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MAIN SUBJECTS OF MEDIACOMMUNICATION

Abstract: The article discusses the main subjects of media linguistics, the image of the author and addressee, describes their originality, defining the specifics of modern media text.

Key words: media linguistics, media communication, author's image, author's origin, addresser and addressee, language manipulation.

Language: English

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Introduction

Medialinguistics is a new rapidly developing humanitarian discipline that studies the functioning of language in the media. Among the most significant prerequisites for the emergence of media linguistics are the following:

- the rapid growth of information and communication technologies (ICT), expressed in particular in the creation of a global network of media communication;

- formation and development of a single information space as a new virtual environment for text communication;

- the formation and scientific understanding of the concept of "language of the media", the definition of its functional and stylistic features and internal structure;

- awareness of the need to apply an integrated approach to the study of media speech, based on combining the efforts of representatives of different humanitarian disciplines;

- consideration of studies of the language of the media in the framework of mediaology (media studies)

- a new independent discipline, the subject of which is a comprehensive analysis of the historical development, current state and features of the functioning of the entire complex of mass media.

The main part

An active study of the properties of media speech began in the second half of the twentieth century, when the attention of Russian and foreign scientists began to attract the most diverse aspects of the use of language in the media: from linguistic and pragmatic to functional and semiotic. The issues of linguistic support of mass communication processes were considered in the works of G.V. Stepanov, D.N. Shmeleva, V. G. Kostomarov, O. A. Lapteva, G. Ya. Solganik, Yu. V. Rozhdestvensky, A. N. Vasilyeva, S. I. Smetanina, T. G. Dobrosklonskaya, Teun van Dyck, Alan Bell, Martin Montgomery, Norman Feyerclough. The structure and content of media speech were studied within the framework of a variety of schools and areas: from the point of view of sociolinguistics, pragmatics, semiotics, psycholinguistics, functional stylistics, discourse analysis, content analysis, cognitive linguistics, as

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well as within the framework of such relatively new areas as “critical linguistics” and cultural linguistics.

The main subjects of media communication are the author and the addressee, namely their originality determines the specificity of the modern media text. It is necessary to distinguish between the real author and the real addressee - the creator and recipient of the media text, respectively - and the image of the author / addressee, which is formed by language means in the text itself. Giving a general description of the media text, we noted that the real author the manufacturer of the media product is a collective entity, however, the image of the author (author's origin) can be constructed differently by the media text.

T.V. Shmeleva identifies three parameters of stylistic characteristics author's beginning: identification of the author, degree of complexity and share of funds representations of the author's self. [1] A peculiar scale of the author's identification in the text presupposes the existence of two poles - the author's "shadow presence" in absolutely objectified information and the "frank self" with a narrative about the circumstances of obtaining information and its interpretation, between which are traditionally located described in Russian grammar non-naming of the subject, indefinite personality, generalized personality.

The researcher also offers a list of roles in which the author acts: propagandist (agitator), polemicist, reporter, summer scribe, artist, analyst, researcher, ironist, informant ("modest" and "evaluating"), interviewer (explicit and hidden), reporter, analyst, opinion spokesman. Naturally, the named types of authors do not occur in their pure form: within the framework of one text, the author can change roles and act either as a participant in events, then as an interviewer, or as an opinion spokesman or analyst.

“The identification of the author and his role allows us to see the genre being of the text, take into account all the manifestations of the author - from implicit to frank - and stylistically evaluate each of the ways of expressing the author's principle”. [2, 45]

Arguing about the degree of complexity of the author's representation in the text, T.V. Shmeleva distinguishes between texts with one author's voice and polyphonic texts and draws attention to the following pattern: the more strangers voices are included in the text, the less important it is direct author. The researcher calls this phenomenon "imitation author".

A variation of it is replacing the author's position in the text with the name newspapers, while under the newspaper text is the name of the author, and with a request for comments are addressed by a specific correspondent.

