

INCOMPLETE SENTENCES IN THE LANGUAGE OF JAPANESE MASS CULTURE AS A DEVIATION FROM THE LANGUAGE NORMS

Background. The paper draws attention to the deviations from the syntactic norm in the sentences of the language of mass culture, in particular, the frequency of incomplete sentences that are not typical for literary language, on the example of the oral and written genres of modern mass culture of Japan. The main objective was to analyze, using quantitative and qualitative methods, the phenomena of ellipsis and nominative sentences, widely represented in the language of both written (fashion magazines, manga comics) and oral (lyrics of popular songs, the language of entertainment TV shows) genres of Japanese mass culture.

Methods. Both quantitative and qualitative methods were used, with the first one to be used to find out the frequency of incomplete sentences in the language of Japanese mass culture and the second one to present the nuances and details of these phenomena.

Results. The so called "norm" for the language of mass culture is the production of entire texts that fully consist of elliptical and nominative sentences, that is, they do not contain a single complete one (such examples occur, in particular, in the language of magazine articles, song lyrics, or manga chapters). In incomplete sentences, the predicate is partially or completely removed, which sometimes makes it impossible to interpret the grammatical tense of one sentence or entire texts. The omission of the predicate, which is often accompanied by the introduction of an exclamation mark, that is not typical for Japanese text in general, shifts the emphasis from the action to the objects that are presented to the recipient in isolation, sort of careless manner, which, on the one hand, leads to easier perception of information, but, on the other hand, spreads mistaken samples of word usage due to the non-compliance of the structure of such messages with the syntactic norm. In addition to complete or partial removal of the predicate from the sentence, the language of mass culture is also characterized by sentences-words expressed by a single interjection; interjections often replace verbs in the predicate position.

Conclusions. This overusing of ellipsis and nominative clauses in the language of mass culture seems to bring it closer to colloquial speech or spontaneous informal speech, which most likely aims to make the language of mass culture more accessible and the meanings it conveys "closer" to the consumer. The reproduction of colloquial speech in the syntactic structure of the language of mass culture seems to have a manipulative potential, as well as a destructive role in blurring literary norms and destructing the language "feeling" among the mass culture audience.

Keywords: the Japanese language, syntax, ellipsis, nominative sentence, colloquial language, language culture.

Background

Globalization, postmodernism and post-industrial society have given rise to a new cultural phenomenon known as mass culture, which is oriented towards an average consumer and the maximum capitalization of its products, having no national borders. The global nature of this phenomenon and its impact on various spheres of life attracts attention of many philosophers, sociologists, cultural scientists, while researchers (in particular, T. Adorno, H. Marcuse, W. Benjamin and other representatives of the Frankfurt school) often assess mass culture as a negative phenomenon, which opposes elite high culture.

Literature review. According to some scientists, mass culture destroys noble moral tastes and aesthetic values (Hundorova, 2008, p. 55), being low (Kataoka, 1992, p. 39), average (Dombrovská, 2005, p. 55) or even an "anti culture" (Macdonald, 1983, p. 3). However, no matter how scientists evaluate the essence of mass culture, it is impossible not to agree that it, thanks to its numerous products (television, movies, music, books, Internet content) and simplified schemes for the transmission of meanings and values, is capable of influencing mass consciousness and value orientations of the society (Melnyk, 2020, p. 76) (in particular, F.R. Leavis wrote about the hypnotic influence of mass culture on its consumers (Hundorova, 2008, p. 55)). So, on the one hand, we see a negative assessment of mass culture by researchers, and, on the other hand, a statement of its hypnotic and manipulative potency. However, with everything being more or less clear from a philosophical point of view, the phenomenon of the language of mass culture from the point of view of linguistics has yet to be understood. As we have already tried to show in our previous works (Komarnytska, 2022), the language of

mass culture differs from the literary language and, furthermore, it might oppose the 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 levels, and they are to a greater or lesser extent inherent in the language of all mass-cultural genres.

Thus, **the purpose** of this paper is to reveal in more detail the topic of deviations from the linguistic norm in the language of mass culture at the syntactic level (we have already discussed some aspects of this issue in previous papers), namely, consider the functioning of incomplete sentences in it from the point of view of the stylistic effect they create and threats to the culture of the language they carry. Accordingly, **the objectives** of this paper will be: 1) to consider examples of the omission of the predicate in the language of Japanese mass culture and to explain the reasons for this phenomenon; 2) to analyze the phenomenon of nominative sentences and the reasons for its presence in the language of mass culture; 3) to describe the stylistic effect created by incomplete sentences in the language of mass culture; 4) to analyze the possible negative consequences of overusing incomplete sentences in the language of mass culture. **The object** of our research is the language of modern Japanese mass culture, and **the subject** is both elliptic and nominative sentences of the Japanese language of mass culture.

