

ANALYSIS OF TEXTS OF THE AUTHOR'S COLUMN GENRE IN THE UKRAINIAN AND AMERICAN PRESS

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Abstract: The purpose of the study is to find out the key features of the author's column in the system of modern personal journalism; to determine its form, genre, and style specifics in Ukrainian and American discursive practice. Columnism, as an American concept of personal journalism, has become a common phenomenon in the columns of modern Ukrainian periodicals. Practical achievements in this direction create empirical preconditions for a fundamental study of this phenomenon in the Ukrainian information space, its genealogical connections with the main genre resources of the Ukrainian media compared to the traditions of American columnism.

Keywords: American press, Analysis of texts, Columnism, Column genre, Ukrainian press.

1 Introduction

Due in Ukraine, columnism is in its infancy, so such thematic diversity and authority of authors as in the American press has not yet been achieved. The modern Ukrainian form of the author's column, which is close to the essay, cannot provide authors' interactive cooperation with readers in the format of a question-answer (advice), which is typical for the Western model of columnism. It happens due to the fundamental functional difference between the Ukrainian column (journalistic in its form) from the American, which has an informational and analytical content and is not marked by specific canons of the genre. Therefore, we believe that the way to the survival of a newspaper column in current conditions is to train their own qualified journalists-columnists.

The author's column's wide popularity on the pages of modern Ukrainian and foreign publications, debatability of its functional varieties, methods of genre identification, means of authorial personification, methods of text organization, and the nature of interaction with the audience determine the relevance of the study.

2 Literature Review

The emergence and distribution of the essay author's column in the Ukrainian media dates back to about 1997 when the newspaper *Den* appeared on the media market, "positioned as a respectable democratic publication focused on the new political, economic and intellectual elite" [7]. From the beginning of the publication, the management began to involve famous Ukrainian writers in writing columns: Yu. Andrukhovych, Yu. Izdryk, M. Ryabchuk, and V. Zhezher. In the newspaper *Den*, Andrukhovych introduced the column "Park of Culture," and later the personal project "In other words." The essayist explains the reasons for working with the newspaper as follows: "It is good for me to work for because this is where I have the opportunity to stay by myself and not look for compromises. Because in *Den*, there is the most incredible space for free intellectual walking, that is, the detection of contrary views" [7]. Yu. Andrukhovych published more than 70 essays on *Den*' pages, some of which were included in the collection *Disorientation in the Field* (1999).

The newspaper *Den* positions itself as a publication for the intelligentsia. Among the publications of this publication, however, the focus is on historical rather than artistic themes. In the circle of constant personal columns, there are almost no

themes of cinema and theater, modern literature, and art in general.

Approximately the same segment of the readership - the nationally conscious elite, which is looking for materials "for the soul" - and counts the newspaper "Mirror of the Week," which also attracts essay writers (by the way, the same Yu. Andrukhovych) columns.

The author's columns began to be published in *Gazeta Po-Ukrainski* in 2005 and were placed on the last page. In the organizational structure of newspaper issues, this column is usually considered entertaining. Therefore, most of the author's column texts perform an aesthetic and entertaining function and often have elements of satirical journalism. Publicists V. Zhyzhera, S. Pyrkalo, A. Bondar, M. Ryabchuk, and since 2010 O. Boychenko, J. Hrytsak, and others have been regular columnists of the publication since 2005. The author's stylistics of their texts is marked by the skill of individual style, the peculiarity of journalistic commentary, the author's methods of conceptualizing reality (retrospection, comparison, allegories, etc.). All this ensures the recognition of personal style and creates in the audience the effect of waiting for "your columnist" in the next issue.

In addition, since 2010, full-time journalists, in particular O. Gembik, N. Pavlenko, O. Gunko, Y. Stryhun, have been involved in the genre of the column. Such materials can be attributed to the category of "interpretive" journalism, which researcher T. Khitrova calls a kind of columnism [11].

The newspaper *Segodnya* is the closest to Western structural and organizational models. This factor directly affects both the subject matter of the columns and the genre-creating elements of personal texts. They can be based on both individual facts and tendentious problems, the coverage of which is characterized by review and commentary elements.

