polystylistic nature allows for the interweaving and synergy of many linguistic means, which, through complementing each other, fully reveal not only the linguistic world perception of the discourse participants, but also the national, historical and socio-cultural background of their communication. We have distinguished three dominant functional styles of entertainment TV show discourse: colloquial, publicistic, and belletristic. Particular attention is devoted to the means of expressiveness and emotionality on the lexical and phraseological level of each style, as well as their semantic function in different communicative situations. In particular, the linguistic features of the colloquial style of Chinese television programmes include the use of interjections, emotionally tinted evaluation vocabulary, making neutral vocabulary expressive, phraseology and the phenomenon of affixation, as well as the use of slangisms. The publicistic style is characterized by informativeness, definiteness and directed expressiveness, while the artistic style is distinguished by high metaphoricality and symbolism.

The results of the study of the linguistic and stylistic features in the Chinese entertainment TV discourse can be used not only to deepen knowledge about the lexical and stylistic system of the modern Chinese language, but also to track the development of the latter, establish connections between linguistic and socio-cultural paradigms of media communication and, as a result, further ensure the Ukrainian-Chinese intercultural dialogue.

Key words: media discourse, functional styles, expressive means, Chinese television, lexical level.

Problem statement. In our digital age, as the mass media has become the world's largest platform for the interchange of ideas, the importance of studying the concept of media discourse is becoming increasingly acute. In addition to its obvious value as a carrier of various mental and socio-cultural models, the linguistic aspect of its analysis is of particular interest. The study of the lexical and stylistic system of television discourse, in particular the nature and means of the speech expressiveness, will allow us to track the processes of development of the modern Chinese language, its influence and dependence on current socio-cultural phenomena.

Research analysis. The phenomenon of discourse has been receiving a lot of attention from linguists and scholars around the world. Active research has led to the formation of different views on the concept of discourse, so it can be perceived from several perspectives: linguistic (Helsinki and Hack, 2007), semiotic (Barth, 2003), postmodern, cratological (Foucault, 1992) and critical analysis (Ferklaif, 1993). Among the scholars who have analyzed media discourse, we would like to highlight Ukrainians A. Hryhorash, O. Matsko, O. Ponomariv, I. Tyrone and their foreign colleagues N. Fairclough, T. van Dijk, R. Wodak, M. Talbot and others. As of today, the topic of studying Chinese-language television discourse in Ukraine may still be considered unexplored, which determines the relevance of stylistic analysis of one of the genres of television discourse – entertainment TV shows.

The objective of the paper is to study the stylistic character of the discourse within Chinese popular television programs and to analyze its lexical features, including the means of expressiveness applied in the speech of the discourse participants.

The outline of main findings. In times of global technologization and informatization of people's everyday life, television and the Internet have become one of the leading platforms for communication, and therefore the main place of existence and development of any language. Therefore, linguistic researchers are more and more often referring to the concept of television or media discourse.

Television discourse is an intertextual, dialogic discourse that is broadcasted from the screens of various communicators. One of the salient features of contemporary media discourse is its interactivity, which is achieved through the presence of several participants in communication and the existence of interaction between them. As the process of communication on television takes place simultaneously in both verbal and non-verbal environments, the interaction of participants also lies beyond the realm of speech [1, p. 86]. This allows researchers to conduct a sociocultural analysis and study the media discourse as a global display of social and political changes, as well as means of multigenerational and multicultural communications. In our research, we use a linguistic approach to analysing television discourse, especially focusing on the stylistic features of the latter.

TV programs like "Treasured Voice 2" and "Hidden Singer" are entertainment music shows, which consist of multiple ways of communication between people, including performances on stage, dialogues between participants, reactions of judges, speeches of the host, addresses to the audience, various interviews etc. At the same time, most of all communicative situations take place orally, through "live", casual and (usually) unprepared conversation. Therefore, it is quite obvious that the dominant functional style of discourse here will be no other than conversational or colloquial style (口头语体). The main features of the conversational speech style are at the same time the most widespread in entertainment television discourse: oral form, direct participation in conversation activity, simplicity and unpreparedness of speech. Apart from those, the genre of the selected TV shows implies active expressiveness of the statements made, which can be achieved both by verbal and non-verbal means. In this case, the emotional reactions come to the fore among all other features of the conversational style, and therefore concentrate most of the lexical features around them [2, p. 256].

