

Language of the Mass Media As An Object of Interdisciplinary Research

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Abstract

The article is devoted to the analysis of the modern linguistic situation. The main factors influencing the development of the modern literary language are identified, among which the central place belongs to the language of the media. The prospects and nature of the development of the modern Russian literary language are characterized.

Keywords: language situation, media language, mass culture, postmodernism, literary language, national language.

INTRODUCTION

New trends in popular culture and postmodernism are accompanied by an expansion of the vocabulary (tribute, single, sequel, prequel, suspense, etc.).

The Russian vocabulary is expanding quite significantly. This process is actively ongoing. And it would be wrong to complain about this, or even more so to try to find Russian equivalents of new words. Before our eyes, a powerful productive process of enriching the Russian vocabulary is taking place.

Foreign language borrowings not only significantly expand the vocabulary, increasing the possibilities of nomination, expanding the national linguistic picture of the world. They also have a significant impact on internal linguistic development - on the enrichment of the semantics of many Russian words. Thus, under the influence of foreign words (semantic tracing), words such as nail (seasons), challenge (to humanity), successful (man), etc. acquired new shades of meaning. Thus, borrowing foreign words is a very productive and progressive process. The activation of this process is one of the features of the modern language situation. Borrowings contribute to the expansion of verbal resources, the development of semantics, the intellectualization of language (the number of concepts increases), and the laconicism of speech (Russian equivalents, if possible, are, as a rule, longer than foreign language neologisms).

Jargon and vernacular also have a generally positive impact on the literary language. They introduce expression and evaluativeness into it, liberate official speech, ridding it of excessive

pretentiousness, solemnity, and bookishness. It is far from accidental that many jargons have entered the literary language (for example, party, chaos, scumbags), while others are on the way to entering it (collision, roof, protection, arrow, throw). In any case, this source of enrichment of the literary language remains open. Of course, here too there is a danger of oversaturation, so the linguistic taste of the writer (speaker) and the assessment of specific texts are very important. In the process of development of a literary language, the most relevant lexical units that meet social needs are selected.

Materials and methods

If we evaluate the effect of all these sources of vocabulary replenishment (foreign language vocabulary, jargons, vernacular), then their main and unifying function is that they contribute to the democratization of the literary language. L.V. wrote deeply and accurately about this. Shcherba:

“Before the revolution, technical words were almost completely absent from the literary language and did not even appear on the pages of the daily press. This is an old European tradition of literary languages. This was quite understandable: the literary language, first and foremost, was then the language of the salon, the language of high society, which stood very far from any production. In the future, there is a process of gradual democratization of the literary language, served by the literary language of significant layers of people in business. In this regard, in each new edition of the Dictionary of the French Academy, more and more new production terms appear. The same process, but not in such a clear form, occurred in our country. The revolution dramatically changed the state of things - both in the sense that real people from production themselves formed the “society” whose function is the literary language, and the ideology of society changed. Non-working elements have lost weight in society. And issues of production and its organization became the focus of attention” (Shcherba, 1957: 137-138).

Factors that have a strong influence on the development of the literary language and the process of its democratization also include such phenomena as mass culture, postmodernism (modernism), and media language.

If in the 19th, partly in the 20th century, the concept of a literary language was associated primarily with the language of fiction, then in our time the language of the media claims this role, which is associated both with its polythematic nature and with the changed conditions of its functioning. Television, radio, newspapers, magazines, and cinema have penetrated into all “pores” of human life. In terms of the power of influence on society, on the formation of linguistic tastes, linguistic behavior, and literary norms, the language of the media is not comparable either to the language of fiction or to any other style. It is no coincidence that back in the 50s of the twentieth century. Academician N.I. Conrad called the language of the media the common, average language of the nation (Conrad, 1959: 12).

“The language of the media today,” writes Yu.N. Karaulov, - acquired a dominant position among all functional varieties, absorbing, absorbing, assimilating the resources of all functional styles. In other words, the language of the media today is a generalized model, a collective image a national language, the collective users of which are all Russians” (Karaulov, 2001: 12).

The language of the media reflects, analyzes, evaluates all spheres and phenomena of life, but from a special angle. The journalist “deals with mass consciousness (for him it is both a product and material) and according to the same logic - he must probably transform this mass consciousness from the previous state into some new one. And thereby justify the need for one’s profession” (Muratov, 2009: 207).

No variety of national language has such a power of mass influence and such an important role in society as the language of the media. Therefore, by its very nature, functions and qualities, the language of the media acts as a factor that unites all layers and groups of native speakers.

The language of the media masters, processes, and literaryizes the means of different functional spheres, changing their stylistic quality, giving them a uniform, average coloring within the framework of the media language. This happens with foreign language borrowings, which, due to repeated repetition in the media, lose to a large extent the coloring of bookishness and special speech, which contributes to their adaptation, mastery and significantly expands the lexicon, the sphere of bookish-neutral means.