The columnism of American and Ukrainian newspapers has much in common. Linguistic means (lexical, syntactic, figurative) used in personal journalism embody the main functional features of columnism: make the text expansive and voluminous, convey an assessment of the situation, emphasize intonation (swearing, rhetorical questions), illustrate emotions: resentment, disappointment, despair, contempt, confidence (slang, euphemisms, insults), bring the reader closer to the author (detailed descriptions), formulate the problem, demonstrate the author's knowledge of the issue (word formation, phraseological units, foreign language vocabulary), help preserve the authenticity of the event, etc. [8].

3 Materials and Methods

To achieve this goal, the following tasks are set:

- To identify the latest models and trends in the development of the genre structure of Ukrainian media texts in the context of modern socio-cultural progress and the latest communication paradigm;
- To identify common and different means of genre and formation of the modern author's column in Ukrainian and American periodicals by comparing its structural and organizational models;
- To identify compositional and stylistic features, means of personification, and identification of the author's image in the materials of the columns.

The object of research is modern Ukrainian and American columnism.

The research subject is a genre, structural-compositional and stylistic features of the author's column in Ukrainian and American periodicals.

Four American newspapers (The Washington Post, The New York Times, The Los Angeles Times, The Chicago Sun-Times) and four Ukrainian publications were selected for comparative analysis. Den', Dzerkalo Tyzhnya, Gazeta po-Ukrainski, and Segodnya were selected based on typological similarity, rating criterion, and citation index. Functional features of typological differentiation are defined by the following characteristics: level of materials, genre form.

4 Results

Based The Washington Post is one of the largest and most authoritative newspapers in the capital of the United States. Founded in 1877, it is one of the oldest editions with a well-established structural and compositional basis. In 1996, a convergent model of the magazine was presented with its own website (www.Washingtonpost.com) and on-line information system. The priority thematic direction of the newspaper is political and international events.

The Washington Post is one of the few American newspapers to have foreign offices in Baghdad, Beijing, Berlin, Bogota, Islamabad, Jerusalem, Johannesburg, Kabul, London, Mexico City, Moscow, Nairobi, New Delhi, Paris and Tokyo. The Washington Post received 47 Pulitzer Prizes, including six separate awards in 2008.

The New York Times is an American daily newspaper published in New York since 1851. During its existence, the Times received 117 Pulitzer Prizes, more than any other media organization. In particular, in 2010 Sherry Fink was awarded for the best journalistic investigation (reports on the dedicated work of the hospital after Hurricane Katrina). Michael Moss was praised for his contributions to education, as his article on the problems of victims of intestinal infections and the achievements of experienced young scientists in the fight against salmonella has led to significant changes in federal regulation on this issue. Matt Richtel was awarded for an article about the dangerous consequences of using mobile phones while driving.

In addition to its headquarters in New York, the Times has 16 news offices in New York, 11 national and 26 foreign news offices. The newspaper publishes perhaps the most influential constellation of United States columnists, including Thomas Friedman, Frank Rich, Bob Herbert, Gail Collins, Nicholas D. Christoph, and others.

The Los Angeles Times has been a daily newspaper in Los Angeles, California, since 1881. According to opinion polls, it is now the fourth-largest newspaper in the United States and the fourth most widely circulated in the country.

The Los Angeles Times reporter Bettina Boxoll won the 2009 Pulitzer Prize for her outstanding and painstaking development of the cost and effectiveness of forest fire control efforts throughout the western United States. Before that, the newspapers already had 38 Pulitzer Prizes. In 2004, the Los Angeles Times won five awards, ranking third after The New York Times and The Washington Post.

The Chicago Sun-Times is one of the oldest daily newspapers published in Chicago. The first issue appeared in 1844 as a Chicago Evening Journal.

The Chicago Sun-Times has always had talented professional journalists, most notably film critic Roger Ebert and columnist Mike Royko (who worked for the newspaper from 1978 to 1984). Irv Kupciet began his daily column in 1943 and ran it until his death in 2003. It was a school for many years for his followers, such as Ann Landers, a counselor columnist, and Robert Novak.

The newspaper launched the journalism columnist Bob Greene, film critic Roger Ebert, Mary Mitchell, Richard Roeper, Michael Sneed, Mark Brown, and Mark Brown, religious columnist Cathleen Falsani, Neil Steinberg, sports commentator Rick Telander, Hedy Weiss, Carol Marin, music commentator Jim

DeRogatetes, Jim DeRogatetes Maine (Frank Main), technology expert Andy Ihnatko (Andy Ihnatko) and many others.