The emotionality of the participants in TV discourse is expressed in the structure of sentences, emotionally coloured evaluation vocabulary and interjections [3, p. 9]. Regardless of the context, the latter do not have their own lexical meaning, and therefore are assigned a meaning via a context of the expression and situation background. For example:

哎呀 – is often used to express admiration and surprise ("哎呀, 好听好听!"; "哎呀, 我的天啊!").

啊 – is added as a call to do something ("等一下你也捧捧我啊!") or to enhance praise ("真的好厉害啊!").

哇 – is equivalent to "wow" ("哇, 那个真的太厉害了"; "哇, 泷泷哥哥太帅了, 娜娜也太帅了"). The two-character 哇塞 is used as an expression of surprise ("哇塞, 怎么办这怎么办啊").

哦 – is an expression of doubt and surprise ("第几个? 哦, 我看到了"; "哦, 对, 所以她没有办法到").

嗨 – often replaces the English "hello" or "hi" ("嗨, 你好吗?").

Sometimes the discourse participants even use atypical interjections or rather change the typical meaning of some: 哎哟 (often used to express pain) is also a way to express or enhance admiration ("很厉害哦, 哎哟, 刚才那个OK是一个很有弹性的OK").

The next means of emotional expression is emotionally tinted evaluation vocabulary, which may have both positive and negative connotations. Sometimes it is impossible to determine the intentions of the speaker by the utterance itself, but the context allows

us to recognize the speaker's mood [4]. For instance: "很厉害哦!" – *This is amazing!*; "两位新时代也太帅了" – *You two, our new generation, are very beautiful*; "可以说是嗲一点点" – *The [voice we heard] was a little bit cloying and sweet*; "哇哇哇, 这位我也是非常欣赏" – *Wow, wow, wow, this is a person I really admire*.

Emotionality is also commonly enhanced by pronoun adverbs of the degree: 这么、那么、怎么 [5, p. 31] and adverbs 很、太、非常 ("你这么好的声音" – *You have such a sweet voice*).

Another prominent feature of colloquial style on the lexical level is the acquisition of an expressive tone by neutral vocabulary, usually via a context. For example, the word 好 is a neutral stylistic word that takes on an expressive tone when used by a speaker in a particular situation. In the context of entertainment shows, the neutral 好 acquires contextual meanings: best, nice, good, qualified, (un)professional, useful, positive, merciful, beautiful, pleasant etc.

Description of a quality:

你在这首作品里面表现的这么好 – *You sang so beautifully today*.

它不是好作品 – *It's not a professional job*.

其实是一个很好的一个课题 – *That's actually a great topic to research*.

Wishes or predictions:

但是还可以再更好 – *But it could be better*.

运气很好! – *Luck is on your side!*

我也希望你可以在对自己好一点 – *I hope you can be a little more kind to yourself*.

Attitude or reaction indicator:

我感觉非常的好 – *This gives me great pleasure*.

这演唱得这么这么好 – *It was a real pleasure to sing this song*.

The verb 搞 also takes on the meaning assigned by the speaker in a particular speech act, obtaining the meanings to do, to make changes, to have, to experience, to feel, to cope, to please, to get, to earn etc.:

但是我总把那个音乐搞得很难 – *But I have always made music very difficult*.

没有搞过乐队 – *I didn't have a band*.

你像小时候搞一下, 搞一个这个时候美好的时光 – *I'm here to relive this beautiful experience, just like I did when was a child*.

哎呀好难搞啊! – *How difficult it is to deal with you!*

不会了, 然后她们搞不好只有16票 – *It's okay, they'll only get 16 votes*.