By absorbing various stylistic streams, averaging and unifying them, the language of the media acts as a kind of laboratory in which new linguistic means are mastered, as the main language creator, forming and consolidating literary norms, as a means of maintaining the unity of the literary language. The role of media language in modern language processes is extremely large and multifaceted. This is the main feature of the modern language situation. The development of language takes place in the depths of functional styles and other areas of the national language. But the results of these processes are finally consolidated in the language of the media.

Nowadays, the source of literary norms lies in the media. It is here that new words, usages, turns of phrase, etc. are tested and approved. The role of fiction and authoritative writers in these processes tends to zero. And no matter how subjectively we treat this situation, this is linguistic reality, a sign of the times. Being literary at its core, the language of the media pushes and expands the boundaries of literature, mastering dialects, jargons, and vernacular.

Of course, it would be a simplification to reduce all development processes to the functioning of media language. Literary language is a multidimensional formation. The complexity of the modern language situation lies in the action of many factors, such as functional styles, areas of the national language, genres. They continue to act, influencing the literary language, making it multi-register and polyphonic. However, all these processes are united and acquire a common vector thanks to the language of the media, which brings about unity in diversity.

"The language of the media is not one of the varieties of the national language, but represents an independent full-fledged model of the national language. To describe and study the language of the media means to analyze and evaluate the degree of use of resources and satisfaction of the basic needs of this phenomenon, to evaluate the degree of objectivity and completeness of the picture of the world reproduced in it, the nature and degree of compliance with the national ideals of those possible worlds that are constructed in the language of the media" (Karaulov, 2007: 138).

This, in particular, explains the high prestige of the language of the media, which in social practice performs the function of a standard language that influences politics, literature, and culture as a whole. The prominent role of media language is increasingly being recognized by researchers. "Today the media are the main instrument of political influence in modern society. They can be an effective means of influencing the social climate." "Nowadays, in almost all Slavic languages, the language of the media and journalism is established as a "standard speech" (Nemishchenko, 2004: 107).

Discussion

Acquiring aesthetic qualities, aesthetic originality, the language of the media begins to influence the language of fiction, even the language of lyrical poetry. One of the striking examples is the work of Blaise Cendrars, which Soviet literary criticism attributed to the direction of poetic realism.

"About 1910, several lyric poets, primarily in France, as if undertaking to compete not only with the objectivity of painting, but with the newspaper, advertisement, playbill, advertisement, poster, strive to include maximum visual information in their poems. They are ready to present it catchily, undifferentiated, directly, without generalizing typification. It's as if they were simply giving it the way life bursts into their creativity. Often - in the form of chains or clusters of facts, events, experiences and their metaphorical reflections" (Balashov, 1971: 191). Entire newspaper genres are often borrowed. The use of reportage form in literature has become a stable tradition.

Thus, the language of the media becomes a powerful aesthetic factor and changes the overall linguistic picture of culture.

So, the modern language situation is complex, multidimensional and multifactorial. All spheres and varieties included in the national and literary language retain their meaning and continue to operate. However, this does not lead to the emergence of many independent "languages". And the main unifying factor is the language of the media. The unifying function of the media language reflects the situation existing in modern society, in which a middle class is being formed, the role of which, according to sociologists, will increase. If in the previous era the literary language was associated primarily with the elite, then at the present stage the literary language is the average speech of the entire society, especially its middle class.

The leading role of media language in the development of a literary language does not mean a complete cessation of the influence of other factors (mass culture, classical and modern serious literature, the Internet, etc.). All these factors continue to operate, but act indirectly, indirectly. In this case, the media language acts as a mediator and filter. Thus, if fiction (not mass) literature continues to influence the literary language, it is mainly through the language of the media. Before becoming the property of a literary language, diverse means of different stylistic affiliations must pass through the language of the media. The language of the media becomes a standard, a kind of legislator of literature.

Conclusion

What are the consequences and prospects of the described modern language situation?

If we try to generalize the effect of the factors mentioned above and outline the trends in the development of the literary language, then we can say that modern literary speech is moving towards neutralization, homogenization, intellectualization (cf. the massive influx of foreign language borrowings, the entry and partial neutralization of jargon and vernacular). And this is due primarily to the unusually increased role of media language. At the present stage, the media shape not only public opinion, but also, in many ways, the literary language. The democratization of the literary language, noted by many researchers, is nothing more than the mastery by the literary language of areas that previously did not have such important significance and were outside the boundaries of the literary language.

In the “cauldron” of the language of mass communication, these means are processed, assimilated and begin to be used on a par with traditionally neutral and bookish ones. At the same time, the vector of development shifts from bookishness to neutrality. If we use the old Lomonosov terms, then we can say that the “middle” style is coming to the fore. “High” is losing its position, “low” is approaching the middle, supplying funds for the “average” style. The aesthetic ideal of literary speech as a whole is difficult to formulate - it changes in relation to certain varieties of literary language, genres, etc. However, all spheres of literary speech are characterized by a tendency to reduce or eliminate pathos and to adequately convey information using minimal linguistic means.

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