Each of the considered American editions, without a doubt, has the specificity which is regulated by canons of editorial policy and features of auditory signs. However, the proposed editions for analysis have a number of standard components:

- News: international, national, regional; business, technology, science, health, sports, education, weather, and obituaries;
- Personal journalism: editor's column, author's thoughts, and letters to the editorial office;
- Entertainment: articles about art, cinema, theater, travel, leadership, cooking, home and garden, fashion and style, psychological advice, crossword puzzles.

Each thematic column is usually the responsibility of a specific professional columnist who is well versed in the issue, has a high rating of trust in readers. Such specialization helps the weekly to be authoritative, to react quickly to political, economic, and cultural events.

5 Discussion

The analysis of the texts of Ukrainian and foreign columnists made it possible to distinguish points of intersection and discrepancy in the specifics of the author's reproduction of reality. The comparison was made on several parameters: the structural organization of the material, the features of the language, in particular, vocabulary, syntax, the use of figurative means, and so on.

Regarding the structural and compositional specifics, the active use of American columnists should be noted to build a column on the principle of "reader's question - the columnist's answer." Thus, columns of useful advice, recommendations of psychologists, medical specialists are structured. An example is James Hochman's *The Daily 202: Five Important Coronavirus Questions That Scientists and Doctors Are Racing to Answer*, a columnist for *The Washington Post*:

"Q. Is there "airborne" transmission of the virus?"

"A. A growing number of studies, including one published this week in the journal *Nature*, have found evidence that the coronavirus can remain suspended in the air in aerosol particles. That raises anew the question of whether and to what extent the virus can be transmitted as an aerosol — although the evidence is far from conclusive and no such infections have been documented," Joel Achenbach and Carolyn Johnson report.

"An alarming report from a restaurant in Guangzhou, China, showed that one infected person who had not yet developed symptoms infected nine other diners. Researchers suggested that an air-conditioning unit recirculating the air could have spread droplets, carrying the virus between tables. 'This just demonstrates the terrible confusion that is created by the common misconception that there's somehow a bright line between aerosols and respiratory droplets,' said Donald Milton, professor of environmental health at the University of Maryland School of Public Health.

"A study from an 11th-floor South Korean call center found that 94 people were infected in a single outbreak, most of them clustered in one half of the office. The authors wrote that the outbreak highlights that the virus is 'exceptionally contagious in crowded office settings such as a call center.' That does not necessarily mean aerosolized particles caused the infections.

"A report, not yet peer-reviewed, from the University of Nebraska Medical Center found virus RNA on the surfaces of cellphones, toilets, bedside tables and exercise equipment used by 13 patients with confirmed cases of covid-19. Samples from the hallway outside patient rooms were also positive for viral RNA, suggesting that aerosols could be spreading the virus, but

again the research did not conclude that the hallway samples were infectious" [10].

Another example is an interesting article by Christine O'Connor, "Doctors answer your coronavirus questions, concerns":

Q. "Will flu shot, and pneumonia shots that I've gotten protect me from developing a serious COVID-19 illness and/or pneumonia?"

A. "Although neither vaccine will prevent infection with COVID-19, both of these vaccines are strongly recommended to keep you healthy and prevent secondary infections like bacterial pneumonia that can occur when you are sick with other viruses like COVID-19" [13].

The reader's appeal contains complaints about health problems, requests for help, a specialist's response - specific advice, clarifications, recommendations.

Unfortunately, this method of organizing the column is not popular in the studied Ukrainian publications. Although it helps to establish feedback, it affects the rating of the column and the publication. In Soviet-era publications, this form was actively used. Nowadays, it is produced mainly in magazines. Borrowing a positive experience of structural construction of columns (or rather a return to the forgotten old) could significantly enrich modern Ukrainian columnism and expand readers' circle of periodicals.