Moreover, a relaxed conversational style in Chinese language is often accompanied by affixation. For example: the character 子 gives words a softer or diminutive meaning (小巷子、盘子、谱子、拍子、样子、帽子). Another character, 儿, also used with nouns and pronouns, creates a whole unique phenomenon of "ernization" in Chinese language and gives the word a positive evaluation (一会儿、人情味儿、一块儿、都儿、一边儿).

The phraseology is not an exclusive feature of the colloquial style, but it is quite inherent in the rich, lively language of native speakers, bringing up an evaluation of the situation or the speaker. The following phraseological units and established expressions are just a few of that were used by the discourse participants:

乱七八糟 (lit. *to completely confuse seven and eight*) – Chinese 'chengyu' (成语) with the meaning of disorder, confusion, disarray; chaos; upside down, in complete disarray, haphazardly. In the discourse: 什么乱七八糟的 – *What a nonsense!* (in response to a statement).

插科打诨 – ‘chengyu’ with the meaning of acting out a comic scene, joking, buffoonery, introducing a comic element into a performance. In the discourse: 别插科打诨 – *Stop acting out a comic scene!* (a show participant tries to stop his opponent from winning the round by constantly turning the situation into a comedy).

不遗余力 – ‘chengyu’ meaning “to do your best, to spare no effort”.

焕然一新 – to renew, transform; to shine with new colours; completely renewed; complete renewal. In the context of the show, this refers to the renewal of the singers on stage, the ability to unearth an incredible new voice and bring it to the stage.

Internet slang is also often used in the colloquial style [6, pp. 143–148]. In terms of Chinese entertainment shows, some short caption-like inserts might appear on the screen during the show to add expressiveness to the events on the screen. For instance: 撒狗粮 – to flaunt a romantic relationship; to bask in public (怎么就撒狗粮了, 这是这是撒狗粮 – [*What they do*] is just showing off their relationship); 打脸 – to contradict oneself (日常打脸 – daily contradicting [himself]); 元气满满 – full of spirit, cheerful (used to emphasize the property of an advertising product that keeps you in good spirits).

Another common functional style of television is certainly the publicistic style. Its presence in entertainment content is due to various advertising breaks, sponsorships and, undoubtedly, some obligatory regulations in the work of show hosts. In any case, advertising almost always refers to the publicistic style. Let us have a look at its several distinctive features implemented in entertainment shows.

First of all, this style performs the function of influence. It is characterized by polemic and emotionality, logic and reasoning, and also by the presence of terminological vocabulary [7, p. 27]. Hence, the following pieces of advertisements contains the specific terminology: “国民滋补新选择天赐好礼送健康本节目由东阳光冬虫夏草独家冠名播出”, including 滋补 (tonic), 冬虫夏草 (*Chinese Cordyceps*). “这个是干鲜草的系列。它采用的是航天冻干锁线技术, 也让我们的人生更加的丰富多彩, 更加的有干劲儿。” – containing the expression 航天冻干锁线技术 (*special lyophilization technology*).

Next, for similar purposes, the style of advertising is rich in emotionally colored vocabulary and idiomatic phrases: 编曲大魔王 (*the magician of arrangement*), 做到极致 (*to achieve the ideal*), 细腻洒脱 (*subtle and spontaneous*), 丰富多彩 (*rich and varied*), 配合默契 (*to understand without words*). One can also find whole sentences of an emotionally coloured nature: 小小的身体里酝酿着大大的能量 – *Great energy boils in a small body*.

