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**LANGUAGE DEVIATIONS IN THE LANGUAGE OF JAPANESE
MEANS OF MASS COMMUNICATION IN JAPAN**

**МОВНІ ДЕВІАЦІЇ У МОВІ ЯПОНСЬКИХ ЗАСОБІВ
МАСОВОЇ КОМУНІКАЦІЇ**

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It is known that the XX century became an era of change in the global cultural paradigm, when due to the spread of the latest technologies and means of mass communication (in particular, radio, television and the Internet), mass culture became dominant in almost all spheres of life and on a global scale, since modern means of mass communication act as its translators. At the same time, the problem of assessing the mutual influence of mass culture and mass communication varies from critical (T. Adorno, G. Lasswell, G. Marcuse, H. Ortega y Gasset, J. Lull) to neutral and even positive reviews (D. Bell, E. Shils) [2, p. 131]. However, scientists are united in the fact that the means of mass communication, serving mass culture, contribute to mythologizing the consciousness of mass people, create and establish new archetypes, influence the appearance of modern person, everyday culture, fashions and lifestyles [4, p. 84]. Therefore, the language of mass communication media, representing the language of mass culture, affects the linguistic culture and linguistic personality of their audience. In this regard, our attention is drawn to numerous deviations from the language norm that we observe in the language of modern mass media, because these deviations are imposed on readers/viewers as a new language norm. In this paper, we will try to analyze the most typical language deviations in the language of Japanese mass media, taking the language of the Japanese fashion magazines “Cosmopolitan Japan” and “Vogue” as an example. Researchers define a fashion magazine as a special category of magazine periodicals that has stable content and marketing characteristics, as it contains informative and entertaining information presented in a form accessible to readers [3, p. 189].

It is known that the language of the media is one of the main sources for the formation of neologisms, and the most common in the language of the media are borrowings from one language to another, in particular, borrowings from English [5, p. 83]. Why do we consider English borrowings in the language of Japanese fashion magazines as linguistic deviation? We do it because the absolute majority of these are unmotivated borrowings, as they duplicate the meaning of Japanese lexemes. Example:

メイクがスピーディに仕上がるだけでなく、ポーチの中身もグッと身軽にしてくれる優秀なコスメをピックアップ! フェイス・チーク・リップ・アイカラーに! – borrowings メイク (make) *makeup*, スピーディ (speedy) *speedy*, コスメ (cosmetics) *cosmetics*, ピックアップ (lineup) *lineup*, フェイス (face) *face*, チーク (cheek) *cheek*, リップ (lip) *lip*, アイカラー (eye color) *eye color* have the equivalents in Japanese: 化粧, 早く, 化粧, 手に取る, 顔, 頬つぺた, 唇, 目の色;

美ボディの秘訣? 10頭身モデル香川沙耶の愛用バスグッズ. The Japanese word 体 *body* is replaced here with the unmotivated English borrowing ボディ (body). The word グッズ *goods* also has a full equivalent 品物.

We believe that the constant inclusion of a foreign language element, the neglect of specific vocabulary and synonymous wealth of the language leads to a decline in the culture of the language, the erosion of its norms and the degradation of the language consciousness of the reader, who, imitating the “fashionable” language, himself begins to replace the genuine words of his active vocabulary with the foreign ones, thus impoverishing the vocabulary of the native language. By the way, the researchers say that “the use of a large number of foreign words leads to the loss of linguistic uniqueness. Borrowings are necessary only when the language does not have its own lexical means” [1, p. 45]; and “the use of Anglo-American barbarisms is a negative phenomenon of the modern period” [1, p. 46], so we are not alone in our judgments.

In the field of morphology, the language of mass communication in Japan is characterized by the creation of mixed language units, which are the result of morphological hybridization of elements of two languages (Japanese and English). In the language of Japanese fashion magazines, we observe morphological hybridization mostly according to the model “borrowed root + Japanese affix”, although in other genres of the language of mass culture, the mirror model “Japanese root + borrowed affix” also occurs. Example:

アソコをデコる!? 海外女子を魅了する「ヴァジャズリング」とは – the hybrid verb デコる *to decorate* is formed from the shortened stem of the

borrowed デコレーション (decoration) + the Japanese verb suffix -る, which follows the specifically Japanese *wago* stems;

まず選んだのは「ダメージジーンズ×白Tシャツ」にネイビーのロングコートを取り入れて、ラフな組み合わせをコートでカジュアルアップさせたスタイル。 – mixed units ネイビーの (formation of the genitive case of the borrowed noun ネイビー (navy) by adding the case suffix -の to it), ラフな (formation of a semi-predicative adjective by adding the Japanese adjectival suffix -な to the borrowed adjective ラフ(rough)), カジュアルアップさせた (formation of a verb in the causative voice from two borrowed words カジュアルアップ(casual up) and the verb suffix -する, which creates verbs from Chinese nouns).

The rooting of a foreign language element by means of a hybrid word formation, on the one hand, indicates the protective reaction of the language, which tries to preserve its norms of word usage at least in this way, but, on the other hand, it also indicates the instability of the system, which does not have a kind of safeguard against the influx of foreign languages. We consider the phenomenon of morphological hybridization to be destructive, since the units formed in this way violate both the English and Japanese traditions of word usage.

In the field of syntax, the clear overuse of syntactic stylistic figures that violate the traditional sentence structure catches the eye. Among them, ellipsis and nominative sentences are especially common:

ハイライトのような明るいカラーから、ダークカラーまでの濃淡5色をセットにしたパレット。カラーをブレンドすれば、色の調整も簡単に！アイブ로우、アイシャドウ、アイライナーに使い、アイゾーン全体の立体感も演出できちゃう優れもの。これ1つあれば、どんなアイメイクだってお手のもの！ The fragment contains three nominative and one elliptical sentence;

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。 In the given fragment, we observe two incomplete sentences in a row, which, 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 colloquial, not literary.

Therefore, language deviations in the language of Japanese mass communication can be observed at the lexical, morphological and syntactic levels, and this leads us to think that the language of mass culture is not the same as the literary language.

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**IMPORTANCE OF IVAN FRANKO'S "GALICIAN-RUTHENIAN
FOLK PROVERBS" FOR DEVELOPING INTONATION
EXPRESSIVENESS OF STUDENTS' SPEECH**

**РОЛЬ «ГАЛИЦЬКО-РУСЬКИХ НАРОДНИХ ПРИПОВІДОК»
ІВАНА ФРАНКА У ФОРМУВАННІ ІНТОНАЦІЙНОЇ
ВИРАЗНОСТІ МОВЛЕННЯ СТУДЕНТІВ**

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Сучасна людина живе в епоху піднесення усного мовлення. Таку тенденцію простежуємо не лише в Україні, а й у світі. Уміння говорити, спілкуватися, комунікувати цінне і важливе не лише для працівників усномовних професій, а й для пересічних людей. Сучасний інформаційний потік надзвичайно потужний і різноманітний. Але, за