



LINGO-PRAGMATIC AND LINGO-CULTURAL ASPECTS OF MENTAL LEXICON IN MASS MEDIA CONTEXT

Shoira Jabbarova

Termez state university

sh.jabbarova75@gmail.com

ABSTRACT. The article discusses linguistic and pragmatic, linguistic and cultural aspects of various media discourses. The author mentions scholars and researchers in the field of pragmatics, and analyzes their notions towards media discourse and language of the media. The article further discusses diverse attitudes towards studying the media texts, and focuses on each linguistic and extra linguistic parameter separately in detail. Various theories and examples for those theories are provided, as well as practical implementations of those theories in real media discourse.

Key words: media discourse, pragmatics, extra linguistic, phenomena, lingo-pragmatic, media democracy, functionalism

The active growth of interest in the analysis of the "language of the media", as this research field was designated back in the 1980s and 1990s, falls on the turn of the 20th and 21st centuries. The acceleration of the spread of the influence of mass communications on all processes of cognition, social activity and private modus vivendi coincided with the formation of the cognitive-discursive paradigm in Russian linguistics. As O.V. Leshchak, methodological base of linguistic research of the twentieth century. has a "tetrachotomic structure: positivism, rationalism, phenomenologism, functionalism" [1, p. 8-14]. Linguistics of the last two decades has been developing in line with the functional approach, which combines semantic, communicative, discursive, cognitive methods [2, 3].

Developed by E.S. Kubryakova, E.V. Paducheva, N. D. Arutyunova, Yu.D. Apresyan, N.V. Ufimtseva, I.A. Sternin, M.V. Nikitin and others, this paradigm reoriented the analysis of language from a structurally immanent approach to a sign as an object to an intersubjective, speech-generating model that allows expanding the boundaries of semantics traditionally fixed on the lexical dictionary meaning through associative links, pragmatic and historical-cultural, historical linguistic context [3]. The expansion of linguistic meaning, its entry into the level of lingo-pragmatics changed the research vector in the analysis of speech material



in the media. In the scientific toolkit of media research of the 1990-2010s. includes the concept "Media discourse", displacing the previous nominations of the subject as "the language of the media" [48].

The expansion of the conceptual boundaries of the subject, which in the Soviet and early post-Soviet era covered only journalistic speech practices in the press, radio and television, was due to the inclusion in it at the present stage of a multi-genre and multi-stylistic discourse, implemented by all channels of modern mass communications. In fact, it is precisely extra linguistic, i.e. lingo-pragmatic in nature, factors influenced this process. Domestic media linguistics, as T.G. Dobrosklonskaya [4], covers today the discourses of advertising, PR, press, television, radio, Internet communications (social networks, online publications, forums, blogosphere).

The modern abundance of channels and forms of mass communication serving as translators of discourses that once did not have a media character (political discourse, discourse of everyday life, family discourse, entertainment discourse) stimulates humanities to develop cross-disciplinary research, and linguists in particular - to form a synthetic, holistic anthropocentric paradigm [nine].

And it is precisely this attitude towards the involvement of factors that were once considered "extralinguistic" that retains the relevance of the semiotic triad semantics - syntax - pragmatics in the analysis of any type of discourse [10].

However, at the present stage, the isolation of these levels of the sign is blurred, since it becomes obvious, for example, the connection between the semantics of the sign and its pragmatic connotations, which in the studies of the 1980s were evasively called "linguistic background", and today they are rightfully included in the discursive meaning of the sign. Or, say, the connection between the compositional and communicative characteristics of a sign ("syntax") is being actively studied, including syntax in the classical meaning of the word, superphrasal unity, composition of the text, its print design, video or audio implementation (creolized and multimedia text format).

The relevance of these and other lingo-pragmatic factors in the analysis of discourse is especially significant in media research, since without these factors media discourse simply cannot be presented to the addressee.



The problem of the typology of media discourse, which has dozens of subspecies depending on the functions, channel, format [11], targeting, stylistics, ideological position of the mass media, is directly related to the problem of expanding the conceptual boundaries of the media discourse category, which in foreign and domestic humanities has acquired only in the last decade. a typologically general interpretation [5].

In the European, Canadian and American theory of mass media from the second half of the twentieth century. an extremely broad understanding of the semantics of media discourse is accepted. Thus, this point of view is also supported in one of the newest editions of the two-volume dictionary - the result of the collective work of English and American scientists [12]. The "battleground", to paraphrase the title of this book ("Battleground: The Media."), Is the value, social, political and, in fact, theoretical self-identification of the mass media.

While embarking on the study of the entire modern field of mass communications, researchers constantly transcend the boundaries of one discipline in order to seize the territory of several others. Psycholinguistics coexists with political science, marketing theory - with communication theory, philosophy of language - with criticism of the discourse of power, etc. The cross-disciplinary nature of media research is evident from the very linguo-pragmatic nature of media messages.

In the foreword to the book, its editors R. Andersen and J. Gray write: "True to the nature of media studies - an interdiscipline sitting at the crossroads of more traditional fields such as sociology, political economy, art, rhetoric, anthropology and political science (just to name a few) - we offer here a broad range of entries concentrating not only on humanistic themes but also from social scientific perspectives "(" Following the nature of media research - an interdisciplinary approach at the intersection of more traditional fields of knowledge, such as sociology, political economy, art, rhetoric, anthropology and political science (to name just a few), we offer a wide range of articles that focus on more than just humanistic topics , but also proceeding from sociological perspectives "[12, p. XVIII]).

The need for an integrated approach to the study of media discourse complicates its typology precisely because of the multiplicity of criteria arising from this approach for identifying a separate subspecies. After all, various types of discourses are incorporated



today into the speech texture of the mass media in such a way that it is sometimes impossible to separate one from the other.