The last style, although inferior to the previous two, is still found in Chinese media discourse. Music-related TV shows can serve as an example of belletristic style, as a song is poetry set to music. Belletristic style is meant to depict the world through the creation of artistic images, aesthetics and beauty. It is the most author-centered and is serving to express the author's ideas in the linguistic world. Therefore, it is highly metaphorical and emotionally tinted. In the song lyrics, one can find a sufficient number of tropes that the author of the text has laid down to convey his ideas. Some of them are presented in the following examples: metaphors (你给他色盘去拼贴背叛 – *you gave him a knife to paint the colours of betrayal*; 让暴雨冲洗 风中唏嘘 当初的你 – *let rain and wind will wash away the memory of you*; 爱存在的痕迹 – *traces of love's existence*); catchy epithets (坚定的眼神 – *a resolute look*; 创作的

爱无价 – *an artist of priceless love*. 杯天上的水 – *a cup of heavenly water*); comparison (他心里的野兽 比毕加索更 狂野 – *he is more restless than Picasso*; 犹如飞蛾扑火那么冲动 – *I am like a moth flying into the fire*); personification (火燃烧后更伟大的生命 – *In the flames, the destiny of a hero is born*); allegory (爱是缪女神的吻 – *Love is the mouth of a muse*); hyperbole (沉睡了千年的身体 – *In a deep sleep for a thousand years*); symbolism (一花一世界 一琴一羌笛 – *In one world, a flower, among the flutes, a zither*; 时光 轮转 莫高 繁花似锦 – *In space and time, the landscape changes*).

Conclusions. The study confirms the polystylistic nature of the media discourse used in entertainment programs and identifies the dominant functional styles in the latter: colloquial, publicistic and belletristic. Therefore, from the stylistic perspective, TV discourse is labeled with a high level of emotionality and expressiveness achieved by the participants of communication in verbal and non-verbal ways. Since most of the presented communication situations are of the nature of responses, reactions and evaluation of events or personalities, various interjections, emotionally tinted words, slangisms, and phraseological units are frequently used. Meanwhile, the belletristic style inherent in the particular type of music TV show brings metaphorical connotations and symbolism to the language, while the publicistic style of advertising insertions is often followed by the use of terminology. The results obtained should serve as a basis for further interdisciplinary research on the pragmatic, socio-cultural and linguistic aspects of media discourse.

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Сін Чж., Ху Ж., Цимбал С. В. Стилiстичнi особливостi китайськомовного теледискурсу: лексичний аспект

Анотація. У цій статті зроблено спробу дослідити мовні та стилістичні особливості сучасного китайського телевізійного дискурсу, а також розглянути лексичні засоби їхнього вираження. Об'єктом вивчення було обрано

музичні телешоу “The Treasured Voice 2” та “Hidden Singer”, що протягом останніх років активно набирають популярність серед китайського населення, а отже впевнено перетворюються на інтерактивні майданчики вираження громадської думки та відображення суспільної реальності сьогодення Піднебесної.

Досліджуючи китайськомовний розважальний теледискурс, розглядаємо його як зразок злиття стилів. Такий полістильовий характер дозволяє переплетення та взаємодію безлічі мовних засобів, що, доповнюючи один одного, сповна розкривають не лише мовну картину світу учасників дискурсу, а й національне, історичне та соціокультурне тло їхньої комунікації. Нами виділено три домінуючі функціональні стилі дискурсу розважальних телешоу: розмовний, публіцистичний та художній. Особливу увагу приділили виражальним засобам експресивності й емоційності на лексико-фразеологічному рівні кожного стилю, а також їхній смисловиражальній функції в різних комунікативних ситуаціях. Зокрема, до мовних особливостей розмовного

стилю китайських телевізійних програм віднесли: використання вигуків, емоційно забарвленої лексики оцінки, надання нейтральній лексиці експресивності, явище афіксації, фразеологічність та вживання сленгізмів. Публіцистичний стиль характерний інформативністю, термінологічністю та направленою експресивністю, у той час як художній виділяється високою метафоричністю та символічністю.

Результати дослідження лінгвостилістичних особливостей китайськомовного розважального теледискурсу можуть бути використані не лише для поглиблення знань про лексико-стилістичну систему сучасної китайської мови, а й для відслідковування розвитку останньої, встановлення зв'язків між мовними та соціокультурними парадигмами медіакомунікації та, як наслідок, подальшого забезпечення українсько-китайського міжкультурного діалогу.

Ключові слова: медіадискурс, функціональні стилі, виражальні засоби, китайське телебачення, лексичний рівень.