



COLLOQUIALITY OF ENGLISH TELEVISION SPEECH

*Ibadullaev Firdavs Furkatovich
Kurbanov Djamol Bakhodirovich*

*English language teacher of
Samarkand State Institute of foreign languages*

Annotation: The article presents the results of a study of the conversational English television speech. The various characteristics of colloquial speech within the literary language are determined by the unpreparedness of the spoken language, its spontaneity, its linear nature, and its basic means of expression (which contribute to both economy and excess).

Key words: speech, effect, samples, transmission, interview, compression, jargon, projection.

The telecast potentially contains the greatest opportunities for intellectual and emotional-psychological impact on the audience. It is no coincidence that in the West, television is noticeably ahead of other types of mass media (mass media) in terms of efficiency and volume of political and other socially significant information. Television has a diverse impact on the audience through the sound channel (speech, music, background noise, and others) and the visual channel (video, images, kinesics, and others). Thanks to various techniques, in particular close-up, split screen, lighting effects, visual effects, slow-down-speed-up projection, freeze-frame, animation, editing and others, as well as the appropriate behavior of the announcers, a "presence effect" of the viewer is created! Feed optimization is also carried out with the help of a close-up of the speaker's face, his views, facial expressions, gestures, and movements. The interior is skillfully used for all this arsenal is used not only to transfer relevant information, but also to implement the communicative task of the program authors in a given key. The struggle for the mass media consumer in the face of fierce competition forces TV to continuously search for the most intelligible forms of presentation that are popular with viewers, and this inevitably leads to convergence of television speech with folk speech patterns.

The main types of programs of this kind (TV popular format program) are sports programs (cricket, football, sailing, baseball, criminal chronicle, accidents, disasters, a series of entertainment programs (human interest entertainment programs: soap operas, quizzes, games, interviews with celebrities, pets, advice, films, musicals, etc). Recently, more and more space has been occupied by information and political programs such as a round table, with

a significant part being broadcast live (live telecast). The national morning 3-hour informational and musical program "Good Morning, Britain", is watched by millions of viewers in England.

Contribute to the "colloquial" language of TV programming, including the tendency of virtually broadcasters to "talk" shows, especially those hosted by popular and well-loved "live" presenters. The ratio of speech and video is shifted towards speech. This position is theoretically substantiated by the authors of the studies "Language, Image, Media" (Davis, 1983). On the basis of a long and comprehensive study of the peculiarities of the TV speech of the BBC (within the framework of information and political programs), they came to the conclusion that, contrary to the widespread opinion about the priority of the video sequence, it is the verbal sequence that prevails in the process of assimilation of sociopolitical information and the formation of stereotypes of "non-class" public opinion. For example, during the airtime of an infotainment program lasting 3 hours 25 minutes, 6-8 news releases are released, each lasting over 15 minutes and including, in addition to official messages, interviews and conversations on various topics, and since none of the participants speaks "on piece of paper" (including presenters), then the potential study of SECE (and dialects) is quite significant.

Also significant are the "psychological series" of the program, down to the trifles and curiosities noticed by A. Shalnev in his analytical article "Before you go to work" (Moscow-1987). Psychological studies testify: "people want to see something juicy, pleasing to the eye, smiling, and not gray and faceless, whether it be the weather or the appearance of the announcer ...".

It should be added that the whole complex of psychological training, including the high professional level of the presenters, who create a relaxed atmosphere, is continuously improved on the basis of research, questioning, periodic direct telephone communication between TV viewers and the studio, etc.

A survey of TV viewers also showed that when they see on the screen the familiar face of the announcer (who has become a "family member"), addressed directly to each of them, they get the full impression that they are participating in a confidential friendly conversation.

Almost the entire speech range of the program, with the exception of the statements of the invited dignitaries, is represented by modern English colloquial speech. Even such a harsh genre as a weather report is interspersed with conversational inserts like nice morning, very nice indeed, so umbrellas might be handy... and ends with a very good Monday (Tuesday) morning to you, etc.

The trend towards colloquialism is "programmed" in the manner of most of the leading information and political programs. Here is one example of a political discussion where the views of representatives of various directions clash:

Interviewer: Some of the Shadow Cabinet thinks that they are being bounced. N.Kinnok : I think one or two of them always say that. They seem to be extraordinary bounce able. I don't think anybody was bounced on either side or in any respect whatsoever this morning, it would be fiction to anybody to say that they were being bounced.

