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MASS MEDIA AND ITS LANGUAGE PECULIARITIES

INTRODUCTION

We all know that after the adoption of the Decree of the First President of the Republic of Uzbekistan on December 10, 2012 "On measures to further improve the system of learning foreign languages", the study of foreign languages, especially English, turned. Given the attention and demand for the study of foreign languages, the study of the Uzbek translation of English works and the problems associated with their translation is an urgent task today.

Today, the introduction of English in the education system from the 1st grade, the publication of improved copies of English textbooks, as well as the creation of specially equipped English language rooms in secondary special and higher education institutions is a clear proof of our opinion. From this point of view, the topic of this book is one of the most important issues, as it focuses on a comprehensive study of the peculiarities of English works in the Uzbek language (space and time).

The purpose of our study was to set the following tasks:

- information and communication nature of media language;
- the language and style of the media;
- signs of journalistic style in the language of the media;
- genre features of newspaper language;
- literary features of newspaper language and style;
- genre and linguistic features of news, announcements and announcements;
- thematic analysis of headings;
- literary-linguistic features of electronic media;
- literary-pragmatic analysis of the language of television and the language of television;
- radio language and its language features in the field of literature.

The theoretical basis of our research is Lysakova I. P. Type of newspaper and style of publication; Lysakova I. P. Type of newspaper and style of

publication, sociolinguistic books and Internet sites such as [http // enm.wikipedia.org / wiki.com](http://enm.wikipedia.org/wiki.com).

At a time when the current relations are expanding in all directions, it is natural that this monography is of great practical and theoretical importance. The results of the analysis and research can be used in lectures and special courses on the language and style of the media in higher education.

It is hard to imagine any area of modern society experiencing the process of globalization without the language of the media. The breadth of media opportunities requires an in-depth study of their activities and development, and their impact on the audience. Media science is a new interdisciplinary field based on traditional methods. The formation of the language of the media is closely linked to their common mission. How viewers perceive information also depends on what tool is used to convey it. Each media uses its own language and methods of updating information to shape its essence, which in turn influences perceptions of existence.

Today, the community has a great and fast opportunity to get the latest news through countless media outlets. No matter how information is received, it is expressed through language.

The first President of Uzbekistan I.A. Karimov states in his book "High spirituality is an invincible force" that "Language is an expression of identity, an expression of national consciousness and thinking, a spiritual connection between generations."

Journalism is a creative profession. The journalist must be clear and concise. He is asked to use his thoughts and words in their proper place.

The status of media language depends on two factors: how we understand the term language and how media language ranks among the functional types of national language.

CHAPTER I. INFORMATIVE-COMMUNICATIVE NATURE OF MASS MEDIA

1. 1. The language and style of mass media

At present, the language of mass media is the dominant of all functional types of the national language, which includes the resources of all functional styles. In other words, the language of the media today, whether we like it or not, is a composite image of the national language.

Today, the media is recognized as the most effective and acceptable form of speech, an effective mechanism for shaping public opinion and mood.

It is hard to imagine any area of modern society experiencing the process of globalization without the language of the media. Extensive technical capabilities in the media help to express the information provided by the social sphere not only linguistically, but also non-linguistically. As a result, it is also described as the language of science, journalism and culture.

Indeed, the emergence of a single media space in addition to traditional media, radio and television, and the advent of the World Wide Web have led to the emergence of a virtual space with a unique set of media streams. All this is reflected in the formation and distribution of the word, the features of its use in the language change. It is well known that the use of speech is more in the field of mass communication, and its texts, ie media texts, have become one of the most common forms of our language today.

The mass media are mainly used for the following purposes of mass communication:

- 1) informing the audience about what is happening;
- 2) assessment and analysis of events, forecasting their further development;
- 3) assistance in social relations;
- 4) advertising;
- 5) education;
- 6) organization of entertainment events.

The breadth of media opportunities requires an in-depth study of their activities and development, and their impact on the audience. Media science is a new interdisciplinary field based on traditional methods.

Mass media is a common name for the means of conveying information to the general public - periodicals, radio, television and others.

The formation of the language of the media is closely linked to their common mission. Researchers divide these tasks into the following groups:

- information transmission;
- comment (often the statement of facts is accompanied by their interpretation, analysis and evaluation);
- introduction, teaching and spiritual education (the media serves to replenish the knowledge base of its audience through the transmission of cultural, historical, scientific information);
- the task of influence (the media is not called the fourth power in vain: its influence on public opinion is very strong, which is especially evident in major socio-political processes, including presidential elections);
- the function of entertainment (which means that the media is effectively received by the audience, generates great interest and satisfaction, gives aesthetic pleasure);
- hedonistic feature (this is not just about entertaining information. If any information in the process of transmission evokes a sense of satisfaction and meets the aesthetic needs of the recipient, it is received with great positive effect).

Information is a substantive aspect of communication. Involved in the communication process, it is constantly connected to, influenced, and influenced by the means and networks of storage, collection, distribution, and sorting of information. "Information is, in a sense, 'necessary' information in a message, which is understood by the audience as knowledge, norms, and values, and thus affects the audience."¹

¹Тростников В.М. Человек и информация. – М., 1980. –С.14.

How viewers perceive information also depends on what tool is used to convey it. Each media uses its own language and methods of updating information to shape its essence, which in turn influences perceptions of existence.

In the process of transmitting and receiving information, interpersonal communication takes place. Communication is, first and foremost, a communicative phenomenon. It is a relationship between one or more individuals that involves mutual understanding and the transfer of information from one person to another or to more than one person.

Mass media:

- 1) psychological features of information reception;
- 2) information features;
- 3) values based on the goals set in the process of mass communication activities;
- 4) theoretical notions of language and text as a means of updating information.

In the process of conveying information in the media, the process of increasing the knowledge of the audience, in a sense, takes place. So what is the mediating role of language in this process of learning?

Language is an important means of communication and expression, and serves as a tool for human beings to systematically and actively understand the world and turn it into an experience. As a result, it is possible to see the world through information and language.

The method and forms of their materialization play an important role in the expression of information through language.

When Wilhelm von Humboldt called the "linguistic landscape of the world" he meant the dynamic, uninterrupted process of assimilating the world through a specific language. According to the German scientist, the "language-defined" conditions of human life should lead to the solution of the tasks associated with the

cultural and historical tasks assigned to man. Such people can expand their living space indefinitely.²

The social nature of a linguistic community is that, on the one hand, it creates the conditions for coordinated linguistic communication and involves each member in a common and unique process, such as the study of being through language, and on the other hand, it is mandatory for each member. requires that the communication process be "subject to the rules of the game."

Not because people conveyed the meaning of objects to their interlocutors, or even because they were hesitant to clearly and completely recreate a similar concept, but because they co-operated with each other in a chain of emotional imaginations and one of the first manifestations of an inner concept; they understand, because in everyone's mind there is a corresponding but not exactly similar meaning.

These words of Wilhelm von Humboldt reflect the main ideas that reveal the essence of modern linguistic communication. It is important that coordination is closely linked to the individual freedom of each participant as a necessary condition for the communication process.

Linguistic communication, that is, the exchange of information, always requires the creation of specific linguistic forms based on certain models (texts). They, in turn, are reflected in the minds of the participants-partners. The dynamics of communication between the two poles requires:

- 1) a norm that allows for a "similar understanding" of the language units being created, and
- 2) the need for freedom of choice in such a creative process.

These ideas, expressed by W. Humboldt a century and a half ago, are still very relevant and important today. Communication is indeed a necessary element of cognition, and the communicative beginning is inseparable from the cognitive beginning.

²Humboldt W. v. *Über die Verschiedenheit des menschlichen Sprachbaues und ihrem Einfluß auf die geistige Entwicklung des Menschengeschlechts // Gesammelte Schriften*, hrsg. Albert Leitzmann. Bd. VII. Berlin, Leipzig. 1907. -C. 114–115.

Language, in the first place, motivates one to perform the right action as a result of certain emotions. According to the Austrian philosopher L. V. Wittgenstein, such behavior must have a general effect on the feeling of speakers of a particular language. Language allows a person to perceive the world conventionally (agreed upon, common to all) through words that reflect the experiences of society. This is, in fact, the instrumental function of the word as a symbol. The experience of our ancestors, recorded and systematized in language, shapes a person's perception of the world around him.

It is well known that the division of being into parts takes place differently in each language, because the basis of thought is a language with its own unique national identity.

Language as a social individual is the memory of a person formed from long-term characteristics. It is necessary to memorize new knowledge and share accumulated social skills with others.

From a pragmatic point of view, language is studied as a tool for human activity. As a means of transmitting certain information, language affects the communicators in communication. In this case, language is considered in human activity as a system of definite means that to some extent regulates his behavior.

The pragmatic nature of information is determined by its value. The value of any information, that is, its pragmatic level, depends on how well the information can accomplish its purpose. Because communication is directly related to a specific communicative goal (intention). This requires a special strategy in selecting language tools that meet such requirements.

Communicating through language requires knowledge of a specific language based on certain patterns, and they can take on a different meaning in the minds of the interlocutors.

In order to ensure the effectiveness of communication and the task of re-analyzing knowledge, they must play a heuristic (creative) role in the process of learning language signs. That is, the form of knowledge, as a form of meaning,

interacts with another meaningful object and, according to its own laws, tends to go beyond the pre-existing features in the process of development and progress.

Today, the media is understood as a disseminator of knowledge. Mass media means not only technical means or channels of information, but also social organizations and people involved in the process of disseminating information. It should be noted that language is not always used in the media only for the exchange of information. Information can also be obtained through nonverbal means, images.

The dissemination of information to a certain extent affects the public consciousness and creates a general picture of the world, creating a picture and value of the world around us.

The following features of the media are important in carrying out this task:

- aimed at the general public;
- designed for everyone;
- speed.

Of course, literary language plays an important role in conveying the necessary information. If we look at a language system as an opportunity to adapt to certain language laws, those who speak that language use it.

There is a belief that language is a great force for creativity in conveying information through language.

In his book *Communication in Journalism: Secrets of Skills*, G.S. Melnik considers the following qualities necessary for a journalist: intellectual and spiritual qualities; business; the nature of having a specific character; physical qualities.

In addition, we believe that a journalist should have the following qualities: theoretical knowledge of the basics of journalism; knowledge; imagination; public speaking skills; language skills, speech culture.

The infinite power of spoken language in the media and the fact that language thinking is a necessary tool in generalization activities, in turn, demonstrates its

invaluable role in seeing, understanding, and receiving information as a result of information exchange.

The media, as an active channel of linguistic influence, also plays an important role in the application and dissemination of certain information methods.

The concept of "information style" is directly related to mass communication, which serves to express the specific tone of communication with the reader, listener, audience. Every media outlet - newspaper, magazine, radio and television - has such a feature. As you know, every media outlet communicates with its audience in a unique way. In doing so, he uses the expressive mediastilistic and rhetorical tools necessary for any communication (including textual communication).

So how is the concept of "media language" interpreted today?

It is used in three different senses:

- First, the language of the media is a set of all types of texts created and distributed by the media;

- Secondly, it is an internal system of stable language. It has its own linguistic and methodological features and characteristics;

- Third, a separate system of mixed characters, consisting of a balance of oral and audiovisual parts for each media.

From the point of view of describing the language of the media, such an interpretation of this concept is consistent with the idea that "language is universal, systematic and intelligible". Accordingly, language is primarily defined as the manifestation of any type of character system or similar system. Other sign systems, such as the language of music, the language of fiction, and the language of the media, have also been identified.

Professor Rozhdestvensky identifies important socio-linguistic aspects of the language of the media and recognizes the following features: "The mass media is a global text, which includes linguistic communities with different social speech structures."³

³Рожественский Ю. В. Теория риторики. – М., 1997.

M.N. Volodina defines the language of the media as follows: “The language of the media is a special language of social interactions that have their own forms of expression that determine how we perceive our environment, creating new meanings and separate “information devices of reality” (both verbal and visual). constructs. It can be both documentary and realistic, and it can be virtual.”⁴

According to Kadyrov, in the language of the media, a "national literary language understandable to the public" will appear, form and develop, combining the language of live speech with the art of artistic expression of our classical literary language."⁵

The dynamic processes involved in the stylistics of media language expand the social functions of language. This can be seen in the case of Uzbek, which is recognized as the state language. Thanks to the media, the state language includes the features of the official, national and literary language, and thanks to the media, “Uzbek language has expanded its scope in our country and serves as a means of interethnic communication. is doing.”⁸

Recent media definitions acknowledge that the system is divided into national languages. Of course, the first and second definitions are important in developing the overall concept of media language. Accordingly, the language of the media is a stable internal linguistic system consisting of a number of linguistic-methodological qualities and features, as well as a system of specific features of the mixed type, consisting of a balance of oral and audiovisual components.

The modern meaning of the term “media language” is formed within similar definitions and descriptions. The theoretical basis of teaching the language of mass media is a systematic study of the constant issues of language use in the field of mass communication. These include the proportionality of oral and written forms of public communication, the impact of information on language norms, what is the content of media language in terms of functional stylistics, criteria for

⁴Володина М.Н. Язык СМИ – особый язык социального взаимодействия. Ч 2. –М., -С.38.

⁵Қодиров П. Тил ва эл. Шарқ юлдузи, 2003. № 32-қисм.

classifying media texts, media (newspapers, magazines, radio, television), Internet, advertising and broadcasting features of language, etc.

A careful study of each media language has led to an expansion of the concept of “media language”, which has led to a distinction between verbal, media or audiovisual scales.

The study of media language as a system of mixed types of characters has made it possible to identify the linguistic features of each media outlet. The specific features of press language are determined by the interaction of its verbal and graphic components. The font and size, the images, the use of colors, the quality of the paper, the layout of the material on the sheet all come together to form a single syncretic language of the press.

The study of the language of the media requires the study of its functional and stylistic status, as well as its linguistic and stylistic features. The main criteria for determining the stylistic status of the language of the media are reflected in the traditional definition of the functional style and its features.

Indeed, mass communication is a socially important area of socio-verbal practice. The language of the media, on the one hand, is a whole, on the other hand, it is characterized by functional and methodological diversity, the universality of topics, the tendency of texts to interact with other forms of speech. Such constructive unity and functional-stylistic diversity is the most important aspect of media language. Two issues are important in determining the stylistic position of the language of mass communication:

- 1) the fact that the language of mass communication has the ability to create an independent style in the existing system of functional styles;

- 2) Criteria for internal functional and stylistic division of media language.

Studying the selection, adaptation, and use of language tools in the media requires identifying and improving the potential pragmatic impact of each mass communication. There will also be an opportunity to pursue a targeted language policy. According to American professor S. Y. Donna Cross, Obloquieva writes: The language of the media is the “home” we all live in."

In the transmission of information, the word is somewhat free from the rules of the language system. Communication dynamics implies that there is a separate voltage field between the following two poles:

- the need to comply with the norm. This allows for a “similar understanding” of the language units being built;
- freedom of choice of means of expression in the construction process.

There are three main functions in media language:

- symbolic;
- impressive;
- are expressive tasks.

The symbolic function plays a key role in the transmission of information. Regardless of the narrator’s situation, this information is evaluated objectively and objectively.

If the information evokes in the listener a certain morality, a desire to motivate action, it describes its influential function.

The third expressive task is accomplished when the commentator in the information is given some observations, experiences, excitements and impressions and expresses his / her opinion in an effective way.

Expressiveness, emotionality and evaluation are the main features of the media.

An important result of the study of the expressiveness, evaluation, and emotionality of language parts in the media is that these features are essential elements of the semantic structure, the fact that they are essentially nominative. In other words, in the broadest sense, it is the recognition that they are intended for information. With these features, language can perform one of its most important functions - pragmatic, that is, the function of speech influence.

The role of the media in the uninterrupted flow of language processes is invaluable. This is determined not only by the changes that have taken place as a result of the introduction of new information technologies, but also by the qualitative changes in the general linguistic culture.

1. 2. SIGNS OF A PUBLIC METHOD IN THE LANGUAGE OF THE MASS MEDIA

Journalism is derived from the Latin word *publicus*, which means social, public. The journalistic style is a style that reflects the political-ideological, socio-economic, cultural relations.

Written and oral versions of the journalistic style The main articles on important socio-political issues of life include *feuilletons* and pamphlets, appeals, appeals, declarations. The publicist must explain and prove the big issues of life with logical considerations, arguments and reflections, thereby influencing the will and emotions of the listener.

The main function of the journalistic style is to persuade people by highlighting the most advanced ideas and opinions in society.

There are many different approaches to defining and interpreting the stylistic essence of the language of mass communication. Many researchers believe that there are two approaches to solving this problem: at first glance, mass communication is described as a phenomenon that manifests itself in a non-style way. It reflects all kinds of functional styles of literary language. In particular, M. N. Kojina described the mass dialogue as "an event rich in extraordinary diversity, and it is manifested in all functional ways." In mass communication, functional styles are not pure, but slightly modified.

This suggests that the characteristics of mass communication stem from the conditions, methods, and tasks associated with communication. This approach complicates the methodological analysis of a number of television and radio broadcasts. According to him, some programs do not have a clear methodological feature. Some experts believe that similar shows or broadcasts belong to different styles. For this reason, the methodological position of the journalistic style still remains unclear.

One of the existing concepts is the existence of an industry called journalistic style in the language of newspapers, radio and television. These

methodological features have been interpreted differently by different researchers. Some researchers describe journalistic style as a collection of information about certain newspaper genres - interviews, correspondence, headlines, internal and external events, while others say that news is not typical of journalistic style.

Similarly, the genre of television interviews is also a contentious issue.

In the narrow sense, journalistic style is not just about vocabulary. The uniformity of the language of mass communication is determined by the goals, objectives, and conditions of the social sphere it serves. Journalism serves the political and ideological spheres of society. Initially, the main function of this method was the voluntariness of language. But today we see how important information is in society. In modern journalism, language performs two equal functions: informing and influencing. Therefore, in the functional methodology, special attention is paid to the journalistic style and the dichotomy of the factors that make up the journalistic and informational style. The style itself, more precisely, is studied as a method of mass communication.

The factors that make up this style are an advanced system of genres. Among them, language functions are also formed. Information genres provide information, analytical genres analyze a topic or event, and influence journalism.

Traditional functional methodology was formed at the time of the emergence of the system-structural direction in linguistics. That is why in all methodological textbooks they are based on the laws of systematics: the specific features of each functional method are considered in terms of the stages of the language system (lexical, morphological, syntactic, and for the phonetic level of speech). The style is to use language. A system of functional stylistics analyzes the use of language functions in them, while the study of texts within a particular style, the communicative stylistics analyzes discourse, the author's clear-cut communication, and texts within a communicative situation.

