

THE ISSUE OF MEDIA STYLISTICS IN MODERN LINGUISTICS

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Annotation

In modern linguistics, there has been a "media turn", which allows you to take a fresh look at the old linguistic problems and open up new horizons for innovative theories. Media linguistics today begins to take a leading place in scientific research. The term media linguistics almost pushed out to the periphery the previously existing term media language. This article explains the issue of media stylistics in modern linguistics

Keywords: stylistics, media stylistics, language, media linguistics, media language.

The term media linguistics itself seems to us to be very successful, modern and timely, since it corresponds to the media turn in linguistics and formulates a separate, independent area of research in it. We can also talk about a certain fashion for this term, which only emphasizes the relevance of the media-linguistic direction.

Although with the advent of this direction there were hopes for solving the accumulated problems in the field of studying the language of the media, today we have to say that media linguistics has formed around itself its own, new problem field, since the following have not yet been determined:

- 1) the conceptual basis and theoretical foundations of media linguistics;
- 2) own research methods;
- 3) own media linguistic methodology;
- 4) own categorical apparatus.

But the methods, the categorical apparatus, the conceptual base and scientific hypotheses are the constitutive parameters of any scientific discipline that claims to be independent and original. That is why we differentiate media linguistics and media stylistics, considering media stylistics as an integral part of media linguistics, but, unlike the latter, which has an established categorical apparatus and a historical tradition closely related to the development of functional stylistics, the theory of journalistic style in particular.

Media style is based on the fundamental category of media style, which has a unique intentional and narrative structure. The methodological principle is the intentional method of analyzing media text and media discourse, within the framework of media stylistics, the problems of mediatization of various spheres of public life are solved, which leads to the formation of a special, media version of the literary language and contributes to the development of the national style as a whole [1].

Within the framework of media stylistics, we raise the question of the digitalization of the modern language, which leads to a special turn in scientific research and the formation of new areas of media stylistics - Internet stylistics [2] and generator (robotic) stylistics [3]. Here, it seems to us legitimate to pose the problem of the Internet linguistics of emotions, which will have to understand and describe what new means and ways emotions will be transmitted in the digital environment.

The role of the internet in the development of language and culture is only comparable to the Gutenberg technological revolution and indeed, the language on the Internet is becoming different. We criticize him, we do not like many innovations, especially the flow of Internet jargon (life hack, easy, profit, etc.), we note his agrammatism and neglect of punctuation. But the new digital conditions for the existence of a language inevitably affect its transformation and neglect the linguistic taste that prevailed in society in the pre-Internet era. The digitalization of language and culture is a serious challenge of modern times, the time of the break of the book era and the birth of the digital age.

Book culture is linear. it reflects our writing (from left to right and top to bottom) and our consistent thinking. The Internet is a screen culture, a "framework". Internet texts are framed texts, and therefore compressed, concise, and laconic. text compression is determined by the screen borders. long texts in social networks and chats remain unread. It is no coincidence that sociological measurements of the audience today include the parameter "viewing depth" - how long the reader lingered on a particular text on the Web. and " twitter " strictly parameterizes its texts by the number of characters. this is how screen culture is formed, with its sliding reading instead of thoughtful immersion in the world of high traditional culture.

New digital technologies have become retorts for reformatting the written language of the book into an oral-written language, as the language of the Internet is called today. The Internet has pushed the boundaries of what is permitted for the oral colloquial element, has produced the so-called colloquialization of the language, that is, it has made colloquiality its leading feature. and if we look into the future, then we are on the verge of creating a new, digital version of the language, actively affirmed in the modern digital society. and as in the history of any literary language, several periods can already be distinguished in the history of the digital language being created Web1.0, Web 2.0 and Web 3.0.

Web 1.0 is the so-called old Internet, which practically did not affect the literary language. This is the era of the institutionalized Internet, when public institutions (media, official organizations) created websites and electronic versions of publications.

During this period, the websites were electronic clones of print newspapers. The electronic version of the newspaper duplicated its printed content, the differences were only in design and in hyperlinks, when the reader, by clicking on any of the hyperlinks, could expand the boundaries of the text and go to another site or be on the page of the "archive" of this publication. "Hyperlink walks" push the boundaries of the text and allow the reader to model the author's text at their own discretion, expanding its information potential. But users could not influence the language on the Internet. the author of the Web 1.0 era lost control over the boundaries of his text, but not over his language. the Web 1.0 language is equal to the literary language of the traditional era, obeys its norms, and only, like buds on trees, accumulates changes that will be revealed in the Web 2.0 era.