Methods

The above mentioned units were studied on the base of both quantitative and qualitative approach, the first one to be used to find out the frequency of ellipsis and nominative sentences in the texts of the language of contemporary Japanese mass culture and the second one to present the

nuances and details of the phenomena of ellipsis and nominative sentences in the language of a range of mass-culture genres. The main issue we are studying using qualitative methods is to understand the reasons of the frequency of above mentioned syntactic phenomena in the language of contemporary mass culture. Postulating the correlation between the latest processes in syntax of the language of mass culture and the shifts in society leads us to the social semiotic approach and multimodality giving an opportunity to interpret these language processes as socially shaped and connected with both culture status quo and global trends.

We chose the Japanese-language material, however, as our observations show; the described phenomena are inherent in, for example, the Ukrainian language of mass culture as well. The material of our research is the following: articles in the Japanese fashion magazine *Vogue Japan*, the lyrics of the songs of the pop groups "Idol College" and "Morning Musume", the texts of the manga comic book *ラブ・コン* and *おるちゅばんエビちゅ*, as well as a recording of the language of the Japanese entertainment TV shows. The scientific novelty of the research lies in the fact that our studies are the only that describe the phenomenon of the language of mass culture as a system that differs from the literary language, has its own rules and affects the level of the language culture of its recipients. This paper is one of a series of papers that we are devoting to various aspects of the language of mass culture as an alternative system.

Results

First of all, the features of the syntax of the Japanese language should be briefly outlined. Japanese has a very strict SOV sentence structure, and any deviation from the word order does not correspond to syntactic norms, so typical syntactic expressive means in Japanese (such as inversion) create a much stronger stylistic effect than, for example, in Ukrainian. Because of this, the Japanese language usually does not use syntactic stylistic figures as often as the Ukrainian language does. Thus, for example, ellipsis is characteristic mostly for newspaper headlines, where it performs the function of attracting the attention of the reader, as well as for conversational speech, where it helps to maintain a fast speed of communication. The same can generally be said about nominative sentences, except that they also are observed in works of fiction. In colloquial speech, such incomplete sentences emphasize the subject, but not the action, which, quite possibly, has a manipulative potential, because the recipient is presented with an isolated idea of the subject, and thus it is immediately imprinted in his or her mind. Genres of mass culture, in our opinion, try to reproduce the colloquial speech as closely as possible in order to bring mass culture closer to the consumer and to make the language of the cultural product as simple and everyday as possible, which does not require extra intellectual effort and is "imprinted" at a subconscious level. Because of this, the language of mass culture constantly copies incomplete syntactic models inherent in colloquial speech, namely, exploits ellipsis and nominative sentences, which help, so to say, to "push" information into the consumer's mind. Often, both elliptic and nominative sentences are accompanied by exclamatory intonation or exclamation marks in writing, which makes them even more abrupt and more emotional, and increases their hypnotic potential. This

can be proved by the examples of the use of ellipsis and nominative clauses in the language of fashion magazines:

ピカチュウのチャームはどんな服にも合わせやすく、重ね付けをしたり、単体で身につけたりできるようにデザインされているのがポイント。 The sentence is nominative; it clearly omits the conjunction です, which forms a nominal predicate in Japanese.