In the lexical aspect, the materials of English-speaking and Ukrainian-speaking columnists are similar: they use a wide range of lexical means that reflect modern language's multifaceted social nature. Against the general neutral background, subjective assessment of the phenomena of reality, which for the most part are not individual but social in nature, is particularly pronounced. Modern columnism is characterized by contrasting different lexical layers: book and colloquial, high and low. However, the materials of American journalists' columns tend more towards a neutral restrained style of information genres. Let's illustrate this with the material "What happened to your American dream?" ("What Happened to Your American Dream?") By an unknown columnist for The Washington Post:

"When and how did your "American dream" die? This is the question the artist Lizania Cruz puts to readers of her project "Obituaries of the American Dream," commissioned by El Museo del Barrio in New York to feature in its first national survey of contemporary work by Latinx artists. The project defines the "American dream" as "the ideal that all individuals can achieve upward mobility based on their hard work" and invites the public to share their experiences, which she posts daily on the project's website.

A participant, Franklin, writes that his dream ended on the day he arrived in Los Angeles and realized that his community was "never expected to develop sustainability outside the realm of manual labor. It was the day my soul split in two." Others wrote of a trip to the barrios of Puerto Rico, of being shamed because they couldn't contribute to the collection basket at Sunday Mass, of the day Malcolm X was killed.

Have you lost faith in your "American dream"? Tell us about it on the form below. We'll share a selection of your experiences in Sunday's Opinion section. Your story may also be included on the project's website and in future works of art by Ms. Cruz" [5].

In Ukrainian personal journalism, colloquialisms and jargon are more widely used to increase expression. It is primarily because Ukrainian columnists mostly came to journalism in literature. Their style tends to art, at least artistic and journalistic. Thus, in Yu. Andrukhovych's column "The Effects of Multiplied Palimpsest", dedicated to the new book of the same name by Yuri Izdryk, expressively colored vocabulary of low style is actively used, "It is not necessary to jerk off already irritated" [3].

The use of slang vocabulary is quite justified in terms of increasing the expressiveness of the text in M. Ryabchuk's material "Our West Side Story" of December 15, 2006. The author tells two stories that happened before his eyes. The first is about a Ukrainian government official who took out a cigar and set it on fire in a New York restaurant where you can't smoke. When a black waiter approached him: "I'm sorry, sir, we don't smoke," the Ukrainian took out a bundle of bucks and unbuckled the waiter's hundred-dollar bill. Type: take, dude, and "dump". To which the American replied: - "Sorry, sir. It's not Russia. It's America."

M. Ryabchuk's vocabulary has features of individual expressiveness and expressiveness: "... of course, the great Russian language and culture, without which we all - well, no way. Well, like: "a hook", "Or, damn it, damn, he wants government officials to speak that language with them too!"

"A handful of Khokhlo-speaking intellectuals, of course, immediately committed violence, rushed to write protests, and even appealed to the conscience (well, I'm sticking out!) Of the mentioned government official. Instead of thanking the Russian-speaking white for his openness, who finally told the Ukrainian-speaking Negroes all the truth they deserved" [14].

Analyzing the political processes in Belarus, M. Ryabchuk boldly asks rhetorical questions "Post-Soviet schizophrenia" or "schizophrenic post-Soviet"? [15].

The use of expressively colored vocabulary in the materials of Yu. Andrukhovych and M. Ryabchuk create the effect of non-standard, increase the text's expressiveness, and enhance its effectiveness. It should be emphasized that the works of these two authors are a standard of Ukrainian columnism. They have their own opinion, a good start and conclusion, and most importantly - a rich lexical composition, which brings journalistic works closer to art.

The vocabulary of another columnist of the Segodnya newspaper, M. Dubinyansky, is less expressive, but this does not mean that there is no opinion of his own: "At one time, the Decembrists woke up Herzen, but how will he wake up an ordinary Ukrainian? What makes our society startle? What, apart from money, can catch people alive and turn ordinary people into active citizens?" [7].

A common feature of the vocabulary of Ukrainian and American authors is the active use of the potential of word-formation. In Yu. Andrukhovych's texts we find such words as: "geopoetics", "Little German", "eSeSeSeR", "cult functionaries", "autogeobiography". The material of Sandra Guy from the Chicago Sun-Times contains the token "obamisaton" (derived from the name of Barack Obama), in the material of Eugene Robinson, a columnist for The Washington Post, we find a vivid expression "The Great Shutdown Standoff" dead end"), etc.