The era of Web 2.0 has entered modern digital history as the era of the twitter revolution and the social media revolution. Web 2.0 opened the gateways for user-generated content on the Web: anyone could create and post their texts on LiveJournal, Facebook, VKontakte, and other Internet platforms. Web 2.0 is the language of the moment. Internet users, including mobile users, are creating a new language for a new era in chats, SMS, instant messengers and social networks. The Internet in its virtual laboratory experiments with the elements of colloquial speech, speech that is not standardized, and sometimes non-normative, not limited by the norms and strict limits of book culture, experiments with borrowed words and neologisms, creates a language of emoji and emoticons (when emoticons are used instead

of etiquette and emotional words, denoting a smile, and the choice of any other emotion depends only on the capabilities of your smartphone) and uses Internet memes as winged words and expressions (pictures or expressions that cause stable associations with someone's statement or with any situation, for example, "waiting for ", "Bazooka hands", "no money-but-you-hold on", etc.). Internet users carnivalize the language, just as, according to M. Bakhtin, streets and squares in their time turned and ridiculed the dogmas and norms of the Middle Ages.

literary language on the Internet in the era of Web 2.0 began to experience very serious pressure of usage. Unlimited freedom of self-expression, the continuous dialogue of users on the Web (in communities, forums, comments, chats) and the orientation towards self-presentation lead to the disregard for the norms of the language, the dominance of colloquial and colloquial style (cute, selfies, hugs, kisses etc.) and the intentional inclusion of trendy loanwords (showrooms, coaches, trends, podcasts, etc.) that manifest the rapid modernization of the language of the digital age. From the point of view of the normalized literary language of traditional culture, the language of modern media culture seems to be macaronic ("a mixture of French and Nizhny Novgorod"), i.e., barbarized and stylistically reduced.

the digital language of Web 2.0 is also a visual language in which GIFs and stickers, emoticons and emoticons play no less important role than the letters, commas, paragraphs and hyphens of traditional linear writing. it is the digital language that becomes a new way of expressing our thoughts, spills over into the offline and thereby "reformats" the traditional literary language. and on the threshold is already Web 3.0 - the stage of development

Internet technologies, which can lead not only to the digitalization of the language, but to its dehumanization. The creation of chat bots (robots that automatically form and "sift" information on the Web), poetry generators and news generators (automatically generated by artificial intelligence), robotization of texts that already exist today are displacing a person from linguistic existence. A new form of existence of a language on the Internet may turn out to be existence without a person who created and creates the language. The recently successfully tested robot Vera perfectly performs the functions of an HR manager: she sends answers to resumes and conducts interviews by phone, however, while still warning that she is a robot. a robotic language is an artificial language, but unlike Esperanto or Morse code, it successfully mimics natural language. We imperceptibly find ourselves in Barth's world of simulacra. and it is likely that the digital person will have to reformulate the ontological questions of the digital age: not "Google help you", but "Network, know your place".

Toshovich 's monograph *Generator Linguistics* explores robotic texts generated by artificial intelligence. the scientist shows that in the near future they will be a significant part of our culture [3]. We want to outline several possibilities for the development of the linguistics of emotions in a digital society and in modern media culture. Internet communication allows you to create a special emotive code for expressing emotions. first of all, punctuation marks took over the role of expressing emotions: emoticons created by brackets, colons, exclamation and question marks. This refuted the punctuation system that had developed in traditional culture, the most important function of which was regulatory, and by no means expressive. to express emotions in Internet communication, the Caps function is also used Lock when the author wants to draw attention to certain words and sentences. It is no coincidence that many users perceive phrases written in capital letters as angry and dissatisfied. thus, the graphic level of texts is also connected to the expression of emotions, which was impossible in the traditional

written era. A special emoji language has also been created, with the help of which emotions are easy to visualize and standardize, the degree of variability of emotions expressed by emoticons depends only on the technical capabilities of smartphones.

Here we see ample opportunities for researching the linguistics of emotions on the Internet, describing new emotive codes, identifying psycholinguistic problems associated with the standardization of emotions and the leveling of nuances in the transfer of personal emotions, as well as with a clearly emerging reduction in emotive vocabulary in Internet communication, etc.

Today, scientists studying artificial intelligence say that they cannot yet include emotions in it. and this is what else can distinguish robots from humans, robotic texts from "human" texts.

List of Used Literature:

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