5万円以下でゲット！オン・オフ兼用できるモードな高見えバッグ6選。使い勝手の良さはもちろん、デザイン性を兼ね備えた上質なバッグは毎日に欠かせないパートナーのようなもの。 今回は秋のコーディネートに映える優秀アイテムを5万円以下のプライスでリサーチ。 週末コーデにぴったりなミニサイズから、PCがスマートに収納できるトート型まで、お手頃ながらもきちんと感のある高見えバッグを押さえておいて。 キム・カーダシアンやビヨンセなど、海外セレブも愛用するニューヨーク発のブランドンブラックウッド(BRANDON BLACKWOOD)。 パッと目を引くキャッチャーなデザインに加え、手頃な価格帯も魅力。 今シーズンは、コロンと丸みを帯びたクラシカルな「ELYSE」バッグが仲間入り。 レザーのきちんと感にラタン編みの軽やかさがプラスされ、ディリーはもちろんパーティーバッグとしても重宝しそう。 ゴールドのロゴプレートもアクセントに。 This example represents an entire magazine article, so it is quite persuading and perfectly illustrates the extent of the use of incomplete sentences in the language of mass culture. Absolutely all sentences in the given example are incomplete with the first, the fourth, the fifth, the eighth, the ninth and the tenth one being elliptic and the rest of the sentences being nominative. That is to say, not a single predicate is observed. Sometimes it is quite difficult to determine with absolute certainty whether a sentence is elliptic or nominative, because in the Japanese language many verbs are formed by adding a verbal suffix to a noun, therefore, it is quite difficult to find out whether we are dealing with a noun or a part of a complex predicate verb. Such construction of the text evokes an association, as if the speaker (author) carelessly "throws" phrases at the recipient, and the use of an exclamation mark certainly contributes to this effect.

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.

ランコムがルーヴル美術館とコラボレーション！芸術作品のようなホリデー限定コレクションを発表。芸術作品のように輝く洗練されたメイクパレットとリップスティック、そして美容液の限定パッケージが勢揃い。ラグジュアリービューティーブランド、ランコム (LANCOME) と、ルーヴル美術館という、フランスを象徴する2つの機関による前例のないコラボレーションにより「ルーヴル コレクション」が誕生。 The fragment of a magazine article also consists entirely of incomplete sentences, which are most likely elliptic, not nominative (in this example, this can be understood by the corresponding case indicators, which the authors of the article did not omit, although the omission of these elements is also generally typical in various genres of mass culture).

古代ギリシャの女性詩人「コリンヌ」の顔の部分がデザインされたパレットには、アイシャドウとフェイスカラーをセットイン。ランコムメイクアップクリエイティブディレクター、リサ・エルドリッジ監修の特別な5色は、日の光が差し込むギャラリー、リシュリュー翼からインスピアイア。This fragment was taken from the same article as the previous one, and here we also see the use of several incomplete sentences in a row. Logic suggests that in this case both sentences are elliptic: in the first one, most likely, the verb part -した is omitted, being -された in the second one (both are inflections of the verb する, which derives verbs from nouns). It is also noteworthy that the predicates in both sentences are expressed with the help of hybrid verbs (more details about the models of their creation were explored by (Bukriienko et al., 2019, p. 71–73)), where the base is represented by borrowed English noun being converted into a verb with the help of specifically Japanese word-forming devices (hypothetically, because they are omitted in both examples).

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.

ジョーとソフィーは、2016年にインスタグラムのダイレクトメッセージ機能を通じて知り合い、交際に発展。In this sentence, the ellipsis of the verb part of the predicate, expressed by the verb する, is observed. The lack of a verb part makes it difficult to understand the grammatical tense of the sentence.

最愛の恋人から贈られて以来、マドモアゼル自身のシグネチャーとして生涯愛したカメリアの花。そして1932年に発表した初のハイジュエリー コレクションで、メインテーマのひとつとして登場したコメット。The fragment given consists of two nominative sentences.

買い物好きに物欲の無い日なんてない！は言い過ぎかもしれないが、毎日美しいファッショナブルなアイテムを眺めていれば、きっとあなたの審美眼も研ぎ澄まされるはず。お気に入りをブックマークして、最新、そして最愛のウイッシュリストを手に入れて。The given fragment of the article contains a nominative sentence, in which the conjunction です or だ is omitted (depending on the level of politeness the author intended to use in his message), as well as an elliptical one, which obviously lacks a verb part with a ください form.

秋冬はブーツだけでなくラグジュアリーなヒールで特別な日を過ごしたい方にロジェ・ヴィヴィエ (ROGER VIVIER) の新作パンプスをピックアップ！乙女心惹かれるモコモコのアッパーは澄んだ空気の季節感にマッチする。またロジェ・ヴィヴィエの最もアイコニックなヒールの一つである「ヴィルギュル」ヒールがロマンティックなムードを約束。モノクロでまとめあげたカラーはまるでクラシックな映画のヒロイン像を彷彿とさせる。あなたの憧れる女優になりきって街へ繰り出して。This fragment from a magazine article contains three elliptic sentences in which the verb part is omitted. For certain, so to say, "compensation" of the omitted verb in the first sentence, an exclamation mark is used.