This way of representing the author can be considered the implementation of the communicative avoidance strategies: the author demonstrates that,

although he designated personally, he acts not as a private person, but as corporation representative.

Finally, we can talk about a different proportion of the author's principle in media text. Obviously, this parameter is essential for the genre differentiation: the author's origin has a minimum specific weight in news texts, maximum - in analytical genres.

In modern media text, according to T.V. Shmelevoy, arises paradoxical situation: syntactically, the author's beginning of the text becomes more and more complicated, however, in a semantic sense, actually the author's position is reduced to "offering the microphone", it is emptied.

It is interesting that such a conclusion does not in the least contradict the assertion of experts about an increase in the share of subjectivity in modern media: “the reader receives not objective information, but an evaluative reaction of the journalist to what happened”, the author today is not a conductor of information, but its demiurge, the reader is not a recipient information, but the object of manipulation.”

The real author-journalist is becoming more and more subjective, but at the same time less and less expresses the individual point of view, acting as a repeater of corporate interests certain social groups.

The addressee of the media text. The addressee's paradox lies in the fact that, although any media text is potentially available to any consumer, however - and this is well known to the professional journalist, in reality, each media text (including the most "mass" - news) is addressed to a very specific audience, united fairly general age, gender, social, confessional, ideological, gustatory and so on.

characteristics.

According to Yu.M. Lotman, “the text, as it were, includes the image of “their” audience, and the audience - of “their” text”. [3,203]

Rapid quantitative growth and qualitative changes in modern the media sphere was primarily concerned with the “addressee factor” (Arutyunova N.D.) For the media, the correct structuring of the "consumer" (reader) market becomes important as the media information in the subjects of the market situation: isolating their own target audience, its constant multidimensional monitoring is a guarantee commercial success in a society where information becomes a "product" and "goods".

One of the forecasts for the development of the modern media market suggests “Fragmentation of the media” and the transition from “broadcasts” to “narrow specialization "in the field of print and electronic technologies." Mass media is no longer there. The mass media ceased to be massive (rather, they became the means of narrow, and in the future - personal information) - because of the narrow specialization of the media, on the one hand, or because scattering target audiences by niches”. [4]

For mass communication, the addressee is especially proclaimed value, its role in this process is

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no less important than the intention the addresser. Therefore, it is natural that in modern mass communication we observe a tendency towards the establishment of personality, singularity communicators, the desire to concretize the personality communicators, to reduce the distance between the addresser and the addressee.

We believe that in relation to the addresser and the addressee today we can say about the inversion of communicative roles. It is the "addressee's pressure" among other factors noted leads to the fact that the author's, personal principle in the media discourse it is more and more erased.

If in a literary text the interpretation of reality is determined primarily by the characteristics of ideology and individual cognitive picture of the world of the author of the work, then in modern media, especially designed for a fairly specific target audience (women, teenagers, students, music fans, fishermen, sports fans, etc.), the picture of the world created and broadcast text, depends rather not on the author, but on the intended reader.

Finally, "what the author presents in the text as his own attitude should be consistent with the peculiarities of the perception of those groups in society that are the target audiences of this text" and, which is very important, with the policy of the owners of the publication or TV radio channel.

Thus, *the addressee factor is an obligatory component of the concept of publication format.*

The pragmatic effect, planned and assumed by any media text, is the effect of influence. Mass media, according to the American culturologist A. Moll, actually control our entire culture, passing it through their filters, they separate individual elements from the total masses of cultural phenomena and give them special weight, add value one idea, devalue the other, polarize, thus, the whole field culture. What did not get into the channels of mass communication and was not included in the "promotion technologies", has almost no chance of influencing society. The conclusion of the researcher is as follows: "At present knowledge are formed not by the education system, but by the means of mass communication". [5,45]

The manipulative nature of modern media is evidenced by the fact that the function of influence today supplants all other functions. Row of researchers considers manipulative influence to be one of the most important functions of modern media. [6, 23]

Linguistic manipulation - latent linguistic influence on the addressee, deliberately introducing him into misconception about the intention or content of the speech.

