

Methods Of Semantic Pragmatic Analysis Of Media Text In Translation Of Different Languages

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Abstract: The theory and methods of studying the functioning of the language in the field of mass communication, described in the speech material of the English and Uzbek languages, reveal the text in the mass media and its structural elements as their central object of analysis. Semantic analysis of media text in translation studies has its own methods of analysis. The article describes these methods in detail.

Keywords: Linguistics, media, cognitive linguistics, theory, translation.

Introduction: Many modern studies of media discourse are devoted to describing models of communicative act within the triad "author – text - address". From the position of the anthropocentric paradigm, an attempt is made to interpret the essence of the media in a broad sense, and the main focus is on its functional side. The use of a cognitive-pragmatic approach in the field of studying the manipulation of the consciousness of an audience in media discourses is considered important. E. G. According to Shestakova, the rapid development of significant changes in the functions of the modern media space is the use of a cognitive-pragmatic approach. The rapid development of significant changes in the media space of functions of modern mediataxt has led to the fact that the generally accepted methods of their study, along with established concepts, have already lost their properties.

With their help, it seems impossible to study the internal and external processes in this area. As one of the ways out of this situation, the author refers to the methodology of semiotics.

Since the 20th century, it has been actively used in the process of determining the role of the media in the construction of semiotic reality, as well as studying the processes of translating meanings through electronic media channels. Modern culture is characterized by a turn to visualization, which has led to significant changes in the verbal and sign-symbolic nature, as well

as in the goals and functions of the media text. E.G. Kotorova interprets pragmatics of language use by analyzing and comparing approaches to determining the status of pragmatics as a science, distinguishing a common feature that unites them all. The pragmatic context of communication is becoming increasingly important. It includes " both linguistic and extra linguistic components: social ethnicity, the biological characteristics of participants in a symbolic nature, as well as the goals and functions of the media text. "Pragmatics is a research framework of linguistics that studies the movement of linguistic signs in speech.

METHODS

Linguistic pragmatics does not have a clear form. It includes a set of issues related to the speaker and the listener, their interaction in the process of speech. The need to research the expressive-emotional-evaluative connotative meaning of a word, vocabulary, i.e. pragmatic meaning arose when a speaking person tries to attract the listener's attention, influence them communicatively, interest them, attract their opinion, or, conversely, distract, excite, wave, persuade or deceive". After analyzing and comparing approaches to determining the status of pragmatics, E.G. Kotorova, as a science, distinguished a common feature that unites them all: pragmatics "is interpreted to include both linguistic and extralinguistic components: pragmatics - allows us to understand the characteristics, existence and meaning of the participants". The pragmatic

context of communication is becoming increasingly important. It consists of social, ethnic, biological ties, their relationships, etc. The speech of the media was a factor in the development of the state's perception and modern natural language in the full implementation of its functions, which became a favorable ground for it. It is important to research media texts in terms of their impact on the addressee. A. D. According to Vovchok's definition, the pragmatic direction of media text is the transmission of information to social assessment with a programmed attitude". In the process of creating them, the actor carefully selects all the tools to inform readers about any event and "react to it appropriately to a form of speech or non-verbal (physical or emotional) action." With his text, he influences the reader, including that his psyche and social behavior are regulated by certain rules and communication strategies.

RESULTS

The focus of the modern scientific paradigm on the individual changes nature. An important component of linguistic research is the cognitive aspect. "So, if earlier it was characterized as a self-sufficient, self-organizing, self-composed system of signs, today language is understood as a form of human life, a way of expressing knowledge about the world." This is evident in the perception, interpretation and verbal formation of surrounding reality events in the media, as well as in the decoding of information received by the recipient. The text of the media began to be regarded as a product of the author's activities and an object of the reader's activity ". This serves as the basis for the formation of a new model of interaction between the main participants of media speech (journalist and reader), which is based on several principles: the open nature and flexibility of the interaction system, constant interactive communication between the author and his audience, taking into account the psychological characteristics of the personality of the journalist, (also addressee) considering that the author of media text "organizes the monological narrative as a cognitive process, in which extra linguistic reality will be related to the size of the addressee, its assumptions and assessments .

When considering Media speech in the communicative-pragmatic aspect, N.F. Alefirenko shows distinctive features. First of all, media discourse are a combination of verbal design, knowledge and a communicative - pragmatic situation, the main role of which is said by the type of social activity "cognitive formations aimed at different sides of the inner world of the language personality". The identity of the author and the addressee are the main subjects of media communication-the author and the addressee-and

define the identity of modern media text. It is necessary to distinguish between a real author and a real addressee - the creator and recipient of the media text, respectively - and an author/addressee image, which is formed by linguistic means in the text itself.

Giving a general description of media text, we conclude that the real author-producer of media product is a collective subject, but that the image of the author (the principle of authorship) can be structured differently through media text. T.V. Shmeleva identifies three parameters of the stylistic features of the principle of authorship: the identification of the author, the degree of complexity and the specificity of the means of expressing the author's "I". The researcher also offers a list of roles in which the author participates: propagandist (presenter), polemist, reporter, chronicler, artist, analyst, researcher, ironist, informer ("modest" and "appraiser"), interviewer (explicit and implicit), reporter, analyst, press secretary (often commentators work on this function). Naturally, this type of author does not occur in its pure form: within one text, the author can change roles and act as a participant in events or as an interviewer or speaker or analyst. "Determining the author and his role allows you to see the genre essence of the text, take into account all the manifestations of the author - from clear to open - minded-and stylistically assess each method of expressing the author's principle."

DISCUSSIONS

Discussing the degree of complexity of the author's expression in the text, T.V. Shmeleva distinguishes between the vocal texts and polyphonic texts of one author and focuses on: the more The Voice of other people is included in the text, the less important its direct author is. The researcher calls this phenomenon "imitation of the author." Such a way of expressing an author can be considered the implementation of the communicative strategy of "avoiding responsibility": although the author is personally appointed, he indicates that he acts as a representative of the corporation, and not as a private person. Finally, the media text can talk about the different proportions of the principle of authorship. As you can see, this parameter is very important for differentiating genres: the minimum specificity of the author's beginning is involved in news texts, in maximal - analytical genres. In modern media text, T.V. Shmeleva, a paradoxical case arises: from a syntactic point of view, the beginning of the author's text becomes more and more complicated, but in a semantic sense, the author's position itself is reduced to "offering a microphone". Interestingly, such a conclusion does not at least contradict the statement of experts about an increase in the share of subjectivity in modern media: "the

reader does not receive objective information, but the journalist's attitude to what happened", "the author is not an information conductor today, and the reader is not a receiver of information, but an object of manipulation.

CONCLUSION

A true journalist becomes increasingly subjective, but at the same time expresses a less individual point of view, acting as a repeater of the corporate interests of certain social groups. The petitioner's paradox is that while any media text can potentially be used for any consumer, but it is well known to a professional journalist - in fact, every media text (including the most "public" - news) is aimed at a very specific audience, united by very general age groups, gender, social, confessional, worldview, tastes, etc.

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