

Media and Means of Speech Expression

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Abstract

The study of means of speech expression is of great interest to journalists, since their use in media texts helps attract the attention of the audience and affects the perception of information. The secret of being a journalist is to write simply, clearly and at the same time interestingly. Expressive language can help a journalist convey material to the reader and express their opinion on what is happening. The stylistic encyclopedic dictionary of the Russian language notes: “Expressive means of language contribute to accuracy, logic, clarity, expressiveness, and ensure full perception of speech by the addressee.”

Keywords: means of expressive language, media, tropes, allusion, transformation.

The media (hereinafter referred to as the media) are divided into visual (periodical) print, auditory (radio), audiovisual (television, documentary films). Despite all the differences between them, the media are united into a single system of mass communication due to the commonality of functions and the special structure of the communication process. The media are also combined as a special type of communication, which can be characterized as distant, real (transmission of a message to an unknown and quantitatively indefinite recipient of information), with an individual-collective subject (this means not only co-authorship, but also, for example, the general position of a newspaper, television or radio channel) and a massively dispersed addressee. The differences between the media are based, first of all, on the differences in the codes and sign complexes used in them. In periodicals, a binary sign system is presented: natural language in its printed form plus iconic signs (photos, drawings, cartoons) that play an auxiliary role, as well as various types of font selections, layout methods, etc.

In relation to radio, we can talk about a triad: spoken language plus natural sounds (noises) and music. In audiovisual media (TV, documentary cinema), the triad is transformed into a tetrad as a result of the emergence of such an important method for these media of transmitting information and influencing the audience as a “live” image. The desire for expression sometimes leads to the opposite result - to the creation of a stamp, one of the embodiments of the standard. Stamps were very widespread in printing during the Soviet period. The stamp represents an initially figurative expression, but due to its constant use, it has lost its expression. The most striking example of a stamp is the metaphors and periphrases (descriptive phrases that replace direct names) that were found on newspaper pages not so long ago, like the following industries: black gold (oil), green sentinel (forest), industry flagship, generational relay, right-flank five-year plans, workers fields, counter workers. A stamp is a “fossilized phraseology” in which they wrongfully continue to “consider the stylistic purpose of the impact.” It is the pseudo-variability of the stamp that serves as the main reason for its negative evaluation, which, by the way, can be expressed not only by direct evaluative judgment, but also by parody or evaluation image in a literary text, cf.: “Aiming his sharp pencil at the layout, Epmolkin peered intently at the printed words and threw a hawk if there was at least one living thing among them. All ordinary words seemed to him unworthy of our extraordinary era, and he immediately corrected the word

“house” into “building” or “structure”, “red soldier” into “red warrior”. In his newspaper there were no peasants, no horses, no camels, but there were field workers, livestock and ships of the desert. The people mentioned in the newspaper did not speak, but declared, did not ask, but addressed their question. Epmolkin called German pilots fascist vultures, Soviet pilots - Stalin's falcons, and the sky - an air basin or the fifth ocean. The word “gold” occupied a special place in his vocabulary. Everything that was possible was called gold. Coal and oil are “black gold”. Cotton is “white gold”, gas is “blue gold”. They say that once he came across a note about miners, gold miners, he returned the note to the responsible secretary with the question of what kind of gold he meant. He answered: ordinary. So then it was written in the newspaper: miners of ordinary gold” (Boinovich V. Pretender to the throne).

The media largely determine the norms of language and communication, and even more so their responsibility is to ensure that these norms meet the best cultural traditions. Periodicals, the most traditional type of media, remain today the most important means of mass media, with significant potential to influence not only the reader, but also various aspects of social life.

At the syntactic level, repetition can affect sentence structure (cf. the series of questions discussed above). Repetition is the most important style-forming component of a newspaper, going far beyond figures of speech, affecting the macrostructure of the text, such as, for example, repetition of information in the heading, in vodka and directly in the text of the article. Here we should also mention repeated appeals to the topic in the context of a newspaper campaign. Such a significant place occupied by the repetition in the newspaper is explained by its ability not only to have an emotional impact, but also to make changes in the “mn” system values - values - norms."

Speech means of maintaining contact with the reader also include communication, parenthesis, rhetorical exclamation, and silence. Communication is the imaginary transfer of a difficult problem for consideration by the listener, for example: “After all, the scheme itself is incredibly convenient and profitable. See for yourself. To get a loan, you will need to save 30 percent of the cost of the apartment.

Leafing through any periodical, the reader often begins to get acquainted with the newspaper with the headlines, so the phrases containing them are graphically highlighted and the reader notices them before other speech patterns. There are many means of verbal expression with which a journalist tries to attract the reader’s attention, placing logical accents and experimenting with language. One of the brightest and most interesting means of verbal expressiveness used in journalism is allusion.

An allusion is a technique of text formation, which consists in correlating the created text with some precedent fact - literary or historical. An allusion is a hint of known circumstances or texts. Statements containing an allusion, in addition to the literal meaning, have a second plan that forces the listener to turn to certain memories, sensations, and associations. The text, as it were, acquires a second dimension and is “inserted” into the culture, which gave rise to the term “vertical context.” Based on their content, allusions are divided into historical and literary. The first are based on the mention of a historical event or person. Literary allusions are based on the inclusion of quotations from precedent texts (often in modified form), as well as on the mention of the title, character of a literary work or an episode from it.

There are also mixed allusions that have characteristics of both historical and literary allusion.

The following types of literary allusion are used in newspaper texts: literary quotes - reminiscences, names of characters, titles of works: “Man this sounds bitter”, modified statements of scientists, politicians, cultural figures, biblicalisms (facts, names, phrases from the Old and New Testaments), quotes (including transformed ones) from favorite songs, names of paintings, sculptures and other works of art: The vertical context in print is often built from components of the so-called mass culture. This is quite natural for this sphere of communication: the press is aimed at a mass addressee.

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