From the point of view of functional stylistics, it is especially important to identify and describe the general stylistic laws in individual texts, the methodological features of texts of different styles.

For example, if we look at the journalistic style in diachrony, we can distinguish between constant and variable features of this style. Constants are the means by which a journalistic style is specific to any period and distinguishes it from other stylistic differences in the expression of literary language. They include standard expression and consistent application, social evaluation, authorship, author position, ideology, and values.

In addition to methodological constants, journalism also has variable features. Variability is a characteristic feature of the journalistic style that has dominated a particular period of social life. Examples of the changing characteristics of modern journalism are satire, intertextuality, rhetoric, and puns. Variable features are determined by extralinguistic factors. Each period reveals new features.

If we look at the journalistic text from the point of view of communicative methodology, its main features are based on a systematic block consisting of the addressee and the addressee.

These concepts form the basis of the *addressee - intention - text - addressee - text acceptance - influence - discursive analysis*.

It is clear from this diagram that the formation of the text is based on the author's intention (communicative purpose). Accordingly, the factor that constitutes the target text.

The main goal of the publicist-author is to convince the reader not only of the validity of the idea (ideology) put forward by the author, but also of its correctness. Consequently, ideology, nomination, evaluation, textual interpretation, tone, and emotion are the categories of any journalistic work that are influenced by such factors. In other words, a journalistic text can express an idea given by the author's assessment, interpretation of real reality, naming, strategy of expression chosen by the addressee (verbal aggression, approval in speech or exaggeration of reality).

In our national journalism, the author's "I" is more common in texts of analytical and artistic-publicist genres. For example, in the case of analytical

genres, their dry narrative style can be enriched with analogies, descriptive expressions, and quotations.

In analytical genres, the audience is not only informed, Why? Why is that? questions will also be answered. Take, for example, the March 10, 2006, issue of the People's Word newspaper, "Bird Flu: No Place for Noise." It discusses the causes of the disease and the measures taken against it in Uzbekistan. The title of the material has a touch of color, which quickly attracts the reader. Scientific terms are used in the narrative style of the text.

"Epidemiologists, infectious diseases doctors, veterinarians, virologists, zoologists, ornithologists are involved in this work." This helped to convince the student that the measures taken were justified. The difference between the genres of information and the genres of information in this text is that the journalist is not limited to information, but addresses the audience.

"I think our people understand that this is done to keep these birds healthy and to prevent them from getting sick." One can also feel the personal appreciation of the author in this sentence. This is called the emergence of the author's "I".

- *The health of all citizens coming to Uzbekistan is closely monitored.* All the words in this sentence are thorough and expressive. With these words, the author tried to calm the audience, to exaggerate the scale of the event.

"... But the harmful effects of tobacco on the nose are also very harmful to health. After all, tobacco is not called" blue poison" (TV. Youth. 22.10.09). The author warns the public in this statement. the audience can confirm the opinion of the addressee (not in vain) by using the metaphorical expression of blue poison and quoting it. Since the article is mainly aimed at smokers, the author gives many examples to convince the reader. his thought and intuition.

"... Looking at such people, the question arises as to whether it would be more beneficial for the future of young people if they focused more on the real interests of their children instead of this noise" (TV. Youth. 22.10.09). In the above sentence, the author's personal assessment is expressed on behalf of the

majority. In this way, the author tried to hide his "I" and express his opinion in the language of others.

"The more this heritage is studied, the more its riches are promoted, the more it will be useful for the enlightenment of our people, especially for the human development of our youth" ("Literature and Art of Uzbekistan", 10.10.09). This sentence exaggerates the author's "I" and personal value. While writing about the book, the publicist was completely devoted to personal passions and could not objectively assess the reality. The fact that the book is called "heritage" and "wealth" is a positive sign. Instead of explaining the importance of the work to the reader through examples, the author tried to form the student's personal opinion about its usefulness.

In such a new system of methodological measures, the journalistic text can be studied as an active social movement aimed at convincing the addressee of a particular system of ideas.

The authorial intention of any journalistic text is a firm opinion. It is under the control of this tendency that the linguistics of firm thought, which forms the journalistic text, including the journalistic discourse, is formed. N.I. Klushina distinguishes any journalistic text from the paradigm of the intellectual qualities that embody the author's global idea, his firm thinking. These are:

- an ideology that appears in journalism as a way to justify a given concept or nomination;
- to come to a definite conclusion with the help of assessment;
- The name of the name as a methodological and ideological category;
- Methodological tone and effectiveness of the text;
- Interpretation of implicit thought as a linguistic mechanism.⁶

This paradigm of intentional qualities of journalistic text and journalistic speech has an unconventional, dialectical character. The categories of revenge are closely related, interrelated, and sequential because they form a single text and a

⁶Клушина Н.И. Стилистика публицистического текста. – М.: Медиа Мир, 2008. – С.60.

single authorial intention. However, it is these features that make the journalistic text effective and different from other oral creations that shape the author's communication strategy.

Functional division of methods - A direct analysis of the stylistic tools involved in differentiation shows that the number of tools associated with the style is declining. Therefore, any style includes not only its own words, but also the means of neutral language used in style mantles. The use of a language tool in a particular style is a key indicator of this style. In other words, there are styles in a language that do not have or do not have specific linguistic tools.

The language of mass communication can be recognized as a manifestation of the journalistic style, based on the doctrine that there are many styles and that each style is evaluated according to its essence.

Public communication speech is a type of speech that has a specific impact power. The journalistic text is also impressive by nature. The journalistic text is characterized by a political-ideological method of text formation, social and authorial assessment, pragmatic orientation to the addressee. According to the new system of methodological criteria, a journalistic text is studied not only as a speech, but also as a targeted social activity. Therefore, it is not necessary to end the journalistic text with an "open introduction". The communicative goal of the author-publicist is to convince the reader that the author's ideas, the author's interpretation of reality are not only close to reality, but absolutely correct. The whole journalistic text stems from this global authorial intention.⁷

Therefore, in any journalistic text there is a paradigm of all categories that create an authoritative text that helps the author to solve his goal - to convince the recipient of his ideas.

A distinctive feature of modern newspaper language is two tendencies - the tendency to expressiveness and the tendency to standardize. It is based on some of the functions that journalism performs:

- information delivery function;

⁷Клушина Н.И. Стилистика публицистического текста. – М., Медиа Мир, 2008. -С.59.

- persuasion function;
- emotional function.⁸

In a journalistic way, persuasion is done by emotionally influencing the reader or listener. The author not only expresses his opinion on the information provided, but also the opinion of a particular social group - the party, the movement, and others. One of the main aspects of the newspaper-journalistic style is that its emotional-expressiveness is directly related to its function of influencing the readership. The standard of this style is related to the speed of delivery of socially significant information.

The social function of the language of the newspaper is also determined by the specific features of the "speech address". The language of the newspaper is innumerable in number and qualitatively aimed at "uneven" audiences. In newspaper-publicist speech, as in public speech, the antinomy of "speech creator-address" is solved at the expense of the latter, and this is determined not only by the internal development of the language, but also by social factors.

The trend of standardization means that journalism is rich in information specific to scientific and formal business methods. The tendency to expressiveness is manifested in the pursuit of artistic style and expressiveness, which is inherent in the figurative form of speech and expression. Thus, journalistic discourse combines the features of different styles. The journalistic style is both conservative and dynamic at the same time. On the one hand, if there are enough stereotypes, socio-political and other terms in journalistic speech, on the other hand, trying to convince the reader requires the use of new language tools to influence him. The whole richness of art and rhetoric serves the same purpose.

Journalistic discourse can also be interpreted as a linguistic emphasis on concepts that are already firmly entrenched in it. They are also called ideologues.

Ideologies in a journalistic text are a part, an element of the journalistic worldview.⁹ A concept is a recognized cultural phenomenon, an element of a

⁸ Там же. –С.40.

⁹ Солганик Г.Я.О структуре и важнейших параметрах публицистической речи (языка СМИ) // Язык современной публицистики. –М., 2000. –С. 45.

simple idea of the world, a well-known form of social consciousness. Ideology, on the other hand, is a new concept that is just beginning to take shape, and over time it becomes a form of consciousness, that is, a future concept that is focused on the future. It is imprinted in the public mind as a verbal-mental stereotype using certain language units. Accordingly, social and personal ideologies differ. While social ideologies represent the goals and objectives of a particular stage of society's development, individual ideologies perform moral and didactic functions, helping citizens to form new social behavioral skills (e.g., scholar or savage) or, for example, a republic, a republic, a free homeland, a future, are ideological ideologies of the independence period; Previous positives in ideologies such as the Soviet Union, the empire of evil, the totalitarian state have now been replaced by negative assessments.

Examples show that journalistic speech is the semantics of conceptual language units that form the basis of a text based on philosophical categories such as "evil" and "good." That is why they are described as universal journalistic phenomena. The ideologies and concepts of each epoch are mainly expressive metaphorical expressions: the Cold War, the period of ignorance, ideological preparation, ideological immunity, national independence, the depths of the dark Middle Ages, and so on.

The newspaper-journalistic style is used in the socio-political sphere and in speeches, newspaper genres (reports, reports, interviews, reviews, essays, essays) and periodicals (journalistic articles). It can be expressed in written and oral form.

The influence function is the most important task for the newspaper-publicist style. Therefore, solving the problem of the nature, means and sources of expression of journalism is of great importance not only in theory but also in practice.

Journalism is an emotional, affective, expressive field, but the nature of this influence is different from fiction because it is not figurative.

G.Y. Solganik brings journalism closer to fiction as a "key element of literature"; The nature, style, and usage of the word are different. The aesthetic

ideal of fiction is a figurative representation of reality, while the aesthetic ideal of journalism is the depth of thought and speech, the richness of content, passion and emotionality. Journalism and science fiction take a different approach to reality.

The press plays an important role in human society as a unique way of reflecting social life, as a means of knowing, researching and re-influencing reality. Although only four centuries have passed since the advent of the press, it has played an important role in the history, life and destiny of mankind. The press, the product of human civilization, has played and continues to play a major role in its development.¹⁰

We know that journalism is the core of the press.

While the main field of journalism is the press, the most common type of press is newspapers.

The language of the press is always a model language, which must fully comply with the rules of speech culture. Other sources should follow the example of the press. But today there is a problem of adapting the language of the world press to the reader, to the level of the reader, so that each material can be understood by all segments of the public.

In addition, the Uzbek press and Spanish newspapers and magazines report that foreign words, especially English, are being used as international words and that such words are being used too much. Of course, the use of such words in the press helps people to become acquainted with modern international words. However, it should also be borne in mind that such overly used words have a psychological effect on society.

When it comes to the language of the press, it should be noted that in recent years, our journalists are paying more attention to this issue. Abdusaidov writes: "In recent years, the use of elements of artistic language in influencing the language of the press has increased. This can be seen in the use of visual aids, proverbs and sayings, essays, plates, and dialogues in articles. This, of course,

¹⁰Худойкулов М. Журналистика ва публицистика. –Т.: Тафаккур, 2011. –Б. 224.

enriches the newspaper with live material, attracts the reader's attention, helps to quickly understand the material, increases its effectiveness.”¹¹

The growth of a nation's national culture is first and foremost reflected in its media. In this regard, our country has made significant progress. Today, the language and style of our newspapers and magazines have been refined. They are much smoother than before. As for the skill of the journalist, A. Abdusaidov writes: “It is safe to say that the creative process is extremely complex. There may be some errors in language usage. However, correcting them in a timely manner is extremely important for the upbringing of a well-rounded, educated, literate and skilled generation. The main thing that is required of a journalist today is creative research, skill, especially the ability to use language.”¹²

Today, the media, including the language of the press, is a source of great interest and debate. Because in the information age, the press needs to be understandable to everyone. So today's press language should be effective, understandable and interesting. As the media is a means of disseminating journalistic material to the public, it must be written in a way that is equally understandable to all members of society. This increases the demand for fluency in the language of the newspaper.¹³

The language of the press should remain a model language, fully adhering to the rules of speech culture. Other sources should follow the example of the press. But today there is a problem of adapting the language of the world press to the reader, to the level of the reader, so that each material can be understood by all segments of the public.

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¹¹ Абдусайдов А. Журналистнинг тилдан фойдаланиш маҳорати. –Самарқанд, 2004, 83 бет.

¹² Абдусайдов А. Журналистнинг тилдан фойдаланиш маҳорати. –Т., 2003.

¹³ www.revolution.allbest.ru/journalism

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Today, the media, including the language of the press, is a source of great interest and debate. Because in the information age, the press needs to be understandable to everyone. So today's press language should be effective, understandable and interesting.

Journalism uses imagery, imagery, plot, composition, language and style, and other means of fiction to stimulate not only the mind but also the emotions of the reader. In this respect, some journalistic works are close to fiction (Khudoikulov M.).

Journalism should provide information and analysis of social life, as well as a vivid and influential portrayal of it. In this sense, it is divided into three components. These are information, analytical and art journalism. These parts of journalism have their own genres.¹⁴

The fact that journalism covers all aspects of social life is also an important feature of it. In this sense, **it is divided into socio-political journalism, scientific journalism, literary and artistic journalism, comic journalism** and others. Among these varieties are the above three components.

¹⁴Худойкулов М. Журналистика ва публицистика. –Т.: Тафаккур, 2011. –Б. 226.

CONCLUSION

The role of the media in language development is enormous. The media today defines the state and characteristics of our modern language. In linguistics, this is reflected in the concept of "language of the media."

The existence of a specific language of the media is one of the general laws of the media age. Using the linguistic, social, and cultural-historical memory of specific languages, this language is used in the creation of mass communication texts of an interethnic character.

From the above we can draw the following conclusions:

1. Commercial advertising is the creation of a positive image of the product in the minds of consumers.

2. They are created using linguistic (text, slogan) and non-linguistic (image, live image, music, sound, noise, different fonts, etc.) tools.

3. Advertising text is an integral part of any advertisement. Advertising texts or slogans are very important, especially in advertisements. They serve to convey the idea of an industrial product in a concise and timely manner. Their main task is to attract public attention and, of course, to motivate them to action.

4. The slogan should be memorable, interesting and unexpected. The best motto is to get as much information as possible using minimal words. It's not just a fun word game; it's also a social network that encourages consumers to shop. A good promotional text can have a clear inner tone or be reminiscent of a poem.

5. The brand name is required in the advertising text in terms of genre. It should emphasize the unique features of the product from other products and keep pace with the times. At the moment, advertisers need the help of professional linguists.

6. In general, the goal of creating a positive image of a product in the minds of consumers requires advertisers to use both linguistic and non-linguistic means of expression correctly and skillfully.

In conclusion, the role of the media in the development of language is enormous. The media today is defining the state and characteristics of our modern

language. In the science of language, this is reflected in the concept of "media language".

The existence of a specific language of the media is one of the general laws of the information age. Using the linguistic, social and cultural-historical memory of specific languages, this language is used in the creation of mass communication texts that have an interethnic character.

PART 2. GENRE CHARACTERISTICS OF MODERN NEWSPAPER LANGUAGE

2.1. Newspaper language and method

Newspaper style was the last of all the styles of written literary English to be recognized as a specific form of writing standing apart from other forms.

English newspaper writing dates from the 17th century. At the close of the 16th century short news pamphlets began to appear. Any such publication either presented news from only one source or dealt with one specific subject. Note the titles of some of the earliest news pamphlets: "New news, containing a short rehearsal of Stukely's and Morice's Rebellion" (1579), "News from Spain and Holland" (1593), "Wonderful and strange news out of Suffolke and Essex, where it rained wheat the space of six or seven miles" (1583). News pamphlets appeared only from time to time and cannot be classed as newspapers, though they were unquestionably the immediate forerunners of the British press.

The first of any regular series of English newspapers was the *Weekly News* which first appeared on May 23, 1622. It lasted for some twenty years till in 1641 it ceased publication. The 17th century saw the rise of a number of other news sheets which, with varying success, struggled on in the teeth of discouragement and restrictions imposed by the Crown. With the introduction of a strict licensing system many such sheets were suppressed, and the Government, in its turn, set before the public a paper of its own—*The London Gazette*, first published on February 5, 1666. The paper was a semi-weekly and carried official information, royal decrees, news from abroad, and advertisements.

The first English daily newspaper—*the Daily Courant*—was brought out on March 11, 1702. The paper carried news, largely foreign, and no comment, the latter being against the principles of the publisher, as was stated in the first issue of his paper. Thus the early English newspaper was principally a vehicle of information. Commentary as a regular feature found its way into the newspapers

later. But as far back as the middle of the 18th century the British newspaper was very much like what it is today, carrying on its pages news, both foreign and domestic, advertisements, announcements and articles containing comments.

The rise of the American newspaper, which was brought onto American soil by British settlers, dates back to the late 17th, early 18th centuries.

It took the English newspaper more than a century to establish a style and a standard of its own. And it is only by the 19th century that newspaper English may be said to have developed into a system of language media, forming a separate functional style.

Some differences between the journalistic practices in early newspapers and those of modern newspapers include:

Early newspapers included many brief, 2-3 sentence articles; therefore, your search may retrieve many articles with little substantial content.

Earlier newspapers seldom include the full length articles typical of modern newspapers; therefore, brief articles may be the only type you find on your topic.

Be prepared to find a mix of editorial commentary and factual news in the same article. Early newspapers did not follow the modern practice of trying to clearly separate opinion, analysis, and factual reporting.

Be aware of various differences in language between the 19th century and today. Terms used in the past do not always have the same meaning currently; in some cases, usage has become archaic or obsolete. For example: transient, consumption, hornswoggle, Yanks.

These newspapers reflect the attitudes, beliefs, and perspectives of the times, and may stereotype individuals and groups or use terms that are now considered derogatory and offensive. For example: mammy, colored, Huns, savages.

The specific conditions of newspaper publication, the restrictions of time and space, have left an indelible mark on newspaper English. For more than a century writers and linguists have been vigorously attacking "the slipshod construction and the vulgar vocabulary" of newspaper English. The very term *newspaper English* carried a shade of disparagement. Yet, for all the defects of newspaper English, serious though they may be, this form of the English literary language cannot be reduced — as some purists have claimed — merely to careless slovenly writing or to a distorted literary English. This is one of the forms of the English literary language characterized— as any other style — by a definite communicative aim and its own system of language means.¹⁵

Not all the printed matter found in newspapers comes under newspaper style. The modern newspaper carries material of an extremely diverse character. On the pages of a newspaper one finds not only news and comment on it, press reports and articles, advertisements and announcements, but also stories and poems, crossword puzzles, chess problems and the like. Since the latter serve the purpose of entertaining the reader, they cannot be considered specimens of newspaper style. It is newspaper printed matter that performs the function of informing the reader and providing he with an evaluation of the information published that can be regarded as belonging to newspaper style.