The syntax of Ukrainian and American columnism represents similar models: inversion, various types of actualization, repetitions, question-and-answer forms, appeals, nominative, and parceled constructions are often used for expressiveness. Syntactic fragmentation in the presentation of the material creates the illusion of a free, casual narrative, which contributes to the manifestation of the contact-establishing function of language. Let's illustrate this with examples from the texts.

The material of Andrukhovych's "Paris in Photos" in the syntactic aspect is interesting for the masterful use of homogeneous members, punctuation marks, rhetorical questions. The text is about a trip to Paris. The story is told in short static pictures, as if from photographs, "Many water motifs with jets and splashes, columns, fountains, canals, the greenish surface of the Seine ... life on the run with mobile phones and kisses ... Belleville is a very colorful area, in which we lived and fell asleep under the explosions of Arab firecrackers?" [9].

In Yu. Andrukhovych's essay column "On the Kyiv-Kharkiv Train" [2] the problem of railway traffic through the use of a

number of rhetorical questions (gradation) turns into an issue of the artificial separation of the country: "... why from Kherson to Odesa (distance between cities - 205 km) there are only two daily trains, one of which arrives at five and the other at half-past six in the morning? Why does the first of them need 6 hours and 13 minutes to cover this distance, and the second - only 6 hours and 8 minutes? Why is it possible to leave Odesa for Chernivtsi once a day only for odd-numbered people? And how to get from Drohobych to Ostroh? And how to get anywhere at all? How to unite this country with its ridiculous, but for some reason such insurmountable distances? There are no ways to connect in this country" [2].

The text of Vitaly Gerera's essay column "So-so miracle" is full of detailed images, comparisons, Appendices ("It is enough that the temperature was almost zero, let it be wet and even warm, and there is slow snow. And it is necessary somewhere in the evening, leaving work to meet a good old friend and to cling to some important conversation for both of you, and for an hour to forget about everything else"). These tools allow you to create in the imagination the appropriate images and mood. "The miracle is that freezing is something you can't do on your own. It enters you from the outside, from a severe big world, like the cold from the halls enters the house when you open the door to let the cat in. And so winter enters you, and you feel its living freshness, strength, and authenticity, and happy - because now this winter will remain with you as something important that you could have missed" [17].

In Andrukhovych's texts, there is even rhythmic speech with internal rhymes, repetitions, inversions, play on words: "But, in addition, it sounds and flows - then as a sermon, then as a story, then as a myth or a film, or a fairy tale, then as an anecdote, although in general, it is not so much a story as a confession. The gift of speech, it is possible, is given to a person to confess" [1, 3, 4].

In the article "Three billion birds have disappeared from our sky. Can we ever bring them back?", the Los Angeles Times columnist, Patt Morrison, observes nominative and parceled constructions, rhetorical questions, repetitions, and numerous exclamatory sentences. Each punctuation mark has a specific, unique semantic load. For example, quotation marks are used to convey direct speech and ironic, satirical coloring, indications of ambiguity. The dash conveys the unexpectedness, the suddenness of the text transition:

"Look! Up in the sky! It's ... not as much as there used to be. Three billion wild birds have vanished from North America's air in 50 years; a new study calls that loss "staggering." Three billion is as many as 1 bird in 4 — birds of the forests, birds of the grasslands, gone. And 50 years is about the same time that it took North America to send the passenger pigeon — once the most abundant bird on the continent, flying by the billions in flocks that blocked the sun for hours at a time — to send it into extinction. These creatures who evolved from the dinosaurs, who delight us with color and song — humans are crowding them out, plowing up and chopping down their habitat, poisoning them with pesticides, installing windows that they smash into, allowing domestic cats to kill them. And just over a century after the nation began protecting its native birds with the landmark Migratory Bird Treaty Act, the Trump administration is ready to weaken its enforcement. Steve Holmer heads the American Bird Conservancy, whose motto is "Bringing back the birds." Can it be done, and how?" [12].