Interviewer: (to Mr. Foot)

Mr. Foot: Well, I don't know. I don't answer such questions as that because you're putting words in their mouths and you're not putting any in mine... Interviewer: You don't feel bounced?

Mr. Foot: No, I don't feel bounced.

All interviews are sustained in a colloquial tone, which is based on colloquial syntax, elements of a "language game". Already the host's introductory phrase contains the omission that is typical of SECE. Some ... turns out to be sufficient for the nomination of the concept some members (of Shadow cabinet).

As a result of these transformations, the phrase becomes compact, easy to pronounce. The reciprocal remark becomes just as easy, "musical", where the phrase extra ordinary bounce able (reception of a language game) is typical for LLR: a combination in one combination of stylistically incompatible words - bookish extraordinary (extremely) and reduced (bounce able). The interviewer's question is a typical cliché (what's ... on that score?).

M. Foote's answer also uses compression (truncation) (don't, you're) and is introduced using colloquial well ... in SECE.

Anikst rightly noted in the preface to the collection of plays "Bernard Shaw. Plays" - one of the main themes of the play "Pygmalion" - are socially conditioned varieties of the English language. "Wealthy strata of society called "educated" people differ in their speech from the poor strata of society in phonetics, vocabulary, and grammar" (A. Anikst, 1956, p28).

Bernard Shaw, who, as you know, did not have a university education and even proposed to destroy universities and sprinkle salt on "that place", takes on the role of a linguist himself and in the preface to the play makes several remarks about the language of different social groups: "And in conclusion, to encourage those whose accent makes it impossible to make a career in the service, I will add that the change that Professor Higgins has made in the flower girl is not something unrealizable and unusual.

In our age, the daughter of a concierge who plays the Queen of Spain is only one of many thousands (women and men) who have discarded their native dialects, as they shed their old skin, and acquired a new language. But the transformation must be done in a scientific way, otherwise the last stage of learning may be more hopeless than the first: the honest natural dialect of the slums is much easier to endure than the attempt of a phonetically untrained person to imitate the vulgar jargon of golf club members" (Shaw, 1993, p5). This statement, of course, is extremely controversial in linguistic and cultural terms, since the linguistic and cultural appearance of a person is a very complex phenomenon. And it is almost impossible to completely change it, since for this it is necessary to transform not only the language of a person (phonetics, grammar, vocabulary, style), but also his background knowledge, manners, dress habits, etc.

The social differentiation of language is natural and inevitable in its historical development. Social dialects are formed unconsciously by speakers and are the main means of

recognizing members of the same social groups both by the members of this group and members of other social. groups.

According to A.D. Schweitzer, "language contributes to the cementing, identification and differentiation of social groups" (Schweitzer, 1976, p31).

The carriers of urban vernacular in the minds of people who speak a literary colloquial language are perceived as uneducated, and their speech is considered "ugly". This is easily confirmed by a striking example from the play - Higgins, a phonetic scholar, comments on Eliza's language Doolitt, flower seller and urban vernacular: "A woman who utters such depression and disgusting sounds has right to be anywhere - no right olive . Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespeare and Milton and the Bible; and don't sit there crooning like a bilious pigeon." In making this judgment, Professor Higgins, however, identifies himself with his class and behaves like a typical high society snob, since for a phonetician such phonetic material is of scientific value, the subject of analysis, but not the object of evaluation.

As far as we can tell, this is how educated people treat the speakers of urban vernacular. That is why Eliza Doolitt has a job placement problem - her pronunciation betrays her lower working-class background, and she is not wanted to be hired by a store that has high society ladies as its main customers.

As you know, such socio -linguistic features are very characteristic of the English language, in which socio-cultural differentiation is traditionally supported by speech. Each sociolect is tied to a certain social group and, most often, is territorially determined.

"In modern society and, in particular, in a society divided into antagonistic classes and social groups, there is a widely branched system of social and professional jargons - lexical subsystems that, in particular, perform integrating and differential functions" (Shveytsar, 1976, p. 31)

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