Thus, English newspaper style may be defined as a system of interrelated lexical, phraseological and grammatical means which is perceived by the community as a separate linguistic unity that serves the purpose of informing and instructing the reader.

Information and evaluation co-exist in the modern English newspaper, and it is only in terms of diachrony that the function of information can claim priority. In fact, all kinds of newspaper writing are to a greater or lesser degree both informative and evaluative. But, of course, it is obvious that in most of the basic

¹⁵ Chatman, Seymour. *Stylistics: Quantitative and Qualitative*. "Style" vol.1, №1, 1967.p.123

newspaper "genres" one of the two functions prevails; thus, for example, news of all kinds is essentially informative, whereas the editorial is basically evaluative.

Information in the English newspaper is conveyed, in the first place, through the medium of:

- 1) brief news items,
- 2) press reports (parliamentary, of court proceedings, etc.),
- 3) articles purely informational in character,
- 4) advertisements and announcements.

The newspaper also seeks to influence public opinion on political and other matters. Elements of appraisal may be observed in the very selection and way of presentation of news, in the use of specific vocabulary, such as *allege* and *claim*, casting some doubt on the facts reported, and syntactic constructions indicating a lack of assurance on the part of the reporter as to the correctness of the facts reported or his desire to avoid responsibility (for example, 'Mr. X *was said to have opposed the proposal*'; 'Mr. X *was quoted assaying..*'). The headlines of news items, apart from giving information about the subject-matter, also carry a considerable amount of appraisal (the size and arrangement of the headline, the use of emotionally coloured words and elements of emotive syntax), thus indicating the interpretation of the facts in the news item that follows. But, of course, the principal vehicle of interpretation and appraisal the newspaper article, and the editorial in particular. Editorials (leading articles or leaders) are characterized by a subjective handling of facts, political or otherwise. They have much in common with classical specimens of publicistic writing and are often looked upon as such. However, newspaper evaluative writing unmistakably bears the stamp of newspaper style. Thus, it seems natural to regard newspaper articles, editorials included, as coming within the system of English newspaper style. But it should be noted that while editorials and other articles in opinion columns are predominantly evaluative, newspaper feature articles, as a rule, carry a

considerable amount of information, and the ratio of the informative and the evaluative varies substantially from article to article.¹⁶

To understand the language peculiarities of English newspaper style it will be sufficient to analyse the following basic newspaper features:

- 1) brief news items,
- 2) advertisements and announcements,
- 3) the headline,
- 4) the editorial.

¹⁶ Galperin I.R. Stylistics. Moscow High School 1977.

2.2. GENREAL CHARACTERISTICS OF NEWSPAPER LANGUAGE

Advertisements made their way into the British press at an early stage of its development, i.e. in the mid-17th century. So they are almost as old as newspapers themselves.

How are advertisements arranged in the newspaper?

Advertisements are the first to be organized onto the pages of a newspaper, followed by news stories. Once advertising is allocated, the Editors know how much space they can allocate to the stories. You will never see an advertisement placed at the top of a news page. There is only one position for an advertisement on the front page of *The Age*. The bottom right-hand corner is the most prominent and most expensive position for an advertisement. This advertisement is always in colour - which costs more.¹⁷

Let us discuss why newspapers print advertisement.

The media depends on advertising for its revenue. For newspapers like *The Age*, advertising can comprise over 80% of the revenue. However, few newspapers are sold because people want to read the advertising. Rather, readers are attracted to the newspaper because of its content. Companies place advertisements if the readers form part of the target market - the people their products or services are aimed towards.

The relationship between recruitment advertisement variables and applicant response rate was investigated. Three hundred and fifty companies were surveyed about applicant responses to their classified advertisements. One hundred and thirty-three surveys were completed and sent back for a return rate of 38%. The results of this study indicate that advertisements which include variables to enhance the physical features of the advertisement: such as white space, size, border, and graphics—are positively related to the quantity of an applicant pool.

¹⁷ Кожина М.Н. К основаиям функциональной стилистики. Пермь 1968.

The principal function of *advertisements and announcements* is, like that of brief news, is to inform the reader. There are two basic types of advertisements and announcements in the modern English newspaper: classified and non-classified.¹⁸

In classified advertisements and announcements" various kinds of information are arranged according to subject-matter into sections, each bearing an appropriate name. In *The Times*, for example, the reader never fails to find several hundred advertisements and announcements classified into groups, such as BIRTHS, MARRIAGES, DEATHS, IN MEMORI-AM, BUSINESS OFFERS, PERSONAL, etc) This classified arrangement has resulted in a number of stereotyped patterns regularly employed in newspaper advertising. Note one of the accepted patterns of classified advertisements and announcements in *The Times* /BIRTHS CULHANE.- On November 1st, at St. Bartholomew's Hospital, to BARBARA and JOHN CULHANE - - a son.

All announcements in the 'Birth' section are built on exactly the same elliptical pattern. This tendency to eliminate from the sentence all elements that can be done without is a pronounced one in advertisement and announcement writing. The elliptic sentence structure has no stylistic function; it is purely technical—to economize space, expensive in what newspaper men call the "advertising hole." Though, of course, having become a common practice, this peculiar brevity of expression is a stylistic feature of advertisements and announcements which may take a variety of forms, for example:

TRAINED NURSE with child 2 years seeks post London preferred. -
Write Box C 658, *The Times*, E.G. 4.

¹⁸ Арнольд И.В. Стилистика Современного английского языка. Л., 1973.

Here the absence of all articles and some punctuation marks makes the statement telegram-like. Sentences which are grammatically complete also tend to be short and compact.

The vocabulary of classified advertisements and announcements is on the whole essentially neutral with here and there a sprinkling of emotionally coloured words or phrases used to attract the reader's attention. Naturally, it is advertisements and announcements in the PERSONAL section that are sometimes characterized by emotional colouring, for example:

ROBUST, *friendly* student, *not entirety unintelligent*, seeks Christmas vacation job. No wife, will travel, walk, ride or drive and undertake any domestic, agricultural or industrial activity. Will bid for this *curiously normal chap* please write Box C. 552, *The Times*, E.G. 4.

Emotional colouring is generally moderate, though editors seem to place no restrictions on it. See the following announcement in the PERSONAL section of *The Times*:

Alleluia! I'm a mum.

(A jocular modification of the chorus of the well-known American song "Alleluia, I'm a bum". A young woman is stating that she has become a mother.)

As for the non-classified advertisements and announcements, the variety of language form and subject-matter is so great that hardly any essential features common to all may be pointed out. The reader's attention is attracted by every possible means: typographical, graphical and stylistic, both lexical and syntactical. Here there is no call for brevity, as the advertiser may buy as much space as he chooses.)

The following are the initial lines of a full-page advertisement of Barclays Bank carried by an issue of *The Guardian*; WHAT WE WANT

A bank's business is with other people's money, so we want people whose integrity is beyond question. Money is a very personal business, so we want people who like people. Banking is work that calls for accuracy, so we want people who can work accurately. Our staff has to have integrity, personality, accuracy; we want them to have imagination too.

The *headline* (the title given to a news item or an article) is a dependent form of newspaper writing. It is in fact a part of a larger whole. The specific functional and linguistic traits of the headline provide sufficient ground for isolating and analysing it as a specific "genre" of journalism. The main function of the headline is to inform the reader briefly what the text that follows is about. But apart from this, headlines often contain elements of appraisal, i.e. they show the reporter's or the paper's attitude to the facts reported or commented on, thus also performing the function of instructing the reader, English headlines are short and catching, they "compact the gist of news stories into a few eye-snaring words. A skillfully turned out headline tells a story, or enough of it, to arouse or satisfy the reader's curiosity." In some English and American newspapers sensational headlines are quite common.¹⁹

Let us discuss why newspaper use headlines

Newspapers rely on headlines and photographs to provide readers with quick and easy access to the different news stories. Imagine for a moment the look of a page with solid print. How would our eye be caught by a story? How could the page be broken up? How could the content and importance of the stories be indicated? Remember that few readers are reading all the stories, rather selecting those stories of appeal or interest. Look at any page of a newspaper and you will see that the more important reports get bigger headlines. Even the typeface can indicate something of the story (whether it's serious or humorous).

The next problem is the impact of headline

¹⁹ Enkvist N.E. Linguistic Stylistics. Mouton, The Hague, 1973.

The headline has to 'sell' the story. It does this by communicating the essence of the message. It can shock or seduce, or offer a suggestion of mystery. How inclined you are to begin reading a story headlined 'Football star resigns' will depend upon how interested you are in football, but it's certainly intriguing. If the story were headlined 'Smith resigns', the critical detail in the story would be revealed.

It is interesting to guess who writes

Headlines need to suggest the implied importance of the story, arouse some interest and suggest the content. The headlines are written by subeditors, who check the story and fit the story to a confined space before writing the headline. Many subeditors say that writing a good headline is the most difficult part of their job. Often a good story has been passed over by readers simply because the headline has failed its primary task.

An easy way to remember the functions of the headline is through the acronym HEADS:

H - Heralds the day's news; tells what is of importance.

E - Entices the reader with essential or interesting facts.

A - Advertises the most important story by size or placement on the page (the most important stories are displayed at the top of the page).

D - Dresses up a page with typography; helps make design attractive.

S - Summarises the story with a "super" lead; tells what the story is about.

The Beginning

You have just delivered a story to your associate editor that is arguably the best you have ever written.

However, the story might vanish into obscurity on any newspaper page if the accompanying headline does not entice or inform the reader.

Well-written headlines grab the reader's attention, convey clear, concise thoughts, and dress up the publication. Poorly written headlines can mislead, confuse, and even embarrass the newspaper staff. Headlines must be free of libellous statements and must not contain violations of security, accuracy, policy, and propriety.

A reader often decides whether to read a story based on what the headline says. A headline tempts the reader to dig into the story. To do this, you, as a headline writer, must have a sense of what will attract the reader. You must have a broad vocabulary and enough versatility to say the same thing several ways to make sure the headline will fit the space allotted for it on the page.

You can display headlines in several ways. For style variation, your headlines can be set in all-caps, caps and lowercase or downstyle. These methods are covered in the following text.

1) ALL-CAPS HEADS

The all-capital letter headline style is almost extinct. All-caps heads, while they are easier to write than others, are the most difficult to read. To test this premise, read the following paragraph:

AS THIS PARAGRAPH DEMONSTRATES, THE ALL-CAPITAL SETTING IS NEITHER EFFICIENT FOR THE READER, NOR PLEASING TO THE EYE. WILLIAM RANDOLPH HEARST USED TO HAVE KEY GRAPHS IN HIS EDITORIALS SET ALL-CAPS. INSTEAD OF MAKING THE POINT EMPHATICALLY, AS HE INTENDED, SUCH SETTING ACTUALLY CUT DOWN THE READERSHIP AND ITS IMPACT.

Even the most patient, attentive and skilled reader will be blinded by the onslaught of all those capital letters. By the way, did you spot the typo?

2) CAPS AND LOWERCASE HEADS

A widely used headline style is the uppercase and lowercase head. In this headline style, all words, other than articles, conjunctions, and prepositions of fewer than four (and sometimes five) letters, are set with the first letter in caps and the others in lowercase.

3) DOWN-STYLE HEADS

The down-style head usage has increased in popularity in recent years. In down-style heads, the first letter of the first word - and the first letter of any proper noun - is set as a cap, and all other letters are lowercase. Down-style is presented in the way persons are taught to read and write. The style is visually attractive and enhances the readability of the line. By design, it lacks the numerous capital letters in a headline, which serve as "eye stoppers".

Journalists distinguish the following HEADLINE FORMS

1) BANNERHEAD

Vajpayee says no talks with Pak until terror export stops

The banner head is set the full-page width at the top of a news page to draw attention to the lead story or that particular page. If you run a banner head above the flag or nameplate, it is called a skyline. A streamer applies to the widest and biggest multi-column head on a page, regardless of whether it is the full width.

2) CROSSLINE HEAD

Vajpayee says Pak should stop terror export

The crossline head is very similar to a banner headline. Although it does not always span the full width of the page, it does cover all the columns of the story to which it pertains.

3) FLUSH LEFT HEAD No talks till Pak stops terror export: Vajpayee

The flush left head is a two- or three-line head with each line set flush left. The lines do not have to be equal in width or set full. The white space at the right is considered enhancing, because it allows "air" into the otherwise stuffy column spaces. Flush left is the most commonly used head today.

4) SIDE HEAD

India's warning to Pakistan - The side head is a headline form that runs alongside a story. It is normally three or four lines and looks best when set flush right. A side head is usually placed slightly above the centre of the story.

5) KICKER

Musharaff plays the old tune again

Vajpayee says no talks with Pak until terror export stops

The kicker opens the area on a page where the headline is located. It can be used to introduce a feature article with a line above the main head

The following are some basic rules for you to follow when writing kickers:

- Extract kicker information from the bridge or the body of the story.
- Do not repeat words in the kicker and main head. Interpretation of the main head should not depend on information in the kicker.
- Make the kicker 1/2 the point size of the main head. For example, a 36-point main head will have an 18-point kicker.
- Set the kicker 1/3 to 1/2 the width of the main head. For example, a three-column main head requires a one-column to 1 1/2-column kicker.
- Alternate type postures to give the head the proper emphasis. For instance, a Roman style main head requires an italic kicker and vice versa.
- Indent the main head two counts under the kicker, to add white space.
- Always underline the kicker.

There are different variants of headlines

There are countless variations of headline styles, all of which are viewed in terms of their visual impact when used with basic headline styles. Some of these variants are explained in the following text.

1) STANDINGHEAD

The standing head is essentially a label used for regular or recurring content, such as sports and film review columns. It does not change from issue to issue.

2) JUMP HEAD

The jump head is designed to help the reader find a portion of a story continued from another page. The jump head uses one or two key words from the headline that introduced the story. It is set flush left followed by the words "Continued from Page ##," usually set in boldface body type (it also can be set in italic).

HEADLINE WRITING SKILLS

Headline writing requires skill and concentration. Your headline must give the essence of the story. While explaining the story accurately, your headline also must fit into a limited space.

Some copy editors approach headline writing by looking for a key word or two that expresses the high point of the story. Then they add other words until they have a headline. Other copy editors begin by forming a sentence that contains the essential elements of the story. Then they edit out excess words (adverbs, adjectives, articles, and so forth) and minor details until all that is left is a well-tailored headline that tells the story essentials.

Headlines are written in telegraphic English, a term coined because they closely resemble the wording found in most telegrams. While the consideration in telegrams is mostly monetary, the economical consideration of headlines is space.

Therefore, headlines usually contain as the "bare bones" of language - a subject and verb. Other strong uses of telegraphic English might include subject-predicate or subject-verb-object constructions.

A straight news headline is written for a straight news story and a feature headline for a feature story. If the story is a colourful account of some event or trip, the headline should be colourful. If the story is a romantic or dramatic account of an event, the headline should follow form. If it is a human-interest story with an element of pathos, the headline should not be humorous. If the story is humorous, the headline should not be pathetic.²⁰

THE USE OF VERBS IN HEADLINES

The key to good headline writing is the use, whenever possible, of strong action verbs. Headline writers use verbs in what is sometimes called the 'historical present' tense - meaning they use the present tense verb to describe action that has already happened. Primarily, this tense is used to convey a sense of immediacy; in the same way many people normally speak in the present tense to describe exciting experiences to friends. Present tense verbs contain fewer letters than do their past tense forms.

Verbs may be omitted when implied. For example, the verb "appears" is implied in the following headline:

Sunil in final list

However, do not overuse this approach. Action verbs are still best for capturing a reader's attention. The verbs *are* and *is* are frequently understood. It is not necessary to use them except for clarity. The infinitive "to be" is also awkward in headlines and you should avoid using it. Note the following examples:

Poor: New pay raise is approved **Better:** New pay raise approved

Do not begin a headline with a verb that might convey the imperative mood (implying a command). Note the examples that follow:

²⁰ Style in Language. Ed. by Sebeok Th. A. N. Y.-L.,1960.

Poor: Reject new pay hike for armed forces **Good:** Armed forces pay hike rejected by Congress **Better:** Congress rejects new pay hike for armed forces

To give the reader a better sense of immediacy, the verb should be in the first line of a headline whenever possible. When you can avoid it, do not place the verb in the bottom line of a three-line head.

THE USE OF ARTICLES IN HEADLINES

Omit all articles (a, an, the) and other **unnecessary** words, where possible. Note the following example:

Poor: Today's submariners are "lucky" says veteran of the USS Grant **Better:** Today's submariners "lucky" says USS Grant veteran VOICE

Use the active voice in preference to the passive voice whenever possible. Note the following examples:

Poor: More pilots being sought for T-45 test **Better:** Navy seeks more pilots for T-45 test **Poor:** Navy flight training bolstered by new T-45 **Better:** New T-45s bolster Navy flight training DECKS

Make each deck (not necessarily each line) a complete construction. Write the headline so it will stand alone and make sense, especially when you use it as the main deck. Consider the following example:

Poor: Decade of off-duty study earns degree at National Law University **Better:** Police chief earns law degree after decade of off-duty study

Because headlines are restricted to a small space, copy editors generally limit headlines to one specific idea expressed forcefully, rather than several ideas expressed vaguely. If space permits, editors sometimes connect two independent thoughts by a semicolon in a headline - or add another section to the headline (a second deck) - to include additional important aspects of the story.

If a story involves a plane crash that kills one crew member, injure the pilot and disrupts a training exercise, you should limit the main deck to the death. Subordinate headlines, or the story, should cover the other news.

BE SPECIFIC

As with all forms of newswriting, the use of specifics is better than generalities. Note the following headline:

Auto crash proves fatal

This headline does not contain nearly as much information as the headline that follows:

2 die as car hits tree **BE POSITIVE**

Another custom most headline writers observe is phrasing headlines in a positive, rather than in a negative manner. This is based on the principle that a newspaper is supposed to tell readers **what did happen, not what did not happen.**

When writing about a family that escapes injury when their car overturns and bums on a highway, a novice headline writer would probably write the following:

No one hurt in car fire

Given the same story, a good headline writer composes the following headline:

Family escapes flaming death

REFERENCES IN HEADLINES

Headlines on stories dealing with opinion should show the source of that opinion. If a story is attributed to a second hand source, this should be reflected in the headline. Consider the following example:

'Courts too lenient'¹ claims priest **REPETITION IN HEADLINES**

You should avoid repeating words in the same headline deck. Also, watch out for similar phraseology in adjacent heads and decks. Consider the following example:

Former Jamshedpur journalist returns to Jamshedpur as public relations officer
THE USE QUESTIONS OR FIVE W IN HEADLINES

A good headline generally has the who and the of the story in the first line, with the following lines explaining the how and why, if necessary.

