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**NEGATIVE TRENDS IN THE LANGUAGE OF MEANS
OF MASS COMMUNICATION IN JAPAN**

**НЕГАТИВНІ ТЕНДЕНЦІЇ В МОВІ ЗАСОБІВ
МАСОВОЇ КОМУНІКАЦІЇ В ЯПОНІЇ**

Komarnytska T. K.

*Candidate of Philological Sciences,
Associate Professor,
Doctoral Candidate at the Department
of the Languages and Literatures
of the Far East and South-East Asia
Taras Shevchenko National University
of Kyiv
Kyiv, Ukraine*

Комарницька Т. К.

*кандидат філологічних наук, доцент,
докторант кафедри мов і літератур
Далекого Сходу
та Південно-Східної Азії
Київський національний університет
імені Тараса Шевченка
м. Київ, Україна*

Having satisfied the needs for material goods, modern society has focused on the production of non-material goods, due to which the role of information and its media has increased. At the same time, the main addressee of non-material goods is an ordinary person, not burdened by intellect, who seeks carefreeness and relaxation. This is how mass culture emerges. According to Marshall McLuhan's concept, mass culture acts as a natural development of mass communication means [2, p. 2], therefore, these two phenomena are very closely related. Thus, Denis McQuail in his "Mass Communication Theory" states that the mass media are largely responsible for the development of mass culture [3, p. 24], and Andrii Boiko notes that one of the attributes of mass culture is its broadcasting by means of mass communication [1, p. 12]. Therefore, taking into account the inextricable connection between mass communication and mass culture, we can say that the language of mass communication represents the language of mass culture, which is quite different from literary language and, quite possibly, it can be contrasted with literary language in the same way as mass culture itself opposes high culture. Deviations from the literary language in the language of mass culture can be observed at all language levels, and they are to a greater or lesser extent inherent in the language of all mass-cultural genres, and the means of mass communication also constantly produce such deviant language patterns. Below, we want to consider the changes occurring in the language of mass communication, highlighting those changes that do not correspond to the literary language. Our research

material was represented by articles from Japanese fashion magazines as examples of both the language of mass communication and mass culture.

First, let us look at the trends in the vocabulary of the language of mass communication, and then at the deviant trends in morphology and syntax. If we talk about the vocabulary of Japanese fashion magazines, we notice an unnatural frequency of English borrowings (we highlighted them in bold and underlined font):

アイライナーやアイシャドウ、リップやチーク、コンシーラーなど、様々な用途に使えるマルチペンシル。なめらかなテクスチャーで、どんなパーツにも繊細なメイクが可能に。カラーは全25色、テクスチャーは5タイプと、ラインナップの豊富さも高ポイント。気分に合わせてチョイスして！目もと、チーク、リップ、ボディとマルチに活躍するスティック。肌の上でクリームからパウダーに変化し、透明感やきらめきのアクセント、立体感やハイライト効果を発揮！透明感のある仕上がりだから、どんな肌色にも馴染むのがGOOD。デイリーユースはもちろん、旅行に出かけるときのお供にも♡
(Cosmopolitan Japan);

クイック&イージーにメイク！(Cosmopolitan Japan).

As we can see, in the first passage 26 out of 57 content words are English borrowings, being all 3 out of 3 in the second one. Such borrowings do not denote new concepts, but duplicate the meaning of Japanese words, and therefore contaminate the vocabulary and make it difficult to understand the written text, because English is not a native language for the Japanese, being a difficult foreign one. Accordingly, due to their exotic nature, such words are rather aimed at creating a “fashionable” and “youthful” atmosphere, acting as a powerful means of emotional influence on the consumer.

In the field of morphology, the language of mass communication is characterized by the creation of mixed language units that are the result of the morphological hybridization of elements of two languages (Japanese and English), which does not correspond to the literary norm. In the language of Japanese fashion magazines; we observe morphological hybridization mostly according to the model “borrowed root + Japanese affix”, although in other means of mass communication the opposite model “Japanese root + borrowed affix” also occurs. The hybrid words belong to the following parts of speech:

– verbs: デコる, カジュアルアップさせた, ミックスした, トライした, チェックして (all verbs are formed from a foreign word by adding verb suffixes -する or -る according to the grammar of the Japanese language; at the same time, we do not observe any systematicity in the choice of the verb suffix – if previously -する was added only to Chinese nouns (kango),

and -る formed verbs from specifically Japanese nouns and adjectives (wago), then the addition of both of these suffixes to gairaigo borrowings indicates the attempt of the language to somehow adapt the foreign language element to its national norms, but, on the other hand, it also undermines the established tradition of word usage and erodes linguistic norms);

– nouns in the attributive position, e.g., ネイビーの (formation of the genitive case from foreign nouns using the Japanese case formant -の);

– semi-predicative adjectives, e.g., クリーンな, エレガントな, スポーティーな, ラフな (the formation of hybrid adjectives of the semi-predicative type can be explained by the fact that the adjectival suffix -な is not attached to specifically Japanese wago words, so in this case the borrowed character of such semi-predicative adjectives is emphasized, although, for example, this logic does not work in the case of creating verbs);

– derived adverbs, e.g., マルチに, イージーに, クリアに (all adverbs are formed from borrowings by adding to them the Japanese formant -に; at the same time, the original “material” of such word formation can be represented by different parts of speech (words *multi*, *easy*, *clear*)).

Morphological hybridization, in our opinion, indicates the influence of globalization on the language of mass communication, as well as the penetration of American mass cultural samples into the sphere of language. We consider the phenomenon of morphological hybridization to be destructive, since the units formed in this way violate both English and Japanese traditions of word usage.

In the sphere of syntax, we also observe certain trends not corresponding to the norms of the literary language. In particular, we noticed an unnatural frequency of incomplete sentences (nominative, elliptic) in the language of mass communication. Let us consider a few examples from Vogue Japan:

その疲れ、ちゃんと取れてる？毎日どんどん溜まっていくストレスや疲れ。心と体のケアはしているはずなのに、なぜか疲れが取れないと感じている人も多いのでは。This fragment is formed by two incomplete sentences that, being combined with their content, seem to reproduce a very informal speech with elements of colloquial speech. Such a colloquial careless atmosphere is also reinforced by the reduced verb form 取れてる in the first sentence, which is a colloquial, not literary form.

赤はもともと人間にとって血の色や火の色であり、生命力を象徴するカラー。簡単に言えば、「よし、やるぞ！」という感じ。Both sentences are nominative, which contributes to making the text abrupt and bringing its stylistics close to spontaneous colloquial speech.

BTSジミンやBLACKPINKジスなどK-POPスターが集結！ ディオール「Lady Dior Celebration」展のセレブSNAP in ソウル

9月1日、韓国・ソウルで行われた「レディ ディオール セレブレーション」展のイベントにK-POPスターが大集合！ This fragment of the magazine article includes not only ellipsis accompanied by exclamation marks (as if these punctuation marks are able to replace the verb part of the predicate), but also a nominative sentence, which, to complete the whole image, contains the borrowed preposition *in* being a part of speech that does not exist in Japanese at all, neither it fits into the logic of Japanese syntax, which is built on the basis of other principles.

Thus, we can come to the conclusion that the language of mass communication has inherent tendencies that distinguish it from the literary language: 1) at the lexical level, we observe an flood of unmotivated English borrowings; 2) at the morphological level, we ascertain the presence of morphological hybridization; 3) at the syntactic level, there is an overuse of incomplete sentences.

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