The article "America Is Facing 5 Epic Crises All at Once" by David Brooks, a columnist for The New York Times, has an entirely different but also apparent syntactic organization. Short sentences, parallel constructions, skillful use of homogeneous members enhance the expressiveness of the text:

"There are five gigantic changes happening in America right now. The first is that we are losing the fight against Covid-19. Our behavior doesn't have anything to do with the reality around us. We just got tired so we're giving up. Second, all Americans,

but especially white Americans, are undergoing a rapid education on the burdens African-Americans carry every day. This education is continuing, but already public opinion is shifting with astonishing speed. Third, we're in the middle of a political realignment. The American public is vehemently rejecting Donald Trump's Republican Party. The most telling sign is that the party has even given up on itself, a personality cult whose cult leader is over. Fourth, a quasi-religion is seeking control of America's cultural institutions. The acolytes of this quasi-religion, Social Justice, hew to a simplifying ideology: History is essentially a power struggle between groups, some of which are oppressors and others of which are oppressed. Viewpoints are not explorations of truth; they are weapons that dominant groups use to maintain their place in the power structure. Words can thus be a form of violence that has to be regulated. Fifth, we could be on the verge of a prolonged economic depression. State and household budgets are in meltdown, some businesses are failing and many others are on the brink, the continuing health emergency will mean economic activity cannot fully resume" [6].

The syntax of columnists, in general, is characterized by traditional journalistic constructions (syntactic parallelism, periods, repetitions), but prevalent constructions close to everyday ones. This complexity of the syntactic system is dictated by the author's column's semantic and functional specifics. The syntactic structure is influenced by the general tone - the tone of an open conversation with the reader.

Figurative means (paths, figures), phraseological inversions, winged expressions, proverbs, which are often reinterpreted in the direction necessary for a journalist, are widely represented in column studies.

For example, the vivid image of the endless series in the material of columnist O. Musafirova "Orange Power: Attempt number three" best conveys the realities of post-Maidan politics, "Still, politicians need to remember that the fourth part of the national series" How we loved and parted ... "those who empathize may not remain." The analysis of O. Musafirova's texts made it possible to state that the journalist's vocabulary is generally rich in epithets, comparisons, and other artistic and pictorial means.

Yu. Andrukhovych's journalism is expressive, emotional, based on memories and impressions, aimed at readers' feelings. The most commonly used paths are epithets and metaphors. An illustration is an excerpt from Yu. Andrukhovych's essay "Berlin. Diary pages": "... damn it, my football memory will soon be 40 years old! Just where did it all begin, who will give me? Who answers? I haven't been looking for her for too long. From my father and the first TV in our house... for us in Western Ukraine it was something like a war for independence. And we won it three times in a row. That is why the defeat of Dynamo Kyiv against Spartak Moscow in 1969 was perceived as personal, as a defeat of the people: twenty minutes before my death I began to grumble, and my terribly pale father growled at me: "Stop." He had never shouted at me in his life, and I had never seen him so convulsively crooked and so pale. My cry was the cry of the whole of Ukraine; it grew" [5].

A significant phenomenon in the Ukrainian information space was the publication of a collection called "Author's column", which included 192 columns out of four hundred published in 2005-2007 in "Gazeta po-Ukrainski". This book's value is that, along with the authors' creative heritage, readers are also presented with their generalized life and creative experience, which is included in the preface.

The stories included in the collection were written and published weekly, and the main requirement for them was brevity, wit, frankness, and personal authorial experience. The texts of the columnists of "Gazeta Po-Ukrainski" prove once again that personal journalism is not limited to the periodicity of the newspaper. It remains relevant beyond time, despite its custom nature.

Given the need to write regularly, concisely, and accurately express their views, the authors have to use all their rich experience to use a minimum of language tools to reveal all the nuances. And here, not only journalistic but, to a greater extent, writing experience comes in handy. And, as A. Bondar writes, "under the pen of a columnist, "a column as short as a shot inevitably turns into an anecdote, expression, sketch, parable" [9, p. 230].

V. Zhezhera created truly poetic images in the newspaper pages: "It is good for those who sit still. If I could choose, I would be a spore. This grass grows in old inhabited yards, which are already few, and I left it once. Chickens and girls love this herb.

Did a chicken pinch your hand with its beak - very gently? The same thing happens when they graze there. That's why I want to be a spore, and I have chickens, and I'm not going anywhere from them, and they are from me. The spore has eyes. But he is short, so he sees only what he feels - these chickens and - when a girl walks around the yard. But the spores don't know - has she just come or is she leaving? But he knows otherwise. What I wanted to know as a child: the secret of a girl's foot movement, when she gets on her toes and at the same time makes a fantastic movement, like a bird touching the tail of the earth, and he is about to take off, but then hides in the knot again.