People expect newspaper stories to concern events that have occurred since the previous edition was published. Therefore, the when can usually be omitted? If an event is yet to happen, however, warn the reader by the inclusion of the when through the use of the future tense or a specific day or date.

The where in a headline on a local story is generally omitted? Readers expect their newspapers to print local stories and will assume a story is local unless the dateline or headline specifies otherwise.

SHORT SYNONYMS

Use short, vigorous words. Headline writers usually have a vocabulary all their own. They learn to think in terms of short synonyms for longer expressions when writing headlines. Many copy-editing texts contain lists of short synonyms for headline use. Note the following examples: 1 Named for appointed or elected 1 Set for arrange or schedule

Win for victory, Ex for former, Job for appointment, Okay for accept, approve or adopt, Try for attempt the list goes on...

PUNCTUATION

Newspaper editors generally adhere to the following style for headlines:

Use single quotation marks instead of double.

Use commas to replace the word and. Also, where natural, use commas to make pauses or breaks in headline construction.

Use semicolons to divide thoughts, where needed especially three-line heads. Use periods only after abbreviations. In a caps and lowercase head, start each line and every important word with capital letters. Articles (which are rarely used) and prepositions (which do not lead off a line) are not capitalised in a caps and lowercase head.²¹

UNIT COUNTS

To make sure a headline fits in its allotted space, you can use a form of measurement called a "unit count." This system assigns each letter, number, punctuation mark and space character a specified number value. The area on a newspaper page is limited, so it is important that you use the unit count system properly.

"lift-j" UNIT COUNT SYSTEM

Headline counting systems vary from newspaper to newspaper. However, in this section, we use the standard system in the newspaper industry today - the "lift-j" unit count system. The letters that compose the name of this system act as a crutch to remind you what groups of letters receive unique values when counting the headline.

The "lift-j" unit count system is determined by the following rules:

All lowercase letters and spaces between words or characters each receive one (1) count.

EXCEPTIONS: l, i, f, t and j each receive one-half (0.5) count; m and w each receive one and one-half (1.5) counts.

All uppercase letters and all numeric characters each receive one and one-half (1.5) counts.

²¹ Kukhareno V.A. Seminars in Style. Moscow 1971.

EXCEPTIONS: M and W each receive two (2) counts; I and the numeral 1 each receive one (1) count. **All punctuation characters each receive one-half (0.5) count.**

EXCEPTIONS: **Each hyphen (-) receives one (1) count; each dollar sign (\$) or question mark (?) receives one and one-half (1.5) counts; each dash (-) receives two (2) counts.**

In counting the units in a headline, you place one tick mark over each character or space that has a count of one; place two tick marks over each character that has a count of two; and place one tick mark beneath each character that has a count of one-half.

After placing the tick marks, total the whole number count values and then add any one-half count values.

MANUALS OFFER THE FOLLOWING TIPS FOR GOOD HEADLINES

1. Tell the story.

* Make your headline say something.

* Identify the nut graph of the story. Be careful not to put a first-day head on a second-day story. Always ask yourself "What is this story really about?" You can never go wrong. But.. .

* If you are having trouble distilling what about the story is news, the story is probably failing in its focus. Consult the writer. Ask what the writer thinks the headline should say, or what is the most important point.

* Think inverted pyramid style. Get the most important element first, the least important head element last (most times, attribution will go at the end). If the lead needs attribution, chances are the headline will, too.

2. Sell the story.

On a compelling story, say something to your readers. Tell them why they should be interested. Make the headline work with the graphics and art. Look at the photographs before you write the headline. Consider them with the story.

3. Match the tone of the story.

If you cried reading the story, then you want a touching head. If you were laughing, write a funny head. Although you want to match the tone of the story, do not steal the exact words. Write a better headline than the lead.

4. Aim for complete thoughts.

Avoid bad breaks, such as prepositions and conjunctions at the ends of lines. In extremely tight counts, bad breaks sometimes are unavoidable, but almost anything is better than a bad break at the end of the first line. Avoid breaking proper names at all costs. Do not use pronouns as a subject. They are vague.

5. Be original.

Headlines that play on the hot movie title of the day may work, but probably only once. Instead, rely on your own excellent command of the English language. If you do employ word play on an idiom or common phrase, be sure the meter is the same. The headline will ring falsely otherwise.

* Avoid headlines. Mull, eye, rap, hit, slam, vie, assail, seen and bid are headline weaklings. Alter your approach to get away from them.

* If you feel yourself using a form of get for the verb, try to force yourself to find a more descriptive, energetic verb. You will be surprised at how much information the verb can convey.

* As you read the stories jot down key words that come to mind.

* If you use a pun, be honest with yourself. Will it make the reader smile, or groan?

* Avoid trite or overused expressions. Get those cliches out of your system by writing them down. Then define and delete them.

* Do not go for the obvious. For example, on storm stories, verbs like spawn, dump, blow. Look for a fresh approach.

6. Be accurate.

Check the headline against the story, then check it again. Make sure it says only what you intend.

- If you are using a name from the story, put it on a save string. Do not trust yourself to type it in correctly. Similarly for numbers.
- Spell check AFTER you write the display type. In particular, check the proper names.

Newspaper Headlines often include key words that may or may not be commonly used. They are chosen because they are shorter and require less space and also because of the effect that they may produce on the learners. Headlines are also written in special styles which basically consist of simplifying the grammar.

Therefore, in headlines, we usually find:

1. Short words instead of long ones and abbreviations.

e.g. 1) PLACING TO REFILL SABMILLER COFFERS. In this example SAB means South African Breweries, which formally renamed itself SABMILLER after completing the acquisition of US brewer Miller, has unveiled plans to replenish its acquisition coffers through a share placing that could raise up to about 700 million dollars. (THE TIMES May 13,2001)

e.g. 2) STAR ALLIANCE PLOT PUTS PRESSURE ON BA. The abbreviation BA means British Airways. (The Guardian July4, 2002)

2. Dramatic adjectives and adverbs to attract readers attention.

e.g. 1) "NASTY" TENANTS REGISTER PLANNED. In this headline an adjective "NASTY" means a national register of "nasty neighbors" is to be set up as part of governmental backed plan to dock housing benefit from antisocial tenants. Correspondent wanted to attract readers attention and put this adjective in brackets. (The Daily Mirror, September 17, 2000)

e.g. 2) "BLISSFULLY HAPPY" LADY DIANA TO MARRY PRINCE OF WALES. The article under such headline was published on February 25, 1981 in

newspaper "TIMES". This word combination "BLISSFULLY HAPPY" reviles the psychological condition of Lady Diana. (The TIMES February 25, 1981)

3. Active verbs.

e.g. 1) BRITAIN DISCOVER SPANISH GOLD. In this headline active verb is DISCOVER. (The Sunday Times April 26, 2001)

e.g.2) "LIAR" BYERS FIGHTS FOR POLITICAL LIFE. The verb FIGHT is also an active verb. (The Guardian July4, 2002)

4. Cultural references.

e.g. 1) TORIES IN A BLUR OF CRITICAL CROTCH MESSAGE. The TORIES is a political party in Great Britain. (The Times March 5, 2003)

e.g. 2) WORK TO START ON WEMBLEY STADIUM. "WEMBLEY" is a stadium where a famous tennis tournaments are held. (The Times May 13, 2001)

5. A very condensed structure:

- articles and verb the "to be" are frequently omitted;

e.g. MUGABE READY TO FLEE ZIMBABWA. In this case the verb "to be" is omitted, there should be "is ready". (*The Times, June 13, 2003*)

- verbs are simplified:

- the present simple refers to the present or the past;

e.g. "LIAR" BYERS FIGHTS FOR POLITICAL LIFE. The verb "to fight" is used in present tense. It describe the situation in present. (The Times March 5, 2003)

- - the infinitive refers to the future;

e.g. WORK TO START ON WEMBLEY STADIUM. The verb "to start" means the future tense. (The Daily Mirror, September 17, 2000)

- The verb "to be" is also omitted in the passive and in continuous forms;

E.g. THE MUSEUM OF ART OPENED IN MILAN. In this headline passive form is omitted, there should be "is opened". (The Guardian July4, 2002)

Such group headlines are almost a summary of the information contained in the news item or article.

The functions and the peculiar nature of English headlines predetermine the choice of the language means used. The vocabulary groups considered in the analysis of brief news items are commonly found in headlines. But headlines also abound in emotionally coloured words and phrases, as the italicised words in the following: End this *Bloodbath* (*Morning Star*)

Milk Madness (*Morning Star*). Tax agent a *cheat* (*Daily World*)
No Wonder Housewives are *Pleading: 'HELP'* (*Daily Mirror*) Roman Catholic Priest *sacked* (*Morning Star*).

Furthermore, to attract the reader's attention, headline writers often resort to a deliberate breaking-up of set expressions, in particular fused set expressions, and deformation of special terms, a stylistic device capable of producing a strong emotional effect, e.g.

Cakes and Bitter Ale (The Sunday Times) Conspirator-in-chief Still at Large (The Guardian)

Compare respectively the allusive set expression cakes and ale, and the term commander-in-chief.

Other stylistic devices are not infrequent in headlines, as for example, the pun (e.g. 'And what about Wait*—The Observer), alliteration (e.g. Miller in Maniac Mood— The Observer), etc.

Syntactically headlines are very short sentences or phrases of a variety of patterns:

Full declarative sentences, e.g. 'They Threw Bombs on Gipsy Sites' (Morning Star), 'Allies Now Look to London' (The Times)

Interrogative sentences, e. g. 'Do you love war?' (Daily World), 'Will Celtic confound pundits?' (Morning Star)

c) Nominative sentences, e.g. 'Gloomy Sunday' (The Guardian), 'Atlantic Sea Traffic' (The Times), 'Union peace plan for Girling stewards' (Morning Star)

d) Elliptical sentences:

a) with an auxiliary verb omitted, e.g. 'Initial report not expected until June!' (The Guardian), 'Yachtsman spotted' (Morning Star);

b) with the subject omitted, e.g. 'Will win' (Morning Star), 'Wilt give Mrs. Onassis \$ 250,000 a year' (The New York Times);

c) with the subject and part of the predicate omitted, e.g. 'Off to the sun' (Morning Star), 'Still in danger' (The Guardian)

d) Sentences with articles omitted, e. g. 'mStep to Overall Settlement

Cited in Text of Agreement' (International Herald Tribune), 'Blaze kills 15 at Party' (Morning Star)

Articles are very frequently omitted in all types of headlines.

Phrases with verbals—infinite, participial and gerundial, e.g. 'To get US aid' (Morning Star), 'To visit Faisal' (Morning Star), 'Keeping Prices Down' (The Times), 'Preparing reply on cold war' (Morning Star), 'Speaking parts' (The Sunday Times)

Questions in the form of statements, e.g. 'The worse the better?'
(Daily World), 'Growl now, smile later?' (The Observer)

g) Complex sentences, e. g. 'Senate Panel Hears Board of Military Experts Who Favoured Losing Bidder' (The New York Times), 'Army Says It Gave LSD to Unknown GIs' (International Herald Tribune) i) Headlines including direct speech:

a. introduced by a full sentence, e.g., 'Prince Richard says: "I was not in trouble"' (The Guardian), 'What Oils the Wheels of Industry? Asks James Lowery-Olearch of the Shell-Mex and B. P. Group' (The Times);

b. introduced elliptically, e.g. 'The Queen: "My deep distress"' (The Guardian), 'Observe Mid-East Ceasefire—UThant' (Morning Star)

The above-listed patterns are the most typical, although they do not cover all the variety in headline structure.

The headline in British and American newspapers is an important vehicle both of information and appraisal; editors give it special attention, admitting that few read beyond the headline, or at best the lead. To lure the reader into going through the whole of the item or at least a greater part of it, takes a lot of skill and ingenuity on the part of the headline writer.

CONCLUSION

In conclusion, I'd like to mention that style itself, functional style; individual style of the writer is the main source to build up a literary work. Newspaper style is also a way of communication, mass media and must be rich in style, stylistic devices, which make the article and the work more colorful and meaningful as well.

Newspaper style in the English language has a long and rich history, as it is developing time to time by using stylistic and functional devices and different sources, styles.

While analyzing language peculiarities of newspaper item, we should take into account brief news items, advertisements and announcements, the headline, the editorial.

The newspapers played a great role in our life. The newspapers vary greatly in their ways of presenting the news. There are serious papers for those who want to know about important happenings everywhere, both domestic news and foreign news. There are popular newspapers for those who prefer entertainment to information. There are newspapers whose pages are largely filled with news sport and with stories of film stars or accounts of crime and of law-court trials.

The word style is derived from the Latin word 'stilus' which meant a short stick sharp at one end and flat at the other used by the Romans for writing on wax tablets. Now the word 'style' is used in so many senses that it has become a breeding ground for ambiguity. The word is applied to the teaching of how to write a composition (see below); it is also used to reveal the correspondence between thought and expression; it frequently denotes an individual manner of making use of language; it sometimes refers to more general, abstract notions thus inevitably becoming vague and obscure, as, for example, "Style is the man himself (Buffon), "Style is depth" (Darbyshire); "Style is deviations" (Enkvist); "Style is choice", and the like.

PART 3. LANGUAGE FEATURES OF ELECTRONIC MASS MEDIA

3.1. Televidenie language and method

Television emerges as an audiovisual medium of mass communication that combines the sound we hear and the image we see.

According to TV language researcher O.V. Aleksandrova, telecommunication is, first of all, mass communication. It is an exchange of information in which millions of people from different groups and strata receive and use information. Television discourse is a complex system that combines different parameters, the specifics of the language, the specificity of styles and themes, the diversity of genres.²²

Today, the language of audiovisual means attracts the attention of many linguists.

In the process of studying the specifics of audiovisual media, television theorists focused on the possibilities of television and the characteristics of the genres of television journalism. They approached the problems of teletext from the point of view of traditional practical stylistics, lexical and syntactic stylistics of teletext.

S. V. Svetana studied telegraph speech in her monograph "Television Speech: Functions and Structure" and introduced the concept of "television speech" as a scientific term. After analyzing television texts, the author conducted an experiment to determine the characteristics of television speech and came to the following conclusions²³:

The show has seemed a bit unfocused in recent episodes, but it's finally here.

S.V. Svetana distinguishes two types of TV shows - ready and ready. "Television performances are based on the laws of speech, so any criteria for oral presentation is the basis for television appearances," he wrote.

It is not necessary to choose the language in the teleconference, it is better to refer to the oral-literary norm. We recognize this process as a fundamental,

²² Александрова О.В. Язык средств массовой информации как часть коллективного пространства общества. evartist.narod.ru/text12/07.htm

²³Светана С.В. Телевизионная речь: функции и структура. – М.: Изд-во Моск. ун-та, 1976.- С.33.

defining expression of modern television. Today, the development of modern forms of electronic communication, the proliferation of "talking genre" television and radio programs confirm the opinion of the researcher. In the function of modern literary language, the field of mass oral communication with its main communicative spheres is growing.

Thanks to the expansion of live broadcasts, the teleconference has created a style of conversation with its literary-colloquial dictionary and syntactic structures, dialogue units, question-and-answer forms. "The moment of improvisation became necessary, the effect of the word was emphasized, the intonation was enhanced by figurative gestures and facial expressions.

Television language researcher S.V. According to Svetana, television historians and theorists felt the magical power of the image in the early stages of creating the television genre. Later, the audio-visual nature of television was discussed, but no emphasis was placed on the concept of 'sound'. Clearly, television channels transmit not only sound, noisy images, music, but also live human voice - speech. It is therefore advisable to consider the "image-sound-speech" trinity when studying television. Considering television in such a trinity, on the one hand, allows us to consider the most important features of television as one of the modern media, and on the other hand, proves that television provides rich material for observing live speech processes.

As we can see, the image-voice-speech trio is also a complex system, each element of which is aimed at ensuring the most effective communication between the journalist and the audience. Our task is to analyze the role of speech in this trio and to show which style is most important for successful communication. In this case, we study the prozodic features of the speech of TV presenters in terms of the specific functions of television speech, the format of the TV channel, the genre of the program, the audiovisuality.

We can see the influence of extralinguistic factors on the structure of television speech. Extralinguistic factors also determine the non-linguistic constitution that creates the conditions for the realization of telepathy.

In this case, extralinguistic features are formed on the basis of a number of conditions studied by neighboring, closely related disciplines, such as logic and psychology. When we study the process of real speech communication, we consider not only the process of speech formation that psychologists focus on, but also the characteristics of the speaker (listener) and the writer (reader) who are the carrier and receiver. Information in each specific speech act.

It is impossible not to notice the difference between a text that is an audible version of a written text and a speech that is not prepared in advance when the moment of speech suddenly appears. A detailed and comprehensive study of the speeches of well-known speakers, announcers, actors shows that the rhythmic-intonational structure of the text has a great influence on its functional and methodological features. When we look at speech as a whole, we know that it can be expressed in a variety of ways: formal-administrative, scientific, journalistic, and artistic (by dividing literary texts into prose and conversation).

It is known that television channels transmit not only sound or noisy images, music, but also a live human voice - speech.

The advantage of television over other media is that it combines the image of the speaker and the image of the speaker. Viewers will be addressed live on television. It appears suddenly and represents a mature thought. It is the word of a speaker, orator, commentator, or sage.

The study of teletology in general, and in particular its prozodic components, should be based on the following. It is important for telecommunications not only that language forms express ideas in speech, but also that speech is evaluated, that personal and social characteristics of communicators, their knowledge of science, the field of communication, and the social situation are preserved. It can be said that the social and personal characteristics of communicators (addressee and addressee), the direct conditions of their communication, require a certain type of speech and therefore determine the choice of the prozodic standard. The analysis of

speech on television should take into account the “set of conditions that currently affect the individual”.

It is important to change the prosodic features of a TV journalist's speech depending on the state of communication, the principles of selection and attachment of intonation units, to determine the laws of their operation.

Prosody means “a system of phonetic means reflected at all levels of speech segments”. Prosodic descriptions include:

- height;
- pause;
- emphasis distribution;
- The direction of movement of the tone.

