

Definition and Classification of Media Texts

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Annotation: In the modern conditions of the formation of the information society, the study of discrete units of the media stream is of particular relevance. Without a doubt, the main such unit is the media text, the framework of which allows you to combine such diverse and multi-level concepts as a newspaper article, radio broadcast, television news, and Internet advertising and other types of med.

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Today, when the media have such a huge impact on the life of society, on the consciousness and perceptions of people, as well as on national languages and cultures, when so much depends on the promptness and adequacy of information transfer, the problem of translating media texts is becoming more urgent than ever. Moreover, in the light of translation tasks, "media texts" - in the broadest interpretation of this concept - should be understood not only newspaper and magazine texts (ie, works of representatives of the so-called "writing press"), but also various sounding materials: radio and TV reports, interviews, various programs, talk shows, films, etc. - what is sometimes called "electronic press". The concept of "electronic press" has expanded in recent years (or acquired an additional meaning) to include the Internet, where, if not all, then many of the world's leading news agencies are represented.

One of the important features of media texts of almost all genres is the combination of message and impact elements in them. Although the main function of mass communication is considered to be the transmission of information, this transmission is quite rarely completely neutral, that is, absolutely free from elements of influence on the audience. In most cases, the transmission of information is accompanied by direct or veiled expression of assessment, linguistic means and speech techniques that induce the audience to a certain reaction to the transmitted information, means of drawing attention to information or to the point of view expressed in the message. A truly professional translator should be able to notice and to adequately convey the ratio of the information itself and the expressive means of IT in its translation. Among the linguistic and stylistic features of the media language, the totality of which distinguishes it from the language of other functional styles, we can name a high degree of standardization of the means used: a large percentage of stable and clichéd expressions, various journalistic stamps, lexicalized metaphors, standard terms and names, etc. (this feature is characteristic of news materials and reflects the desire of their authors to create the impression of absolute objectivity and impartiality). So, for informational messages of mass media such phrases as: agenda; official visit; summit meeting; fruitful cooperation; bilateral agreement; peace negotiations, etc. Examples of the expressiveness of language as a way of attracting the attention of the recipient, expressing attitude to the transmitted information, placing evaluative accents, etc., can be speech clichés and clichés, evaluative epithets, direct appeals to the reader (these features most often characterize copyright, subscription materials).

For example: fortunately; Unfortunately; the effect of an exploding bomb; I note with bitterness; so-called; with the connivance; you may already guess what will be discussed, etc.

The language of the media is saturated with a wide variety of realities (social, political and cultural life), allusions (to literature, history, cinema, etc.) and quotes (realities are typical for both "anonymous" , and allusions and especially quotations are primarily for the author's journalism). For example: the all-Russian population census; residents of Zamoskvorechye; panel houses; Khrushchev; The Russian Academy of Sciences; route taxi; Communal apartment; samizdat; Manilov projects; It seems that the uncle "Oscar" is still "the most honest rules", etc.

In recent years, the language of the media allows the use of colloquial, reduced, slang and even profanity, which is used to express a certain attitude (for example, ironic) of the author of the material, to create a certain image and stylistic (for example, humorous) effect, as well as to shock the audience and attracting a certain category of readers. For example: "Since I sincerely don't give a damn about politicians, I'll say about society"; "Well, what are you, a fucking writer? Did you do something?" etc.

Figurative phraseology and idiomatic vocabulary (both literary and colloquial, colloquial) are widely used, including "deformed" idioms, puns, puns, proverbs and sayings (often also in a "deformed" form), for example: From the ubiquitous paparazzi You can't hide an awl, etc. Also, the language of the media allows the use of such stylistic means as hyperbole, litoty, figurative comparisons, metaphors (including expanded and "frozen", lexicalized), metonymy, paronymic attraction (especially in advertising texts), allegories, euphemisms, etc. (more often characterizes the author's materials). For example: vast estates went under the hammer; a scrap of New York that was inherited for a pittance; a conscientious reader who does not want to break into someone else's life; the Kremlin's reaction was not long in coming, and so on.

A special feature of media texts (and a special translation problem) are headlines built on puns, puns, quotes, allusions and deformed idioms. For example: "Oscar" bad luck; Making sushi (material about Japanese cuisine); Under King Peas; Who is to blame and what to do? etc. It is obvious that such headings, like many other expressive elements, cannot be translated literally.

The translation "answer" to a pun in the original text should ideally be a meaningful pun in the translated text. If you cannot find a solution to such a problem (which happens quite often), it is better to change the title completely, making it neutral, but understandable in meaning and related to the topic of the text. Of course, there are no ready-made recipes and universal techniques that are suitable in all situations. But if the translator is ready in advance for such problems, if he is aware of the essence, content, communicative function and stylistic effect of these and other features of the translated text, if he is able to recognize metaphors and allus.

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