It's like music that floats past you. I would solve that secret. His sin is not to unravel, because in that movement - the brush of God when he wants to draw something beautiful. But he doesn't paint as we do. He paints without stopping the brush" [18].

When the author tells a story that happened to him or witnessed him, she clings to him alive. The author shares his discovery with readers. In our opinion, in this case, the text intertwines the basics of the memoir genre of the diary and the epic - short stories. It is what characterizes the columns in the Ukrainian Newspaper. This creative combination of genre forms allows the authors of the columns to express their opinions freely.

Publicist M. Ryabchuk uses his own creative experience to write materials in various genre forms. He considers his columns: "An essay that unites all genres and from which, perhaps, the shortest way to the most sophisticated genre is" silence. "By "silence" is meant the "addition" of the work by the recipient based on his reasoning over what he has read" [9, p. 230].

Structural-compositional and stylistic analysis of personal columns in Ukrainian periodicals demonstrate a vast arsenal of authors' use of linguistic and stylistic means that diversify and personify journalistic texts and influence their formative features. Ukrainian speakers are more monotonous than American ones. In most cases, they are monologues and have most features of artistic and journalistic genres.

The analysis of American columnism demonstrates a wide range of its formative means, which depend not only on the issues, the author's concept but also the audience's expectations. Dialogic in its structure, American columnism has an information-analytical background, a recommendatory basis for the reader, often due to an eventful informational reason. These factors affect its stylistic features, which, compared to Ukrainian, are less diverse. The author's personification of the text takes place at a slightly different level compared to Ukrainian practice. It appeals to personal experience, presentation of the material in the first person, interrogative-affirmative dialogical self-reflections.

6 Conclusion

The thematic diversity of the author's columns contributes to the success of the periodical. There is a pattern: the more diverse the number of headings, the broader and more differentiated the readership.

Each of these publications has its specifics governed by the canons of editorial policy and the audience's characteristics. The American editions offered for analysis have several common components:

- News: international, national, regional; business, technology, science, health, sports, education, weather, and obituaries;
- Personal journalism: editor's column, author's thoughts and letters to the editorial office;
- Entertainment: articles about art, cinema, theater, travel, leadership, cooking, home and garden, fashion and style, psychological advice, crossword puzzles.

Each thematic column is usually the responsibility of a specific professional columnist who is well versed in the issue, has a high rating of trust in readers. Such specialization helps the weekly to be authoritative, to react quickly to political, economic, and cultural events.

A comparative analysis of the scope of personal journalism in Ukrainian and American publications showed that Ukrainian newspapers have significantly less columnism than similar American publications. For a long time, Ukrainian information journalism neglected the author's columns, pushing them to the pages of literary and artistic or artistic and journalistic publications. It should be noted that the reader's interest in the author's materials is quite high, as evidenced by the popularity of columnists in magazine types of periodicals, which are actively implementing Western conceptual models of publication. Hence, we can predict a tendency to increase the volume of columnism in Ukrainian newspapers. The modern reader seeks to know "his" journalist, to trust his experience, knowledge, and advice.

A comparative analysis of the topics of the author's columns in American and Ukrainian newspapers made it possible to identify conceptual differences. American editors consider it necessary to cover a wide range of thematic sections in the newspaper, each of which is backed by an outstanding professional columnist. Sometimes a new specialist is selected for an existing column, and sometimes a new column is created for a creative person who is able to consider problems in a new way, to place accents. Ukrainian weeklies choose a different path.

As a rule, the newspaper has a set of permanent columns, but they are depersonalized. The reader cannot identify the information with a specific author who has a unique style. Author's columns are either editors-in-chief or publicists, writers, or public figures invited to participate in the creation of the newspaper.

Columnistics of American and Ukrainian newspapers also have much in common. The language tools used by journalists of both countries (lexical, syntactic, figurative) are similar: slang, euphemisms, images, rhetorical questions, phraseological units, etc. They are designed to express the author's position and help preserve the authenticity of the style.

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