Prosody is largely derived from ancient rhetoric. Proper use of prosodic tools makes speech more lively and effective. With the help of prosodic means, the functional perspective of the phrase is more clearly observed, and the information expressed in the text is more clearly imagined. This is very important in the analysis of TV and radio language.

The following factors have a great influence on the prosodic features of speech: the type of speech (specially prepared / unprepared), professional and social relations between participants, the communicative intent of the speaker, the field of communication, the emotional participation of communicators, number of participants.

Thus, television speech analysis undoubtedly requires a discursive approach. This requires consideration of paralinguistic factors (gestures, facial expressions, plasticity) in relation to speech, heterogeneous extralinguistic factors, without which speech on a television screen cannot be imagined.

The term “screen language” is taken as a metaphor, meaning that it encompasses different types of content structures at different levels. It is based on various communicative mechanisms related to the physiology and psychology of cognition, using techniques derived from socio-cultural information of a particular order. Screen communication is a form of ideographic writing in which constant

characters are replaced by characters with variable meanings. Image and sound have two meanings: first, they have a psychological meaning as an analogy of being, and second, they have a semiotic meaning as a sign formed in conjunction with other elements of information.

The words of a TV journalist who address the audience directly should be studied in terms of their impact on the listener. This is because they have a clear authorial basis compared to other media.

TV shows always need interesting and logical people. When a writer's or publicist's words are authoritative, consistent, and logical, and appear frequently on television, he or she becomes everyone's friend and mentor.

Speaking of the characteristics of Telenutq, Y. A. Zemskaya analyzes the relationship between words and images, focusing on the concept of screen context. Provides stylistic features for different types of teletext, in addition to identifying the main features of the teletext and providing theoretical thinking about the features of the teletext (later used by teletext researchers as key features); shows how language tools work in a specific speech context.

S. V. Svetana paid special attention to the need to differentiate speech types in the study of the laws of language function in television. He argues that speech, conditioned by the peculiarities of television, is a complex phenomenon from a linguistic point of view. "Television uses purposeful, edited, literary language that serves a specific social and propaganda function. Multi-figurative forms of telepathy should be approached in terms of their functional direction; In this case, the line of sight, noise, music, intonation play the role of a non-linguistic environment."²⁴

Radio and television should convey to the people not only advanced ideas and knowledge, but also a high language culture. The program should include the relevance of the topic of the broadcast, the requirements for the clarity of the form, as well as the requirements for the broadcast speech, in particular, the literature on

²⁴Светана С.В. Телевизионная речь. – М.: Изд-во Моск. Ун-та, 1976.- С.31.

the speech, the accuracy and uniformity of pronunciation. In our opinion, the air should be clear and beautiful. Such speech can be a norm of speech.

For television practitioners and theorists, the question arises: what is the advantage of television - word or image? anavi. In our opinion, there is no clear answer to this question, as both of them have not been studied in depth.

At present, *monologue and dialogic, prepared and random* (based on the prepared text), *thorough and free, in-frame and behind-the-scenes speech* have been identified.

In a monologue, only one person should speak, while in a dialogic speech, two or more interlocutors exchange ideas. Conversational speech is typical of dialog TV. The reason: the importance of words in audiovisual conversation decreases, the role of nonverbal signs such as facial and hand movements, intonation increases. It is known that they replace verbal expression.

Polylogues, that is, shows with more than two interlocutors, are also common on modern television screens. From the outside, such a speech may seem more difficult to understand, but it is a much more convenient form of communication for polylogists. This creates a "speech cocktail" mode where the speeches of several speakers sound at the same time ... several dialogues sound at the same time. "

In this regard, television is divided into two types: prepared and unprepared. "Television output is based on the laws of speech, that is, any criteria for speech output is the basis for television output" [2].

However, considering any teletext in the unity of the "image-sound-speech" trinity is important in exploring its possibilities.

Researchers have identified the following types of speech and conflict:

- a) monologue - dialogic;
- b) prepared - random (based on the prepared text);

c) thorough - free;

g) speech in the frame - the speech behind the frame. The type of speech plays an important role in creating a prozodic view of thought. Monologic speech often requires only one person to speak. In a dialogic speech, two or more interlocutors exchange information and ideas.

A. A. Leontev in his work "The Art of Television in the Eyes of a Psychologist" considers the psycholinguistic problems of public communication, not linguistic, and describes radio and television speech as a separate form of communication. He talks about his unique way of communicating with the audience - he's a caller - a meeting shout, unofficial - bureaucratic, but convincing.

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The main burden falls on persuasion, not on the conditional information of reception: through the individual, personal trust of the listener to the speaker. "The author was the first in science to focus on the intimacy and dialogization of television, raising issues that are currently being highlighted as major areas of television.

Russian researcher O.A. Laptva, the screen shows two different phenomena in the speech of literary speakers:

1) deviation from the standard literary norm and

2) adherence to oral and literary norms applicable and applicable under normal circumstances.

He points out that on television, there is more to the use of oral literature than the choice of language. Such a process is recognized as a key feature of modern television. This is confirmed by the increase in the number of talk shows on modern television.

²⁵Леонтьев А. Л. Телевизионное искусство глазами психолога // Телевидение: вчера, сегодня, завтра. -М.: Искусство, 1984. - Вып. 4. -С. 51.

Telenut, which is a form of oral public discourse, reveals all the features of oral literary discourse. However, speech conditioned by the peculiarities of television is a complex phenomenon from a linguistic point of view.

There are two types of television programs in television journalism: ready (i.e. text) and unprepared (non-text).

In terms of pre-written text, scripts fall into two types: pre-prepared and random.

Whether speech is oral, written, spoken, biblical, formal, or artistic, it is emotional or non-emotional, random or non-random. This can be normal or abnormal. Prepared speech is different from casual speech because the speaker knows in advance what and how to speak before communicating. These include news programs, news, weather information, and sports news.

Pre-structured speech allows the audience to convey more information in a limited amount of time. Such speech is becoming commonplace for modern broadcasts. Pre-prepared speech.

As for the language of modern television, when analyzing the prozodic features of speech, the presenter should take into account the following features of modern television speech when choosing media:

- motivation;
- dialogue;
- individualization;
- the presence of subtext.

Intimization. S.V. Svetana explained this trend in 1976: “The success of a journalist's speech is that his task is not only to inform, but also to persuade, to use living language - without a seal, without a book, without a cradle, with the audience. should be in the form of a sincere conversation. The performances of the best TV presenters have such features,” the scientist wrote.²⁶

²⁶Светана С.В. Телевизионная речь. –М.: Изд-во Моск. Ун-та, 1976. –С .150.

Speech stimulation includes:

- Richness of intonation features;
- softness of voice;
- pause, change the tempo of speech using the effect of power, surprise.

The peculiarity of television dialogue is that the monologue is created together with the components of the dialogue. The listener // spectator is not directly involved in the conversation, so the facilitator must be able to “anticipate” and respond to his or her reaction.

The dialogue between television and radio is reflected in the use of question-and-answer constructions and in appeals to TV fans and broadcasters. This is typical for interpersonal communication. The fact that information is directed to a specific address, often addressing “two” addressees (direct interviewees and TV viewers), relying on a public audience - all of these are common to the characteristics of different TV and radio stations. is the starting point. programs: selection of communication formulas, language tools, rhythm of expressive styles, types of communication of sentences are also included.

Simultaneously with the dialogue of traditional monologue programs, new dialogic and polylogic forms of electronic media are developing: talk shows (they are very convenient for a wide range of media programs, from interactive games to serious, topical issues), celebrities conversations with. , TV debates and TV programs, question and answer TV and radio games, etc.

Information programs use the initial dialog box to move from one message block to another. The mini-dialogues between the presenters, which used to take place in Akhborot and now in Davr, on the one hand, attract the attention of the audience, and on the other hand, the mini-dialogues that equalize the participants of the TV show become more open. is growing.

Individualization is manifested in the personalization of broadcast speech. The individualization of Telenutq is closely related to the individuality of the primary journalist, the showman. Occurs due to individual characteristics of the voice (timbre, pitch, general tone of speech); In its formation, the use of logical

and emphatic accents (as well as direct means of emphasis), psychological pauses, and the use of other prosodic means of speech are important.

Depending on the number of communicators, there are three main types of speech:

- 1) monologue;
- 2) dialogue;
- 3) polylogist.

In teleconference, interviews can also be included in a monologue, as their 2nd communicative copies are minimized. S. V. Svetana also commented on this type of television. He noted that such performances combine a variety of monologues, well-prepared and poorly prepared monologues.

The role of audience reception in television communication is growing. Conversational speech is characterized by a situation of dialogue. The importance of the word in the direct visual perception of the interlocutor decreases, the role of facial expressions, gestures, intonation increases. In dialogue, facial expressions and gestures play the role of gestures that replace verbal gestures, and imitation gestures respond more quickly than speech cues. On the other hand, facial expressions and gestures have the same meaning as intonation, meaning that mimicry can prevail over speech, which is the opposite of normal speech. We can talk about facial expressions, pantomimes, and pronunciation of gestures.

The polylogue interview will be conducted with the participation of more than two participants. Its main feature is that the speakers are involved in the development of several topics at the same time, and the speeches of the communicators in the TV polylogue are consistent with each other. Although it is difficult to understand such a speech from the outside, polylogists can easily understand such a conversation, promote their personal opinion in the conversation, and at the same time find time to listen to the interlocutors. When the speech of several speakers is played at the same time, a “speech cocktail” situation

occurs, i.e. several dialogues take place that do not enter into a single communication act at the same time.”²⁷

Polylogues are a common occurrence on modern television screens. Beginners of analytical programs may invite several experts to solve a particular problem, or two or more competitors may also participate in the discussion. Entertaining talk shows can invite multiple guests to discuss a chosen topic or situation. In the polylogue, the teacher’s task is to monitor and manage the conversation, as well as to ensure that no speech disorders occur.

In order to determine the general characteristics of the prozodic speech of a particular TV presenter and to make recommendations on the selection of the necessary prozodic means, we need to determine which of the following types of speech characterizes the selected teletext.

There are two types of defaults: prepared (texted) and unprepared (textless).

In terms of pre-written text, scripts fall into two types: pre-prepared and random.

Any speech, whether oral, written, oral, biblical, formal or artistic, can be emotional or non-emotional, random or non-random, normative or non-normative.

The difference between a prepared speech and a normal speech is that the speaker knows in advance what and how to speak before communicating. Based on this, news programs, news, weather data, sports news and more can be cited.

Pre-structured speech allows the audience to provide maximum information for a limited period of time. After all, airtime is very expensive. This is why pre-prepared speech is so common in modern broadcasting. This can be seen in news and information programs. There is currently an international standard for delivering news, which is 100 seconds. You can talk about any event in 3 minutes. A 10-minute demonstration is enough to cover the problem, and a 15-minute demonstration is needed to analyze and cover any socio-political, spiritual, or

²⁷Бондарко Л.В., Вербицкая Л.А., Гейльман Н.И. и др. Фонетика спонтанной речи. – Л.: Изд-во ЛГУ, 1988.- С.14.

ethical material. This can be seen in special reports and in many art and journalism programs.

Pre-selected lexical and phraseological tools are used in the finished speech. This is done in accordance with all the requirements of normative grammar. For example, *“During the years of independent development, our country has achieved new and high goals and taken a worthy place in the world community ... Our country pays special attention to the protection of human rights and freedoms. democratic state, free and prosperous life”*(TV. Youth).

Violations of phonetic norms are rarely observed in completed speech. In the news, often learned words and names are pronounced correctly. For example, *“... the trial of former President Charles Taylor will begin. He is accused of committing war crimes. A special court for Sierra Leone was set up before the International Criminal Court to try Charles Taylor, and he held his session in The Hague”*; *“Microsoft has installed Windows Vista in more than 70 countries ... Vista XP ... Aero interface ...”* (TV. Uzbekistan).

A well-prepared speech requires the speaker to pay close attention to the sound (for example, when dictating a text).

Random speech occurs during communication, it is not prepared in advance.

When it comes to the randomness of a TV show, it should be noted that the speaker has a specific plan for a TV show that shapes his speech with a good knowledge of the topics of his thoughts: randomness is a feature of speech that is formed during a presentation. What we call “unprepared speech”. O. A. Lapteva distinguishes between narrative speech and “non-professional speech type. He believes that this speech is the speech of reporters and commentators, similar to the speech of a storyteller, but it has a tendency to freedom, that is, “unprofessional” elements of life.²⁸

Unprepared speech is often the opposite of prepared speech. This includes speech errors, tautology, and more. can be observed. For example, *“More than a*

²⁸Лаптева О.А. Живая русская речь с телеэкрана: разговорный пласт телевизионной речи в нормативном аспекте. –Сегед, 1990. -С. 13.

hundred people who have lived for a century can be found only in our country, especially in mountainous villages" (TV. Uzbekistan.).

In television speech's analysis, it is important to consider not only whether he is random or non-random, but also the nature of his correspondence with a proportionately themed written text. Depending on the degree of randomness of the speech, its degree of reliance on the prepared text is determined. In some TV programs, the beginner gives an interview based on a common topic with the interviewer. In her research, I. G. Torsueva calls such speech "quasi-spontaneous speech."²⁹

The characteristics of the television genre can only be studied by considering the laws of speech. In this case, the rules of language selection in television stem from the specificity of television as a separate form of mass communication.

The main feature of journalism is that it is aimed at the public. All types of journalistic texts are specific to the written literary language according to their characteristics (speech preparation, selective use of language tools, etc.).

There may be complex syntactic tools in the presenter's speech, but the syntactic structure of the second interrupt gives the impression of a stylistic "gap". This also explained by the nature of the interaction between the broadcaster and the viewer. Sequential, systematic expression of ideas facilitates acceptance, and the introduction of new, additional information in the feedback process helps to make television more reliable and effective. This is achieved through the syntactic means of oral communication.

For example: *"The book is a priceless treasure. Only someone who reads a book knows its value. After all, a person who reads many books can attract his interlocutors at any time with his knowledge and worldview. Dear fans, you can find out about new books on the page of our show "Yangi Nashr" (TV. Uzbekistan. 10.08.09).*

²⁹Торсуева И.Г. Интонация и смысл высказывания. –М.: Наука, 1979.–С. 92.

Television is seen among other media as a special speech system. The distinctive features of television are a multifaceted phenomenon. In television, literary language is used to perform a specific social function in targeted situations.

Because information can be transmitted in different semiotic systems (image, sound, and speech), multifunctionality has become a hallmark of television. Accordingly, research should take into account the full spectrum of television-related events.

The text behind the scenes does not give the audience an idea of the speaker. In this case, the information itself comes first, then it is perceived as a psychological objective due to the absence of the person on the screen. If the viewer is interested in an information journalist, his or her image is shaped “based on his or her voice,” and the image created in the viewer’s life may not match the real image in real life at all.

The situation with a journalist on television is different. The information is personalized, and the viewer’s perception of a particular fact is influenced by his or her attitude toward the person on the screen. In this case, the content of the frame is not about the topic of conversation, but about the speaker himself, his emotional and physical condition. For us, it is not what is said and how it is said, but by who says it.

Experts in the field of television journalism prioritize their profession as the most significant and responsible profession in the hierarchy of modern television journalism. The audience's perception of the information depends on the appearance of the presenter, his style of reporting, and so on.

As E. Prokhorov points out in his *Methodological Problems in the Study of Media Sociology*, the characteristics of television transmission are not influenced by the ideological outlook of the people, but by overcoming belonging to different languages as an ethnic barrier.³⁰

When television communicates without an address, it is as if it is waiting for the right answer, sending electronic pulses to millions of invisible receivers to each

³⁰Прохоров Е.П. Методологические проблемы основ изучения социологии СМИ. –М.: 2000. -С. 59.

viewer as a communicator. The concept of “communication” means the coexistence of two minds, their mutual understanding, integration, active involvement of the audience, and, finally, the achievement of meaningful truth in overcoming the contradictions between man and himself.

As in normal communication, a necessary condition for communication is the semantic significance of screen "extensions", which are considered not only information, but also a set of intellectual, moral and spiritual resources. However, the facts are not simply stated, they are interpreted and evaluated. Therefore, in the ethics of television communication, the moral content and form of the television point, its spiritual and psychological impact on the individual is of great importance.

In many cases, speech played on television is not created as a conditioned literary speech form to be shown on the screen. This can be seen in the broadcasts of public meetings and rallies, which use public speaking. This also happens in the preparation of reports, as they are done without the special training of speakers. In doing so, people speak in a simple way, a set of details that can be applied in speech. If the speaker has special training, his speech will be responsible.

This preparation will be in the form of written text, which is very convenient and reliable. Random speech occurs when information is large and difficult to remember. At the same time, random speech is created on the basis of proportional patterns of general and written speech, and the basic laws of oral speech formation, the rules of speech formation are followed. Adherence to these laws leads to verbal segmentation of verbal thought. Sentences and phrases in oral speech are formed not only on the basis of syntactic rules, but also on the principles of individual formation and acceptance of small parts in speech. They differ in structure from the words and phrases in written speech; they also do not require grammatical connections between the participants in the speech.

Such speech occurs between speakers and ordinary speakers. It is based on a written text like a narrative speech, but it has elements of voluntariness. These

elements include inversion, splitting large quotations, and dividing compound sentences into simple sentences.

Violation of the basic system rules results from the influence of another system (elements of the dialect are retained along with the speaker's speech). There are no such distortions in the speech of commentators and TV presenters. Mistakes in language are more common for the following reasons: non-compliance with cultural-speech norms based on literary traditions; non-compliance with coded rules; non-compliance with the standards suggested in authoritative dictionaries and various sources.

In our opinion, the speech of modern reporters and commentators should be professional, and the form and content should be perfect, without relying on the written text. Conversational elements in modern television are not indicators of non-professional speech, the expediency of their use is determined by the format of the TV channel, the genre of the program, the stylistics of the teletext.

The relevance of the study of the specific features of television speech stems primarily from the requirements of practice. A journalist should learn the specifics of the word heard on television, as it allows him to develop his creative potential, to know the scientific basis of his profession, to master the art of public speaking and to follow the rules of literary language in literature. speech.

Television has its own powerful weapons, its own capabilities, and its own demands. There is a need to take into account the characteristics of modern television speech when choosing language tools.

The style of mass communication (journalism) is reflected in many television genres. They are all divided into three categories:

1) news, information journalism (news, reports, speeches, interviews, reports);

2) analytical journalism (information, commentary, debate, press conference, talk show, correspondence, including the author's personal subjective comments);

3) fiction (essay, film, essay, comedy).

The social orientation of television programs influences the structure and structure of information and its linguistic and stylistic features.