The phenomenon of genre, stylistic, ideological mimicry has become widespread. So, the media discourse of a talk show or the discourse of a women's glossy magazine can mimic an oral spoken discourse.

The speech practice of telling everyday stories has been thoroughly studied by modern narratology and the theory of mass communication, and they reveal the mechanisms of story telling stereotypes from everyday everyday communication to the press, fiction and vice versa [13]. M. Fladernik writes about these processes of mutual enrichment of discourses in his research "Fictions of language and languages of fiction: linguistic representations of language and consciousness", exploring the creative and cognitive nature of oral discourse.

The discourse of power, or, more broadly, political discourse, is also mediated mass media today [7]. Ironically, using the title of the famous article by the German cultural sociologist V. Benjamin "A work of art in the era of its technical reproducibility", the German media theoretician N. Boltz designates modern political discourse as "politics in the era of its technical reproducibility" [14, p. 56]). Emphasizing the inseparability of the pragmatic channel for broadcasting political rhetoric from its content, he calls contemporary Western politics "media democracy": "Politicians stage their plays not in parliament, but in the media."

But the other side of the medialization of politics is its mimicry under the entertainment discourse, because, seeking high ratings (again, a pragmatic factor), organizers and speechwriters create political messages in the field of the entertainment industry, borrowing and adapting the stylistic and communicative effects of the latter. Politicians are "stars, just like the stars of the entertainment industry. <...> The star of modern media reality is not a dictator, but a moderator," N. Boltz writes [14, p. 57-58].

We see another example of convergence of different types of discourse in the modern phenomenon of "fake" (translated from English. "Fake"). Using stylistic, ideological, format features of one media discourse, the creators of such simulation messages mislead the addressee. In the journalistic practice of previous years, such "simulacra" were called



"duck". The difference between a fake and a "duck" is that it does not perform serious exposing, misleading tasks.

It is a part of virtualized postmodern communication, where information gradually loses its purely referential function and increasingly performs an entertaining, playful function. A fake can imitate news, advertising, analytical and any other discourse, adapting its communication strategies and style techniques, appropriating a broadcast channel (it can be YouTube, a blog, even an official mass media channel - a TV broadcast, a glossy magazine, etc.).

Thus, a new research task arises for the linguist - the identification of typological, discursive-speech mechanisms that distinguish one type of information presentation from another, often independent of the content of the message itself. The connection between semantics and pragmatics is built in postmodern media discourse on the basis of pure, virtualized fiction according to the simulation model once described by J. Baudrillard [15]. Thus, trying to limit the typology of media discourse to a functional criterion and systematize it according to the traditional niches of advertising, PR, journalism, entertainment (pop-cultural communications), social communication (social networks), the researcher is faced with the problem of conglomeration of several subspecies of media discourse within one functional type.

Therefore, we see it as unproductive in modern conditions to limit ourselves to the classical approach applied to the analysis of the media - to differentiate the types of media discourse based on the information channel (press, radio, TV, Internet) and genre-format characteristics. This approach can be promising in terms of the theory and history of journalism.

A broad understanding of media discourse distinguishes both Western and Russian researchers. Thus, the German theorists of mass media R. Steber, V. Faulstich, H. Main [16-18] write about the convergence of various discourses into communicative-discursive mass media practices.

R. Steber emphasizes that from the second half of the twentieth century, mass media are becoming an integral part of everyday life; they expand the communicative field of intimate and family discourse through collectivization, stereotyping, and urbanization.



The impact of the influence of the press beyond the purely political into the area of "private and small local world" ("des Privaten und der kleinenlokalen Umwelt") is carried out by improving the technical capabilities of media and their penetration into private life, especially in the era of electronic media [16, p. ... 291-292].

The influence of mass media on the consciousness and speech of a modern person, their manipulative potential and the actualization of this potential are not only the subject of research, but also the object of comprehensive media criticism (see, for example, V. Greb's article on the quasi-religious influence of television messages on the consciousness of the addressee: [19]).

The mass media are restructuring stereotypes, concepts of mass consciousness, and the mass component is increasingly powerfully displacing the individual in the mental and communicative organization of a person. The fact that today the power of the mass media has reached an influence comparable to the previous power of religion is obvious not only to researchers, but also to the participants of mass communication themselves. Quite illustrative is the example of the reaction of the global Internet community to the death of Apple founder Steve Jobs. Mass melancholy, the phenomenon of virtual collective empathy and belonging, reached the scale of religious worship, and the deceased acquired the rank of a secular "saint". Not only social networks, but also the official media have made a lot of efforts to "canonize" the idol of new technologies. All these observations confirm the initial hypothesis that the typology of modern mass media should be based not on a specialized journalistic approach, but on the isolation of general cognitive-communicative structures that bring together texts of various subject purposes.

This means that, based on the lingo-pragmatic nature of media discourse, the following components should be identified during typology:

1. Technological broadcasting channel (press, radio, TV, Internet);
- 2.. Type of communication medium (official / unofficial, private-interpersonal / network);
3. Target settings (function): advertising, PR, entertainment, information, analytics, publicistic influence;
4. Audience (by age, social, economic, gender, national, ethnic, party-political, etc. criteria);



5. Genre (the choice depends on the media channel, targets, media ideology, etc.).
6. Stylistics (format style, genre, author's style).
7. Communication strategies (identification with the addressee, manipulation, presentation).
8. Subject area (business, entertainment, arts, shopping, politics, social relations, sports, hunting, gadgets, etc.)

Within the framework of the outlined pragmatic and proper semantic characteristics (subject area), a typology of media discourse should be built.

This re-semantization of mass media discourse is one of the promising research areas for linguistics, and it is on the analysis of this cognitive-communicative process that attention should be focused.

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