There are (and described) many linguistic mechanisms and means, with the help of which language manipulation is carried out:

- the introduction of evaluative information into factual information- a conscious representation

for the recipient "as a true such a message that is either knowingly false or not factual and contains only an estimate (that is, it cannot be either true or false at all)"; [7,165]

- fragmentation of information. When broadcasting news on radio and television numerous unrelated messages are fired into the air like a burst of automatic weapons. Newspapers and magazines deliberately break up articles by placing the body of the text at the end of the issue in order to force the reader to scan several pages of the advertisement. [8,27]

As a result, the ability of the reader to critically comprehend the text is suppressed and thereby facilitates the manipulation of his consciousness;

- metaphoricality, fuzziness of meanings (metaphor - "a court verdict without trial," asserts ND Arutyunova.

- system of euphemisms and qualifier words with "diffuse" semantics (some, known, specific, appropriate).

- use of vocabulary that evokes predictable emotions: intervention, evacuation, blatant aggression, repressive apparatus, well-fed Europe, bloody denouement, fatal consequences, the blood of civilians and so on.

It is not possible to list all or even most linguistic means, techniques and mechanisms of manipulation, especially since it would be more correct to talk about the manipulative potential of many units and categories of the language: synonyms, antonyms, phraseological units, polysemous words, proper names, slang and vernacular vocabulary, etc. It is only important that the journalist remembers this function of the media text and adheres to the ethical code and postulates of speech communication.

According to psycholinguists, the "semantic" utterance program that reveals the "design" in his initial incarnation, "combines the answers to the questions: what to say? in what sequence and how to say?" [9,92].

The stage of the language design of the text. At this stage, the compositional and linguistic plan of the work is determined. Since the written text unfolds linearly, the author decides for himself the question of where to start, in what sequence and according to what logical laws to present information, how to finish the text.

The author must know the basic categories and laws of the text (coherence, articulation, modality, retrospection and prospecting, etc.) and "build his message so that the reader can make the entire return journey from expanded, external speech to the inner meaning of the text being presented" [10,198]. This is what determines the selection of linguistic units.

Now the question arises as to how the genre is connected with these stages of the generation of the text, at what stage the author recalls the genre.

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According to L.M. Maidanova, the answer is this: although the author may not remember the genre, "the genre guides his activities from the very beginning of work on the text" [11, 9].

In fact, already the initial information suggests the possibility of its genre design. If it matches the descriptive logical scheme (topic-subject, phenomenon), it can be used, for example, for a review or advertising article. If the topic is an event, then it naturally fits, for example, into genre canons of reporting, news, journalistic investigation. Finally, generalizing logical scheme (topic - regularity) - the basis of analytical genres (problem article, analytical comment, version).

Speaking about the main features of the use of language in the media, the researchers agree that the influence of mass communication on modern speech use is enormous and requires careful, systematic study. So, academician G.V. Stepanov writes: "The main feature of the use of language in the modern world is the massive nature of communication, that is, an unprecedented increase in the number of people communicating and the complication of forms of communication, not only within a monolingual

community, but also between speakers of different languages within a multinational country and on a global scale.

Conclusion

The use of mass media, without changing the general strategy of the speech act (to communicate something or to convince of something), significantly complicates the task of the "speaker", because his "addressee" is now not one person, but millions of readers, viewers, listeners. The more people are involved in the act of communication, the more universal, general should be the form of the message."

It is also important that mass media texts are increasingly serving as the basis for describing the modern state of the language, since in them, faster than anywhere else, numerous changes in linguistic reality are reflected and recorded, all those processes that are characteristic of the modern speech use. Indeed, if the texts of fiction are a kind of "high art", a pictorial way of reflecting reality, then the texts of the mass media, instantly capturing any event, any movement of life, are more of a photographic method.

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