The broadcasts of the journalistic genre raise a wide range of topics, including current political, economic, ideological, philosophical, cultural, educational and everyday issues of great importance to society.

When it comes to the development of television genres and their linguistic expression, we can see the rise and expansion of "free" genres in our television, and, conversely, the desire to reduce the number of "protocol" programs. This can be seen in the radical reconstruction of television, in the growth of the number of programs typical of the "talk" genre. Many of these broadcasts are broadcast live and are not edited.

Linguistic and stylistic organization of television requires adherence to the principle of diversity.

There are a number of extralinguistic factors that are always present in this type of communication, and the principles of choosing phonetic, lexical, lexical-phraseological, and constructive means are defined in order to maximize the impact on the listener.

The teleconference genre is also a contentious issue.

In the narrow sense, journalistic style does not have its own vocabulary. According to M. N. Kojina, there are many words in his language that are typical of scientific, formal, official-administrative style, but there are few words that are typical of newspaper journalism.³¹ This view has led to the idea that the journalistic style is a collection of different genres, which in turn have their own extralinguistic features. These include mass readers, different needs and desires, aspirations, and journalism.

The language of mass communication also has its own characteristics. The specific technical characteristics that are important in the practical application of

³¹См: Кожина М.Н. Стилистика русского языка. – М.:Просвещение, 1993.

the media are crucial. For example, the language of television and radio differs from the language of the press in that it produces oral and written speech.

The verbal nature and synchronicity of speech show that oral media is unique and different from newspapers and magazines, which are a type of written communication. Intonation-tone plays an important role in the main function of such means. As in the language of the press, there are principles of contrast, stylistic and emotionally-expressive coloring, the use of radically opposite elements. This is especially true for various radio broadcasts. However, speech has a relatively large number of elements that appeal to a wide audience, all in the realm of rhythm and tone. Oral and written forms of literary language are used together in oral speech on radio and television.

Even in the narrowest sense of the word, the power of speech is evident. However, the widespread use of spoken language in newspaper language did not change its biblical nature.

Television (and radio) should convey to the public not only advanced ideas and scientific knowledge, but also a high level of language culture. Not only sound education but his alertness and dedication too are most required.

"There has to be an accurate and beautiful speech on the air, and that speech has to be the criterion of what is being said," he said.

3.2. RADIO LANGUAGE AND METHODOLOGICAL FEATURES

Radio is a fast way of disseminating information, the main feature of which is that the data is based on documents. Broadcasts must be up-to-date, accurate, and evidence-based.

Radio speech has been studied as a genre speech. This linguistic phenomenon has not yet found a deep scientific interpretation. Therefore, radio speech should be studied as a type of cultural speech.

The quality of radio texts depends on or predetermines the speaker's level of linguistic knowledge.

Of particular importance are M. P. Zarva's views on the specific stylistic and linguistic system of radio broadcasting and radio language, its features, for example, the dual nature of radio language. According to him, all the programs on the air, on the one hand, have a linguistic integrity and commonality, on the other hand, the materials broadcast differ from each other in terms of theme, genre and style. The author's radio speech is pleasant to the ear, the sentences are short and simple, the biblical norms are not followed, the information in the radio texts is vague, the sentences are clear and the content is clear; and the speaker should be emotionally colorful.³²

The law of communicative expediency applies to speech based on direct communication on the radio. In doing so, the speaker selects language tools that allow him or her to choose the optimal option needed for a particular speech situation. This situation also allows you to find special tools that are different from the speech in the Bible and make it interesting.

Speech on the radio can be "pure" in appearance, although there are some limitations. He speaks of the "biblical-spoken" speech and the "written-oral" pair, and says that Aristotle also knew that oral speech was more specific than written speech. In Rhetoric, he focuses on the difference between written and non-written speech.

³²См.:Зарва М.В. Произношение в радио и телевизионной речи. – М., 1976; Зарва М.В. Слово в эфире. –М., 1974.

D.J. Whippel writes: "In improvised speech, even when using pre-prepared material, the most experienced speaker seeks the right words and phrases to express his or her point of view. They are hesitant and often repeated. They often make grammatical mistakes. But these are such mistakes that they improvise speech.

In the language of the media, special attention is paid to the expression of the content. In oral speech, however, this is not taken into account at all. Coded in the context of electronic media, and colloquial language collides, this is a field of speech that is coded but not perfectly prepared by any means.

Some comments on oral discourse in oral media texts; it is also reflected in O.A.Lapteva's work. According to the scholar, the oral form of modern literary language, in contrast to the written form, is mainly divided into spoken and expressive forms. The duration and integrity of oral speech, its contrasting forms, i.e., the pre-prepared and spontaneous (unprepared) speech of the speaker, are manifested to varying degrees according to the characteristics of the means used. Television speech is not only "spontaneous" but also based on the variability of the written text and its content. In this case, O.A. Lapteva became the basis for calling radio and television a communicative-functional type of oral literary language. According to O.A. Lapteva says television and radio are similar in terms of speech style features.³³

All of the above considerations of radio speech make it possible to call it a truly communicative-functional type of oral literary open speech.

The position of the radio speaker is determined by the scope of application. Public speaking radio has access to coded literary language and colloquial speech. Radiotext was also one of the linguistic features of this system and was embodied in it.

Radio text has the characteristics of any text. SHE IS:

1) refers to a person who does not belong to the language;

³³ Лаптева О.А. Живая русская телеречь с телеэкрана: Разговорный пласт телевизионной речи в нормативном аспекте. – М.: Эдиториал УРСС, 2001.

- 2) the content is complete;
- 3) a certain tone;
- 4) communicatively oriented;
- 5) intended for spectators;
- 6) has a linguistic, structural and compositional structure and is specific to the genre.

Radio broadcasts are organized and conducted in two main directions:

- analytical information (news and journalism);
- entertainment programs (talk shows, music and youth programs).
- in one - open, transparent;
- in the second - secret, secret communication.

Open communication takes place in front of a public audience. In the second case, the communication is done orally, by only one communicator - the information provider.

Radio, like other media outlets, uses its own Uzbek literary language and has its own linguistic features.

Radio language can be divided into three categories:

- Articles and pamphlets on normative and methodological analysis of language practice in radio broadcasting;
- Publications describing the features of radio speech that differ from other types of speech;
- Linguistic aspects of radio programs identified in the course of daily work, essays written in popular language by radio journalists, containing valuable information.

Prerequisites for radio communication:

- 1) availability of a radio channel;
- 2) communicate with the addressee only by technical means;
- 3) work on behalf of the editorial staff;
- 4) media receivers, ie radio listeners.

Radio novelty (Latin - visio-view) is created by sound. The lack of visual communication helps to fully and deeply understand sounds without being distracted by other things. At the same time, radio enlivens the imagination, evokes emotions, and at the same time evokes feelings that are not fully understood.

Broadcasting has many disadvantages:

- 1) they can be listened to only at this time, as they are broadcast at the appointed time;
- 2) it is not possible to listen to several broadcasts at the same time;
- 3) broadcasting is instantaneous. The listener is usually unable to hear the text being broadcast again; this requires the radio host to write the texts clearly on the first listen.

Today we can observe a new approach to linguistic discourse in the functional-pragmatic direction.

The written form of any radio speech is text, or rather radio text.

According to experts, radio text is a complex phenomenon in terms of content, which is mainly determined by the presence of various channels on the radio. Acoustic synchronization takes precedence over sound and sound in the text of information and universal radio channels.

In music entertainment, the verbal text is strictly programmed along with the music and the sound in the air. It is given in a certain amount, for a specific purpose (to report or to rest), at certain intervals.

The strongest influence on the linguistic means used in radio speech is its oral form. The verbal form of radio speech determines the content of the language tools used.

The peculiarities of radio communication also determine the characteristics of radio speech. Radio speech refers primarily to radio text. It's usually fast, versatile, understandable, and always available when you need it. It has several important qualities: the radio has regular acoustic properties.

To enhance its impact on the listener, the radio presenter pretends to be speaking on his own behalf. The principles of communication and intimacy are widely used in such dialogues.

In the natural output of radio communication it is expedient to use question-answer constructions, syntactic figures (specific tone, inversion, rhetorical interrogative sentences), introductory words and phrases, methodologically emotionally colorful dictionary. Intonation, which determines the speed of speech, is the tone, timbre, tone, logical stress, and emphasis in words that are perceived by the listener as an expression of the speaker's inner state, mood, sincerity (or speech). The phonetic features of radio speech should be able to evoke the response the author expects from the radio audience.

The need to communicate by radio creates a strong tendency to communicate directly. This also shows that the speech activity of any participant of the communicative movement consists of information and factual units. The communicative role of the speaker and the listener is determined by what their type of speech activity is in the first place - whether it is information or communication, within this communication one is subordinate to the other or one is superior to the other. At the same time, the share of factual units in modern radio broadcasting is higher than that of their information counterparts. Experts have identified several reasons for this:

1. In modern radio broadcasting, more attention is paid to entertainment broadcasts (especially in commercial music radio programs). Speech typical of this type of media tends to be dominated by photics (i.e., dry speech) over information. Music Radio Beginners - The main goal of DJs is, first of all, to strengthen the emotional and psychological connection with the audience. Therefore, their speech is deliberately, as far as possible, almost equal to the speech level of the listener (most listeners are between 14 and 20 years old).

The unconventional use of DJs' speech, firstly, the fact that radio speech is performed in a natural environment without prior preparation, manifests itself as a psychological activator of radio listeners' attention; second, the tendency to gain

confidence in informality, such as being able to make the impression that the speech is aimed at each listener.

2. The propensity for speech, which is characteristic of the style of speech, also leads to the fact that the radio air is filled with fatic units.

It is well known that colloquial speech brings different radio listeners as close as possible to the personalities of speakers with life experiences.

The expansion of the role of photics as a functional variant and type of speech activity is also due to the fact that it is very difficult to accept speech full of highly informative, compressed information.

Photic speech in oral communication is a new phenomenon for Uzbek speaking. It serves the following purposes in commercial broadcasting:

1) creating a virtual block for the radio audience by creating the impression of real communication;

2) to turn radio broadcasts into controllers of the psychological state of radio listeners. DJs' speeches on the radio serve these purposes, and they are reflected in the etiquette of speech, such as greetings, wishes, farewells. In this case, unusual words and lexical units in foreign languages are used more in speech.

At the radio level, the tone of the conversation, the emotional psychological impact, is more important for fatal speech than the information. Photic speech is created not by individual words and phrases, but by self-generating semantic "empty" sentences: "Photic speech based on historical-cultural and socio-ethnic perspectives is a unique number is recognized as a horse. Its essence is to use language, to play games with it, to make the conversation lively and interesting, to create a mood full of humor. But at the same time, we must not forget that playing with the rules of language means playing with being, playing with understanding. This shows that it is not clear what serious consequences it will have. Proper adherence to the rules of literary language in the context of radio speech helps to achieve the main communicative goals, does not interfere and serves to maintain eternal respect for the literary language.

– It is an oral form that is a key feature of radio speech that serves the use of written, oral, and verbal means of expression. This allows us to analyze in detail the principles and features that limit radio speech and its norms, as opposed to biblical and discourse norms.

– The following features of radio communication led to the use of coded literary language in broadcasting:

- Focus on the generalized image of the public audience;
- Take into account the presence of an external listener;
- Noise resistance of channels;
- Inability to listen to radio broadcasts, transit;
- Rely on pre-written and written text;
- Conveying information mainly in the form of monologues;
- Lack of rapid verbal communication between communicators in secret;
- The social significance of the topic chosen for the broadcast.
- Presence of oral texts on the radio, the ability to speak spontaneously in certain genres and forms of broadcasting.

In addition, the following factors, such as conversations on personal topics in radio programs, can help radio listeners to choose the right means of speech:

- The channel is aimed at a specific audience, the social and linguistic diversity of communicators;
- The receiver must switch to active listening mode;
- There is not enough time to prepare texts for some genres and broadcasts;
- Shortcomings in the linguistic and communicative training of beginners;
- Striving to strengthen the person in the broadcast;
- Dialogue in the form of dialogue; the speaker can change the role of the listener;
- Ability to restore verbal communication.

When the radio communicates with its fans, one can imagine that the conversation is being conducted with each of them or with them. "*Dear listeners!*"

or "Dear sports fans!", "Wonderful, isn't it ?!", "Wonderful!" The role of such sentences is enormous.

The word spoken on the radio is powerful because it is voiced, that is, when spoken, the speaker conveys to him some thoughts that are clearly expressed in his feelings. According to Estonian researcher I. Trikkel, "live speech is the most complex means of expression on the radio, because it must reflect thoughts and actions, emotions, character and visual being."³⁴

In addition, the live dictionary is a means of organizing radio communication and discovering the inner world of the participants.

A word represented by sound and sound has the following characteristics:

- give feedback to the listener (a necessary condition for communication);
- emotion and direct appeal (conditions for creating the illusion of participation);
- search for an idea, combining the search process with its acoustic verbal expression;
- the effect of nonverbal persuasion and the process of assimilation;
- to constantly influence the ability of radio listeners to follow the rules of pronunciation and stress.³⁵

Radio is not limited to words. Radio broadcasting has a set of tools that create an image of a creature created for the audience through sounds.

The use of a live word in combination with other sound means in the process of broadcasting complements and develops the semantic and aesthetic information in it, increasing the clarity of the plot.

Often a properly chosen form of radio speech helps to organize the broadcast effectively. The author's figurative speech, his feelings and urges are more interesting and remarkable than oral speech.

³⁴Триккель И. Некоторые вопросы теории репортажа//Радиорепортаж. – М., 1967. – С. 11.

³⁵Шерель А.А. Рампа у микрофона: Театр и радио. Пути взаимного влияния. – М., 1985. – С. 159.

Depending on the nature of the voice in the speech, it is usually possible to know to a certain extent the speaker's temperament (level of passion), character, perception of the world, mood, sincerity.

In general, there are also disagreements among researchers over radio speech. They argue that the less visual aids are used in radio texts, the brighter and more effective they are; It is dangerous to consider direct assessment as the most effective means of conveying information. Speech exempt from assessment features has great potential. Its clarity and relevance are enhanced by careful thought and convincing evidence. This is also interpreted as a rational assessment.

In the process of receiving radio information, it should be organized in such a way that "fixation points" are created by the listener, which attract or activate the flow of information. There are many words and phrases that can be used to express such thoughts. But an even more important task in broadcasting is to ensure that the broadcast is well received before the end of the broadcast. To achieve this, it is advisable to organize radio information on the principle of pulsation. According to him, different levels of expressive information segments need to be changed from time to time. The need to skillfully use the sequence of phrases in the radio text is explained by the ability to psychologically comprehend radio information: a person can carefully perceive information about existence for only twenty minutes, and then begin to be distracted.

In addition to the use of contrast between standard and expression, the consistent use of journalistic and non-journalistic information is important in preventing this unnecessary situation. Non-journalistic information includes radio performances, reports on sports competitions, etc. Journalistic information is divided into factual and non-fiction (fiction). Factual information includes information about an event. Its main feature is speed and ability to arouse interest in the main part of the audience.

E. A. In her research, Lazareva describes ways to implement the principle of "pulsation" as follows.³⁶ Includes text-wide variability, editing, character interactions, genre diversity, and contrast. Sentences include phonetic, lexical, and grammatical expressions.

Alternative editing is a method of organizing a radio message based on the transmission of radio broadcasts and serial transmission, which is characterized by the presence of different levels of conditional expression.

Enriched with music and noise, the radio focuses on sound effects.

Contrast is the process of conveying contrasting, connected parts or components within a text.

Three different terms are used in radio broadcasting:

- introductory remarks - means the beginning of the broadcast (for example, the *Voice of the Valley on the air!*);

- Sentences announcing the end of the broadcast (*You listened to the latest news, you finished our broadcast and again with you on the radio ...*);

- Advertising sentences - contain a brief description of the next broadcast (*after the news you ... will meet on the air!*).

The meaning of words on the radio is immense. After all, the word spread on the air is the main means of conveying meaningful information, expressing the thoughts and feelings of the speaker. Lexemes of meaning are also important. This is because they bring expression to the flow of speech, through which the radio speaker expresses his or her attitude to the topic of the speech. Through evaluation, it evokes an emotional response in its listeners. The rating dictionary is often used in information-oriented radio broadcasts.

Addressing orthoepic normative issues in radio and television is limited to abandoning pronunciation and accent placement options in daily speech practice. It is better to use these options in favor of the issue. This should be done on the basis

³⁶«Пульсация» жараёнида муайян нутқ оқимиға экспрессиянинг маълум улушини киритиш, у ёки бу усулдан фойдаланиб шартли экспрессияни муайян даражада ошириш ёки пасайтириш эhtiёжидан келиб чикқан холда қўлланиши мумкин.

of normality and codification, conformity to the language system, the traditionality of the literary norm, the recognition of the authority of the sources.

Another constant example of radio speech is the natural speed of speech. The acceptance of the text in terms of quantity and quality depends on it. In addition, psychological parameters such as speed and rhythm were identified in radio speech (according to S. M. Bernstein). These features depend on the natural speed of speech, the number of words and syllables in a sentence, the length of physical and psychological pauses, and the intonation of separated and undivided parts. Exact speed and rhythm determine the level of expression with which the speaker communicates.

Speech tempo, low tone, rhythm-pauses, voice timbre are also called nonverbal means of speech. Their infinite number of combinations creates a variety of changes in speech - a unique vocal color, a linguistic phenomenon that is prone to extreme subtlety and expressive modulation. Vowel sounds can be specific to the meaning expressed by the content of the sentence or, conversely, lead to a reverse understanding of the sentence.

According to S. D. Leonova, "the average tempo in radio speech is usually in the range of the upper limit of the slow tempo of speech to the upper limit of the average tempo."³⁷

The change in tempo during the broadcast depends on the content of the speech.

Although often the tempo of the sound set by the initiator is a factor in its perception, this is the only opportunity to influence the listener. The logical placement of pauses between syntagms allows the initiator and the addressee to establish and maintain communication, which ultimately leads to effective communication. Sometimes meaningless pauses are allowed due to strict airtime limits. Even the "search for the right word" pause is a word that fills the silence, and the spontaneous effect of the speech is crucial to the listener's normal

³⁷Леонова С. Д. Хочу понимать средства массовой информации. Русский учебный центр. –М., 1994. -С. 48.

perception. Pauses have a significant effect on the tempo of speech and are directly related to it.

Media theory leads to excessive gaps in broadcasting practice. This phenomenon can be included in the set of channel standards. For example, regular repetition in news programs can lead to redundancy of speech. Each time Sukhandon starts the news, he says, *"Today on our program ..."* and lists the main news of the day in a few sentences:

"The decree of the President of Uzbekistan ... has been issued."

"Many rural schools are short of teachers ..."

"Israel and Jordan have signed a peace agreement ..."

Sukhandon then utters the following sentence, which activates the listener's attention so that the main points that the editors want to emphasize in the past are strengthened and sealed in the minds of the listeners: *"Now let's talk about this and other news in detail. ... "*

The inconsistency of the language tools used by the audience in the text indicates a violation of the principle of "plurality" and "redundancy" of words in the text. Such means include:

- a) unknown names, geographical names, etc., which do not give rise to any association;
- b) terms or words that are difficult for the listener to understand;
- c) words and phrases that have additional connotative meaning in this context;
- d) non-informative traditional forms of speech with at-information.

Therefore, radio text experts are advised to interpret words and phrases for a wide range of people with different backgrounds, professions, and cultures, so that the word does not lose its informative value.

Currently, the terminological dictionary is actively used in the field of oral and written speech (especially in the fields of socio-political, economic, legal, medical, music, sports). They are structurally composed of derivative and semantic scales, exoticisms. From a passive lexical layer, confessional words became part of

everyday linguistic activity. For a number of extralinguistic reasons, such linguistic phenomena require explanation by radio broadcasts. This is a radio-specific problem only. An audible word is an impossible and incomprehensible statement that cannot be returned to the part of speech.

According to radiologists, all situations that make it difficult to hear speech should be avoided when creating a radio broadcast. They recommend using sentences that contain complex syntactic structures, long quotations, abbreviations, abbreviated nouns, numbers, and related material, and use as few introductory words as possible, such as the first and second. Repetition, homonyms, sounds and compounds that are unpleasant to the ear and difficult to hear should also be avoided. This is why phonostylistic analysis of broadcast texts is so important for the editor. Specialized broadcasts that have their own audience can usually use complex scientific categories, special terms to complicate information, and professional words to be used. This can be seen in economic, ethical and religious programs.

Political terms: *summit, strategy, protectionism, Eastern European countries, euro, region, social policy, European Union, Czech Prime Minister and others.*

Financial and economic: *economic guide, chamber of commerce, global economic crisis, automotive industry, car assembly, free market rules and more.*

Science: *bionic eye, implant video camera, processor retina, dystrophy, pigment, surgery, organism, electron, brain, flu, hematologist, surgery and so on.*

The glossary of international finance and economics and law denominations used in broadcasting should be understandable to listeners. Otherwise, the organizers will not be able to achieve the goal of radio communication. When the text is broadcast, the semantics of the "special words" become unclear, leading to the severance of semantic connections in radio monologues or dialogues, the inability to fully understand their content, and the loss of interest in listening to such broadcasts on the radio. the future. This makes the work of journalists, authors and editors ineffective.

The tone and tempo of the radio speech should be appropriate to the content of the broadcast: serious material cannot be told in a playful, cheerful tone, nor can it be spoken quickly (usually 80 minutes of emphasis is recommended).

Questionnaires are used to attract the attention of the audience and increase the emotional impact. Interrogative pronouns usually attract attention, understand, and encourage independent thinking. Rhetorical interrogative pronouns are also important in increasing emotional sensitivity. For example, *why should we now be indifferent to the fate of the Aral Sea? No! We can and should help! (R. Youth.)*

The news mainly uses "stencil" sentences. Let's compare some of the text: *"... 63 people died and 33 were injured in the fire here"; "One person was killed and two others were injured in a fire at Norilsk airport"; "One person was killed and many others were injured in the blast"; "A bomb blast in Rome kills 12 people"; "A bomb blast near the Iraqi capital, Baghdad, has killed at least one American soldier and wounded four others,"* he said.

Thus, the radio language is distinguished by the following features:

- Direct and indirect communication by radio;
- The written form of any radio speech is text, more precisely radio text;
- Acoustic harmony in the text of information and universal radio channels is determined by the predominance of sound and sound;

Coded and colloquial languages collide in the context of electronic media. This is due to the nature of the language of the radio genre.

The linguistic and methodological organization of radio broadcasting requires adherence to the principle of diversity as well as television. Comparing and contrasting conflicting opinions also activates the listener's attention. In this case, the evaluation of conflicting opinions should be done after, not before, their statement. The principle of comparison can be described as follows: any bright contrast, contrast draws attention, makes it easier to remember.

The existing concepts recognize the existence of an industry called journalistic style in the language of newspapers, radio and television. These style signs have been interpreted differently by researchers.

When talking about the features of the radio genre, it is important to emphasize their importance with their audio and visual capabilities. It is important to remember that intonation, rhythm, tempo, and pause play an important role in television and radio programs. The use of intonation and pause should take into account the characteristics of the genre.

Other broadcasts in the conversation genre use interviews, conversations, and reports as a genre compiler. They are basically looking for a simple language that can be convincing because it allows them to enter every room as a conversationalist. Of course, the language of such shows is more important than the official language. There are many types of oral literary syntactic structures. Conversational vocabulary is used, deviations from academic orthoepic norms specific to television speech, and regional phonetic features are also seen.

Types of written and oral speech are reflected on the radio in different proportions. For example, spontaneous speech, which includes the basic features of oral, journalistic speech on the radio, has become commonplace. It should also be noted that the use of improvisational elements has increased.

The style of mass communication (journalism) is reflected in many television genres. They are all divided into three categories:

1) news, information journalism (news, reports, speeches, interviews, reports);

2) analytical journalism (information, commentary, discussion, press conference, talk show, correspondence, including personal subjective comments of the author);

3) fiction (essay, film, essay, comedy).³⁸

The social orientation of television programs influences the structure and structure of information, its linguistic and stylistic features.

³⁸См: Богомолова Н.Н. Социальная психология печати, радио и телевидения. – М., 1991; Борецкий Р.А. Информационные жанры телевидения. – М., 1960.

The broadcasts in the journalistic genre cover a wide range of topics, including current political, economic, ideological, philosophical, cultural, and social issues.

When we talk about television genres and the development of their language, we see that "free" genres are rising and expanding in our television, and there is a desire to reduce "protocol" broadcasts. This can be seen in the radical reorganization of television, as the number of programs in the genre of "talk" is growing. Many of these programs are broadcast live and cannot be edited.

The history of the creation of the newspaper begins in ancient Rome in the II century BC. Outwardly, they, of course, were completely different from modern ones, but they performed the same function - delivering information. Ancient newspapers were wooden plaques on which events were told. The first news was unofficial, but later Julius Caesar ordered the "newspapers" to report on events of a national scale. Messages of rulers, reports of the Senate, official reports began to be added to the tablets. Only in the 16th century did newspapers become more similar to the ones we are used to. Then they began to be called the word "newspaper", which came from the small Italian coin "gasetta". This is exactly how much a handwritten newsletter cost in Venice. By the way, the first centers for collecting information appeared in the same city, and, as a result, people engaged in this. This is how the first news agencies appeared, and a new profession - journalist. A powerful impetus in the history of the creation of the newspaper occurred after the invention of printing technology. This led to a significant reduction in the cost of printed publications in comparison with handwritten ones, as well as to a quantitative increase in circulation. In 1657, newspapers began to be used for advertising purposes. In the 18th century, the concept of "political journalism" was born largely thanks to the English writer and publicist Daniel Defoe, who founded the Review of Public Affairs.

Forms of information communication appeared at the dawn of mankind. This was a necessary step in the transition from the "primitive herd" to the formation of human relations. A huge role in this was played by the primary forms of labor of

emerging people, in the process of organizing which there was a need for the exchange of "messages". At first, these were signs (including sound ones), and then articulate speech began to arise. So the need for information exchange led to the development of forms of sign communication. This symbolic communication contributed to the rallying of people when organizing behavior in the areas of activity characteristic of the primitive communal system. At the same time, the symbolic and most of all information-bearing speech communication acted as an integral part of the entire life of people.

From ancient times to the present day, oral speeches of speakers have been and remain the most important form of mass information activities. Representatives of state power sent out messengers to notify their subjects: heralds, clerks, heralds. With oral forms of information dissemination are widely used words - "forum" (meeting area in Rome), "tribune" (elective offices), "veche" (meeting among the Slavs), "duma", etc. Many of them have survived in the names newspapers and magazines, which testifies to the strong ties of journalism with the phenomenon of prajournalism. Simultaneously with oral, written forms of mass information activity developed. Later, there were proclamations, leaflets, etc. On their basis, the genres of journalism were formed. Widely included in journalistic practice. All these forms of public communication emerged in antiquity as forms of prajournalistic activity. At the same time, a kind of newspaper appeared. In the vast ancient states, oral forms of dissemination of information were insufficient, as well as the distribution of written messages with messengers. Therefore, "written" forms of pra journalism proper arose - similar to newspapers in the form of summaries of topical materials of various kinds. It is known that in Ancient Egypt, at the court of the pharaohs, "came out" in the form of papyrus scrolls, a "newspaper"; in opposition to it, there was also an opposition "edition". But another pragmatic enterprise turned out to be more stable: in the Roman state, at the direction of Julius Caesar, summaries of various news - "Acta Senatus" and "Acta diurnal populi Romani" began to "come out" and were kept for centuries. Messages intended for them were written on plasterboards covered with plaster,

which were hung in prominent places. In written copies, "Acta" was sent to the cities and provinces of Rome.

Roman government reports were not themselves a newspaper; they received the meaning of such through the establishment of private provincial correspondents, in our opinion, however, somewhat heavy. Acta senatus was published only for a short time; August had already canceled them. On the contrary, "Acta diurna populi Romani" soon took root so much that their content was significantly expanded and they existed during a significant part of the period of the Empire. True, in this era they increasingly turned into court reports and in their content approached what the semi-official newspapers of some European capitals currently offer their readers. They limited themselves to reporting facts; the tendency manifested itself only in the sense that the inconvenient was hushed up. The content, as before, was transmitted in the provinces through correspondence, and there, according to Tacitus, they knew how to pay attention not only to what was contained in them, but also to what they were silent about.

2.2. Comparative analysis of historical newspapers and the evolution of present mass media

Sometimes the public seeks opinion and analysis of complicated issues. Providing such opinions and analysis is another important function performed by the media. The evolution of the media has been fraught with concerns and problems. Accusations of mind control, bias, and poor quality have been thrown at the media on a regular basis. Yet the growth of communications technology allows people today to find more information more easily than any previous generation. Mass media can be print, radio, television, or Internet news. They can be local, national, or international. They can be broad or limited in their focus. The choices are tremendous.

Print Media. In earlier times, news was presented to local populations through the printed press. While several colonies had printers and occasional newspapers, high literacy rates combined with the desire for self-government made Boston a perfect location for the creation of a newspaper, and the first continuous press was started there in 1704.³⁹ During the American Revolution, newspapers took part in the effort to inform citizens of perceived British misdeeds and to incite attempts to revolt. Readership across the colonies increased and daily papers sprang up in large cities.⁴⁰

Newspapers united for a common cause during the Revolutionary War. The divisions that occurred during the United States' early history created a change and moved the nation into the party press era, in which partisanship and political party loyalty dominated the choice of editorial content. One reason was cost. Subscriptions and advertising did not fully cover printing costs and political parties stepped in to support newspapers that aided their parties and their policies. Papers began printing party propaganda and messages, even publicly attacking political leaders like George Washington. Despite the antagonism of the press, Washington and several other founders felt that freedom of the press was important for creating an informed electorate. Indeed, freedom of the press is enshrined in the Bill of Rights in the first amendment. Between 1830 and 1860, machines and manufacturing made the production of newspapers faster and less expensive. Benjamin Day's paper, the New York Sun, used technology like the linotype machine to mass-produce papers. Roads and waterways were expanded, decreasing the costs of distributing printed materials to subscribers. New newspapers popped up. Yet readers still wanted to be entertained. Joseph Pulitzer and the New York World gave them what they wanted. The tabloid-style paper included editorial pages, cartoons, and pictures, while the front-page news was sensational and scandalous. This style of coverage became known as yellow journalism. As the New York World's circulation increased, other papers copied Pulitzer's style in an

³⁹ Fellow. American Media History.

⁴⁰Richard Fonte, Austin Community College

effort to sell papers. Competition between newspapers led to increasingly sensationalized covers and crude issues.

In 1896, Adolph Ochs purchased the New York Times with the goal of creating a dignified newspaper that would provide readers with important news about the economy, politics, and the world rather than gossip and comics. The New York Times brought back the informational model, which exhibits impartiality and accuracy and promotes transparency in government and politics. At the beginning of the twentieth century, the media began muckraking: the writing and publishing of news coverage that exposed corrupt business and government practices. Investigative work like Upton Sinclair's serialized novel *The Jungle* led to changes in the way industrial workers were treated and local political machines were run. The Pure Food and Drug Act and other laws were passed to protect consumers and employees from unsafe food processing practices. Local and state government officials who participated in bribery and corruption became the centerpieces of exposés. Some muckraking journalism still appears today, and the quicker movement of information through the system would seem to suggest an environment for yet more investigative work and the punch of exposés than in the past. However, at the same time there are fewer journalists being hired than there used to be. The scarcity of journalists and the lack of time to dig for details in a 24-hour, profit-oriented news model make investigative stories rare.⁴¹ There are two potential concerns about the decline of investigative journalism in the digital age. First, one potential shortcoming is that the quality of news content will become uneven in depth and quality, which could lead to a less informed citizenry. Second, if investigative journalism in its systematic form declines, then the cases of wrongdoing that are the objects of such investigations would have a greater chance of going on undetected. In the twenty-first century, newspapers have struggled to

⁴¹ Lars Willnat and David H. Weaver. 2014. *The American Journalist in the Digital Age: Key Findings*. Bloomington, IN: School of Journalism, Indiana University.

stay financially stable. Print media earned \$44.9 billion from ads in 2003, but only \$16.4 billion from ads in 2014.⁴²

Given the countless alternate forms of news, many of which are free, newspaper subscriptions have fallen. Advertising and especially classified ad revenue dipped. Many newspapers now maintain both a print and an Internet presence in order to compete for readers. The rise of free news blogs, such as the Huffington Post, have made it difficult for newspapers to force readers to purchase online subscriptions to access material they place behind a digital paywall. Some local newspapers, in an effort to stay visible and profitable, have turned to social media, like Facebook and Twitter. Stories can be posted and retweeted, allowing readers to comment and forward material.⁴³ Yet, overall, newspapers have adapted, becoming leaner—though less thorough and investigative—versions of their earlier selves.

Radio news made its appearance in the 1920s. The National Broadcasting Company (NBC) and the Columbia Broadcasting System (CBS) began running sponsored news programs and radio dramas. Not just something to be enjoyed by those in the city, the proliferation of the radio brought communications to rural America as well. News and entertainment programs were also targeted to rural communities. As radio listenership grew, politicians realized that the medium offered a way to reach the public in a personal manner. Yet it was Franklin D. Roosevelt who became famous for harnessing the political power of radio. On entering office in March 1933, President Roosevelt needed to quiet public fears about the economy and prevent people from removing their money from the banks. He delivered his first radio speech eight days after assuming the presidency.⁴⁴ Roosevelt would sit down and explain his ideas and actions directly to the people

⁴² Michael Barthel. 29 April 2015. "Newspapers: Factsheet," <http://www.journalism.org/2015/04/29/newspapers-fact-sheet>

⁴³ "Facebook and Twitter—New but Limited Parts of the Local News System," Pew Research Center, 5 March 2015.

⁴⁴ "Franklin Delano Roosevelt: First Fireside Chat," <http://www.americanrhetoric.com/speeches/fdrfirstfiresidechat.html> (August 20, 2015).

on a regular basis, confident that he could convince voters of their value.⁴⁵ His speeches became known as “fireside chats” and formed an important way for him to promote his New Deal agenda. Roosevelt’s combination of persuasive rhetoric and the media allowed him to expand both the government and the presidency beyond their traditional roles.⁴⁶ Image A is of three people sitting in rocking chairs with a radio in front of them. Image B is of Franklin D. Roosevelt seated with several microphones on a desk in front of him.

As radio listenership became widespread in the 1930s (a), President Franklin D. Roosevelt took advantage of this new medium to broadcast his “fireside chats” and bring ordinary Americans into the president’s world (b). (Credit a: modification of work by George W. Ackerman; Credit b: modification of work by the Library of Congress). While radio’s importance for distributing news waned with the increase in television usage, it remained popular for listening to music, educational talk shows, and sports broadcasting. Talk stations began to gain ground in the 1980s on both AM and FM frequencies, restoring radio’s importance in politics. By the 1990s, talk shows had gone national, showcasing broadcasters like Rush Limbaugh and Don Imus. In 1990, Sirius Satellite Radio began a campaign for FCC approval of satellite radio. The idea was to broadcast digital programming from satellites in orbit, eliminating the need for local towers. By 2001, two satellite stations had been approved for broadcasting. Satellite radio has greatly increased programming with many specialized offerings, including channels dedicated to particular political points of view.

Television. Television combined the best attributes of radio and pictures and changed media forever. As on the radio, quiz shows and games initially dominated the television airwaves. But when Edward R. Murrow made the move to television in 1951 with his news show *See It Now*, television journalism gained its foothold. As television programming expanded, more channels were added. Networks such

⁴⁵ "FDR: A Voice of Hope," <http://www.history.com/topics/fireside-chats> (September 10, 2015).

⁴⁶ Mary E. Stuckey. 2012. "FDR, the Rhetoric of Vision, and the Creation of a National Synoptic State." *Quarterly Journal of Speech* 98, No. 3: 297–319.

as ABC, CBS, and NBC began nightly newscasts, and local stations and affiliates followed suit. An image of Edward R. Murrow seated behind a desk. Edward R. Murrow's move to television increased the visibility of network news. In *The Challenge of Ideas* (1961) pictured above, Murrow discussed the Cold War between the Soviet Union and the United States alongside film stars such as John Wayne. (Credit: OpenStax included image). Even more than radio, television allows politicians to reach out and connect with citizens and voters in deeper ways. Before television, few voters were able to see a president or candidate speak or answer questions in an interview. Now everyone can decode body language and tone to decide whether candidates or politicians are sincere. Presidents can directly convey their anger, sorrow, or optimism during addresses.

The first television advertisements, run by presidential candidates Dwight D. Eisenhower and Adlai Stevenson in the early 1950s, were mainly radio jingles with animation or short question-and-answer sessions. In 1960, John F. Kennedy's campaign used a Hollywood-style approach to promote his image as young and vibrant. The Kennedy campaign ran interesting and engaging ads, featuring Kennedy, his wife Jacqueline, and everyday citizens who supported him. In addition to television ads, the 1960 election also featured the first televised presidential debate. By that time most households had a television. Kennedy's careful grooming and practiced body language allowed viewers to focus on his presidential demeanor. His opponent, Richard Nixon, was still recovering from a severe case of the flu. While Nixon's substantive answers and debate skills made a favorable impression on radio listeners, viewers' reaction to his sweaty appearance and obvious discomfort demonstrated that live television has the unique potential to make or break a candidate.⁴⁷

In 1964, Lyndon B. Johnson was ahead in the polls, and he let Barry Goldwater's campaign know he did not want to debate.⁴⁸ Nixon, who ran for president again in 1968 and 1972, declined to debate. Then in 1976, President

⁴⁷ Shanto Iyengar. 2016. *Media Politics: A Citizen's Guide*, 3rd ed. New York: W.W. Norton.

⁴⁸ Bob Greene, "When Candidates said 'No' to Debates," CNN, 1 October 2012.

Gerald Ford, who was behind in the polls, invited Jimmy Carter to debate, and televised debates became a regular part of future presidential campaigns.⁴⁹ Between the 1960s and the 1990s, presidents often used television to reach citizens and gain support for policies. When they made speeches, the networks and their local affiliates carried them. With few independent local stations available, a viewer had little alternative but to watch. During this “Golden Age of Presidential Television,” presidents had a strong command of the media.⁵⁰ Some of the best examples of this power occurred when presidents used television to inspire and comfort the population during a national emergency. These speeches aided in the “rally ’round the flag” phenomenon, which occurs when a population feels threatened and unites around the president. During these periods, presidents may receive heightened approval ratings, in part due to the media’s decision about what to cover.⁵¹

Following the terrorist attacks in New York and Washington on September 11, 2001, President George W. Bush’s bullhorn speech from the rubble of Ground Zero in New York similarly became a rally. Bush spoke to the workers and first responders and encouraged them, but his short speech became a viral clip demonstrating the resilience of New Yorkers and the anger of a nation.⁵² He told New Yorkers, the country, and the world that Americans could hear the frustration and anguish of New York, and that the terrorists would soon hear the United States.

New Media Trends. The invention of cable in the 1980s and the expansion of the Internet in the 2000s opened up more options for media consumers than ever before. Viewers can watch nearly anything at the click of a button, bypass

⁴⁹ "The Ford/Carter Debates," <http://www.pbs.org/newshour/spc/debatingourdestiny/doc1976.html> (November 21, 2015); Kayla Webley, "How the Nixon-Kennedy Debate Changed the World," *Time*, 23 September 2010.

⁵⁰ Matthew A. Baum and Samuel Kernell. 1999. "Has Cable Ended the Golden Age of Presidential Television?" *The American Political Science Review* 93, No. 1: 99–114.

⁵¹ Alan J. Lambert1, J. P. Schott1, and Laura Scherer. 2011. "Threat, Politics, and Attitudes toward a Greater Understanding of Rally-’Round-the-Flag Effects," *Current Directions in Psychological Science* 20, No. 6: 343–348.

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Tim Groeling and Matthew A. Baum. 2008. "Crossing the Water’s Edge: Elite Rhetoric, Media Coverage, and the Rally-Round-the-Flag Phenomenon," *Journal of Politics* 70, No. 4: 1065–1085.

⁵² Ian Christopher McCaleb, "Bush tours ground zero in lower Manhattan," *CNN*, 14 September 2001.

commercials, and record programs of interest. The resulting saturation, or inundation of information, may lead viewers to abandon the news entirely or become more suspicious and fatigued about politics.⁵³ This effect, in turn, also changes the president's ability to reach out to citizens. For example, viewership of the president's annual State of the Union address has decreased over the years, from sixty-seven million viewers in 1993 to thirty-two million in 2015.⁵⁴ Citizens who want to watch reality television and movies can easily avoid the news, leaving presidents with no sure way to communicate with the public.⁵⁵ Other voices, such as those of talk show hosts and political pundits, now fill the gap. Electoral candidates have also lost some media ground. In horse-race coverage, modern journalists analyze campaigns and blunders or the overall race, rather than interviewing the candidates or discussing their issue positions. Some argue that this shallow coverage is a result of candidates' trying to control the journalists by limiting interviews and quotes. In an effort to regain control of the story, journalists begin analyzing campaigns without input from the candidates.⁵⁶

THE FIRST SOCIAL MEDIA CANDIDATE. When president-elect Barack Obama admitted an addiction to his Blackberry, the signs were clear: A new generation was assuming the presidency.⁵⁷ Obama's use of technology was a part of life, not a campaign pretense. Perhaps for this reason, he was the first candidate to fully embrace social media. While John McCain, the 2008 Republican presidential candidate, focused on traditional media to run his campaign, Obama did not. One of Obama's campaign advisors was Chris Hughes, a cofounder of Facebook. The campaign allowed Hughes to create a powerful online presence for Obama, with sites on YouTube, Facebook, MySpace, and more. Podcasts and videos were available for anyone looking for information about the candidate.

⁵³ President George W. Bush embraces a firefighter at the site of the World Trade Center, September 14, 2001, during his visit to New York City; Courtesy George W. Bush Presidential Library and Museum. (P7371-06a); <https://search.usa.gov/search?affiliate=usagov&query=bush+at+world+trade+center>

⁵⁴ "Number of Viewers of the State of the Union Addresses from 1993 to 2015 (in millions),"

<http://www.statista.com/statistics/252425/state-of-the-union-address-viewer-numbers> (August 28, 2015).

⁵⁵ Baum and Kernell, "Has Cable Ended the Golden Age of Presidential Television?"

⁵⁶ Shanto Iyengar. 2011. "The Media Game: New Moves, Old Strategies," *The Forum: Press Politics and Political Science* 9, No. 1, <http://pcl.stanford.edu/research/2011/iyengar-mediagame.pdf>.

⁵⁷ Jeff Zeleny, "Lose the BlackBerry? Yes He Can, Maybe," *New York Times*, 15 November 2008.

These efforts made it possible for information to be forwarded easily between friends and colleagues. It also allowed Obama to connect with a younger generation that was often left out of politics. By Election Day, Obama's skill with the web was clear: he had over two million Facebook supporters, while McCain had 600,000. Obama had 112,000 followers on Twitter, and McCain had only 4,600. Matthew Fraser and Soumitra Dutta, "Obama's win means future elections must be fought online," *Guardian*, 7 November 2008.

Are there any disadvantages to a presidential candidate's use of social media and the Internet for campaign purposes? Why or why not?

The availability of the Internet and social media has moved some control of the message back into the presidents' and candidates' hands. Politicians can now connect to the people directly, bypassing journalists. When Barack Obama's minister, the Reverend Jeremiah Wright, was seen to give inflammatory racial sermons, Obama used YouTube to respond to charges that he shared Wright's beliefs. The video drew more than seven million views.⁵⁸ To reach out to supporters and voters, the White House maintains a YouTube channel and a Facebook site. President Donald Trump was a heavy user of Twitter during the 2016 campaign, and he started his "Making America Great Again" site at USA.gov at <https://www.greatagain.gov> several months prior to his inauguration. Social media, like Facebook, also placed journalism in the hands of citizens: citizen journalism occurs when citizens use their personal recording devices and cell phones to capture events and post them on the Internet. In 2012, citizen journalists caught both presidential candidates by surprise. Mitt Romney was taped by a bartender's personal camera saying that 47 percent of Americans would vote for President Obama because they were dependent on the government.⁵⁹

⁵⁸ Iyengar, "The Media Game."

⁵⁹ David Corn. 29 July 2013. "Mitt Romney's Incredible 47-Percent Denial," <http://www.motherjones.com/mojo/2013/07/mitt-romney-47-percent-denial>.

Obama was recorded by a Huffington Post volunteer saying that some Midwesterners “cling to guns or religion or antipathy to people who aren’t like them” due to their frustration with the economy.⁶⁰ These statements became nightmares for the campaigns. As journalism continues to scale back and hire fewer professional writers in an effort to control costs, citizen journalism may become the new normal.⁶¹ Another shift in the new media is a change in viewers’ preferred programming. Younger viewers, especially members of generation X and millennials, like their newscasts to be humorous. The popularity of *The Daily Show* and *The Colbert Report* demonstrate that news, even political news, can win young viewers if delivered well.⁶² Such soft news presents news in an entertaining and approachable manner, painlessly introducing a variety of topics. While the depth or quality of reporting may be less than ideal, these shows can sound an alarm as needed to raise citizen awareness.⁶³ Viewers who watch or listen to programs like John Oliver’s *Last Week Tonight* are more likely to be aware and observant of political events and foreign policy crises than they would otherwise be. They may view opposing party candidates more favorably because the low-partisan, friendly interview styles allow politicians to relax and be conversational rather than defensive.⁶⁴ Because viewers of political comedy shows watch the news frequently, they may, in fact, be more politically knowledgeable than citizens viewing national news. In two studies researchers interviewed respondents and asked knowledge questions about current events and situations. Viewers of *The Daily Show* scored more correct answers than viewers of news programming and news stations. That being said, it is not clear whether the number of viewers is

⁶⁰ Ed Pilkington, "Obama Angers Midwest Voters with Guns and Religion Remark," *Guardian*, 14 April 2008.

⁶¹ Amy Mitchell, "State of the News Media 2015," Pew Research Center, 29 April 2015.

⁶² Tom Huddleston, Jr., "Jon Stewart Just Punched a \$250 Million Hole in Viacom’s Value," *Fortune*, 11 February 2015.

⁶³ John Zaller. 2003. "A New Standard of News Quality: Burglar Alarms for the Monitorial Citizen," *Political Communication* 20, No. 2: 109–130.

⁶⁴ Matthew A. Baum. 2002. "Sex, Lies and War: How Soft News Brings Foreign Policy to the Inattentive Public," *American Political Science Review* 96, no. 1: 91–109. ↵

Matthew Baum. 2003. "Soft News and Political Knowledge: Evidence of Absence or Absence of Evidence?" *Political Communication* 20, No. 2: 173–190.

large enough to make a big impact on politics, nor do we know whether the learning is long term or short term.⁶⁵

BECOMING A CITIZEN JOURNALIST. Local government and politics need visibility. College students need a voice. Why not become a citizen journalist? City and county governments hold meetings on a regular basis and students rarely attend. Yet issues relevant to students are often discussed at these meetings, like increases in street parking fines, zoning for off-campus housing, and tax incentives for new businesses that employ part-time student labor. Attend some meetings, ask questions, and write about the experience on your Facebook page. Create a blog to organize your reports or use Storify to curate a social media debate. If you prefer videography, create a YouTube channel to document your reports on current events, or Tweet your live video using Periscope or Meerkat. Not interested in government? Other areas of governance that affect students are the university or college's Board of Regents meetings. These cover topics like tuition increases, class cuts, and changes to student conduct policies. If your state requires state institutions to open their meetings to the public, consider attending. You might be the one to notify your peers of changes that affect them.

⁶⁵ "Public Knowledge of Current Affairs Little Changed by News and Information Revolutions," Pew Research Center, 15 April 2007; "What You Know Depends on What You Watch: Current Events Knowledge across Popular News Sources," Fairleigh Dickinson University, 3 May 2012, <http://publicmind.fdu.edu/2012/confirmed/>. ↵ Markus Prior. 2003. "Any Good News in Soft News? The Impact of Soft News Preference on Political Knowledge," Political Communication

CONCLUSION

Newspaper style was the last of all the styles of written literary English to be recognized as a specific form of writing standing apart from other forms.

English newspaper writing dates from the 17th century. At the close of the 16th century short news pamphlets began to appear. Any such publication either presented news from only one source or dealt with one specific subject. Note the titles of some of the earliest news pamphlets: "Newe newes, containing a short rehearsal of Stukely's and Morice's Rebellion" (1579), "Newes from Spain and Holland" (1593), "Wonderful and strange newes out of Suffolke and Essex, where it rayned wheat the space of six or seven miles" (1583). News pamphlets appeared only from time to time and cannot be classed as newspapers, though they were unquestionably the immediate forerunners of the British press.

The first of any regular series of English newspapers was the Weekly News which first appeared on May 23, 1622. It lasted for some twenty years till in 1641 it ceased publication. The 17th century saw the rise of a number of other news sheets which, with varying success, struggled on in the teeth of discouragement and restrictions imposed by the Crown. With the introduction of a strict licensing system many such sheets were suppressed, and the Government, in its turn, set before the public a paper of its own—The London Gazette, first published on February 5, 1666. The paper was a semi-weekly and carried official information, royal decrees, news from abroad, and advertisements.

Not all the printed matter found in newspapers comes under newspaper style. The modern newspaper carries material of an extremely diverse character. On the pages of a newspaper one finds not only news and comment on it, press reports and articles, advertisements and announcements, but also stories and poems, crossword puzzles, chess problems and the like. Since the latter serve the purpose of entertaining the reader, they cannot be considered specimens of newspaper style. It is newspaper printed matter that performs the function of informing the reader and

providing he with an evaluation of the information published that can be regarded as belonging to newspaper style.

Thus, English newspaper style may be defined as a system of interrelated lexical, phraseological and grammatical means which is perceived by the community as a separate linguistic unity that serves the purpose of informing and instructing the reader.

The principal function of a news item is to inform the reader. It states facts without giving explicit comments, and whatever evaluation there is in news paragraphs is for the most part implicit and as a rule unemotional. News items are essentially matter-of-fact, and stereotyped forms of expression prevail. As an invariant, the language of brief news items is stylistically neutral, which seems to be in keeping with the allegedly neutral and unbiased nature of newspaper reporting; in practice, however, departures from this principle of stylistic neutrality (especially in the so-called "mass papers") are quite common.

1) Special political and economic terms, e. g., constitution, president, apartheid, by-election, General Assembly., gross output, per capita production.

E.g. Inventory control improves special risks and possible new protection for tech investors; recalculating the current account deficit. (The Guardian, July 11, 2002)

2) One of the main features of news articles is the presence of geographical and proper names. The correspondent to the task of 5 «W»: Where, When, Who, What, Why.

Geographical names are usually included in the first paragraph. Thus the reader can guess where the action takes place.

e.g. Brazil economy seems immune to turmoil in Latin America. Investors are banking on it leading the region to a more prosperous future.

(Global Finance, May 23, 2004)

In the given extract from the first paragraph we can see the name of the country (Brazil) and what is more it is geographical location (Latin America). The reader comes at once aware of the region of world concerned.

3) Non-term political vocabulary, e. g. public, people, progressive, nation-wide, unity, peace, a characteristic feature of political vocabulary is that the border line between terms and non-terms is less distinct than in the vocabulary of other special fields. The semantic structure of some words comprises terms and non-terms, e. g. nation, crisis, agreement, member, representative, leader.

They are usually the core vocabulary of the article and account for major portion of information. Thematically they are grouped into:

- Political set up and regime ' .president, republic, monarchy, congress,

e.g. Anti-dumping reform: Congress should not tie the President hands.

(The Guardian April24, 2002)

-Political parties and organizations: General Assembly, Republicans, Liberals.

e.g. Tony Blair cancelled a regional visit planned for today to concentrate on the final details of Gordon Brown spending review as the Tory and Liberal Democratic leadership joined forces to challenge the chancellor strategy.

(The Guardian July 11, 2002 }

-Law: Constitution, Charter, Decree, Court

e.g. The news organization could still take the case to the European Court of Human rights in Strasburg. (The Times, February25, 2002)

-Election system: elect, election campaign, elections votes

e.g. Congress should not buy into President — elect Bush new rationale that a fax cut will head off a dawn turn. (Business Week June 13, 2003)

4) Newspaper cliches, i. e. stereotyped expressions, commonplace phrases familiar to the reader, e. g. vital issue, pressing problem, informed sources, danger of war, to escalate a war, war hysteria, and overwhelming majority, amid stormy applause. Cliches more than anything else reflect the traditional manner of expression in newspaper writing. They are commonly looked upon as a defect of style. Indeed, some cliches, especially those based on trite images (e.g. captains of industry, pillars of society, bulwark of civilization) are pompous and hackneyed, others, such as welfare state, affluent society, are false and misleading. But nevertheless, cliches are indispensable in newspaper style: they prompt the necessary associations and prevent ambiguity and misunderstanding. Cliches can be grouped in the thematic following rubrics:

-problems of economy: e.g. ailing economy, growth of unemployment, standard of living;

-problems of internal policy: e.g. welfare state, public works, racial violence;

-problems of peace and war: e.g. global commitments, the arms race, peace-loving states.

GENERAL CONCLUSION

In the course of research we found out functional peculiarities of newspaper style and basic language features of:

news items

advertisements and announcements

headlines

editorial

The task of news items is to inform the reader. It states facts without giving explicit comments, and whatever evaluation there is in news paragraphs is for the most part implicit and as a rule unemotional. News items are essentially matter-of-fact, and stereotyped forms of expression prevail. As an invariant, the language of brief news items is stylistically neutral, which seems to be in keeping with the allegedly neutral and unbiased nature of newspaper reporting; in practice, however, departures from this principle of stylistic neutrality (especially in the so-called "mass papers") are quite common.

The role of the advertisements and announcements in newspaper is, like that of brief news, is to inform the reader. There are two basic types of advertisements and announcements in the modern English newspaper: classified and non-classified. The main language features are the use of emotional words and proverbs, stylistic devices, exclamatory and interrogative sentences.

Form, role, structure and message of headlines are to provide sufficient ground for isolating and analysing it as a specific "genre" of journalism. The main function of the headline is to inform the reader briefly what the text that follows is about. But apart from this, headlines often contain elements of appraisal, i.e. they show the reporter's or the paper's attitude to the facts reported or commented on, thus also performing the function of instructing the reader, English headlines are short and catching, they "compact the gist of news stories into a few eye-snaring

words. A skillfully turned out headline tells a story, or enough of it, to arouse or satisfy the reader's curiosity." In some English and American newspapers sensational headlines are quite common. The headline has to 'sell' the story. It does this by communicating the essence of the message. It can shock or seduce, or offer a suggestion of mystery. The main language features are the use of key words and proper names, elliptical structures and abbreviations.

Typical features of editorial are to influence the reader by giving an interpretation of certain facts. Editorials comment on the political and other events of the day. Their purpose is to give the editor's opinion and interpretation of the news published and suggests to the reader that it is the correct one. Like any evaluative writing, editorials appeal not only to the reader's mind but .to his feelings as well. Hence the main language features are the use of emotionally colored language elements, both lexical and syntactical.

We hope that the new data and materials presented in my qualification paper will be useful in the course of teaching English at our University.

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