カレッジのロッカールームを彷彿させるユニークな店内に揃うのは、クラシカルなユニフォームにインスピアイアされたプレッピームードの最新コレクション。The sentence is nominative.

また、2023年秋冬ファッショショードで話題を集めた、チャーチとのコラボレートによるレースアップシューズとダブルモンクストラップシューズも登場。温かみのあるコーデュロイ素材をまとったペニーローフアーや、デザインをアップデートしたアイコンバッグ「アルカディ」 「ワンダー」がどこよりも早く先行販売されるので、この機会をお見逃しなく。In the first sentence of the given fragment, the phenomenon of 体言止 is observed, which lies in the ellipsis of the verb part that according to logic should be expressed by the verb する (perhaps in the past tense); in the second one the middle negative form of the verb ある, used at the end of the sentence, which makes it seem unfinished and therefore grammatically incorrect, is observed.

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.

アレキサンダーワン (ALEXANDER WANG) のエッセンシャルなコレクション「bodywear / ボディウェア」に新作がお目見え。アンダーウェアとルームウェアを組み合わせたデイリーアイテムをチェック！

アレキサンダーワン (ALEXANDER WANG) のアンダーウェアとルームウェアを組み合わせたエッセンシャルな「bodywear / ボディウェア」より、新作のメッシュコレクションが登場。

「bodywear / ボディウェア」は、クラシックなアメリカーナのスタイルにブランドを象徴するツイストを加え、ブランド初のリーズナブルな価格帯で展開。This is a complete magazine article that does not contain even a single complete sentence. This material clearly demonstrates that we are not hyperbolizing the problem.

人気漫画『ONE PIECE』の原作者で、Netflix の実写ドラマの製作総指揮を務める尾田栄一郎。『ONE PIECE』は、「ゴムゴムの実」を食べてゴムのように伸縮自在な身体を持ったルフィが「海賊王」を目指し、仲間たちと一緒に宝探しのために冒險に出るというストーリー。他にも人間離れした能力を持つキャラクターが登場する。1997年に『週刊ジャンプ』で連載が始まり、1999年にはアニメシリーズがスタート。The given fragment of the article contains two nominative and one elliptical sentence. By the way, the only complete sentence in this fragment is formed by a verb 登場する being a predicate, which, for example, in the previous fragment underwent ellipsis. That is, we can conclude that omission of the predicate is not systematic, and this is essentially a spontaneous phenomenon, which again allows us to speak about certain parallels with spontaneous colloquial speech.

先月、夫のジャスティンとともに、自身のスキンケアブランド、ロード・スキン (RHODE SKIN) とクリスピーナー・クリーム・ドーナツのコラボリップの発売記念イベントに出席したヘイリー。鮮やかなストロベリーレッドのパーティールックを纏っていた彼女に対して、ジャスティン

はパーカとスウェットのショートパンツといった部屋着のようなコーデで登場。 The two sentences of the given fragment are nominative and elliptic respectively.

As we can see, it is typical for the syntax of the language of popular fashion magazines to omit the predicate either completely (if it is a verb predicate), or in its verb part, expressed by a verb suffix or an auxiliary verb. Accordingly, due to this, the binding of sentences to grammatical tense disappears, therefore, all of them can be perceived as those the action of which is taking place right now, that is, the messages are perceived as relevant and directly appealing to the reader. Such an isolated presentation of objects (which are mostly items from the world of fashion), "enhanced" by stylish photographs (which is typical for fashion magazines), in our opinion, creates a hypnotic effect on the audience, suggesting certain "fashionable" standards that must be met by buying all these things. Furthermore, in our opinion, the omission of the predicate also negatively affects the language culture of the readers, because, in addition to the obvious incompleteness of the sentences, which is a deviation from the syntactic norm, the language of mass culture neglects a bright grammatical feature of the Japanese language, namely the grammatical category of politeness and speech registers. It is precisely due to the form of the predicate that the speaker conveys to the recipient the level of politeness that he considers necessary, choosing between the forms です・ます体 and 普通体 (だ体). Competent use of polite forms and registers of speech is an integral part of the culture of the Japanese language, but the broadcasting of distorted forms by mass culture deprives its audience (which is mostly children and young people, that is, recipients with a not always formed "sense" of the language) the opportunity to increase their level of literacy and language culture. Of course, we remember that the form 普通体 is usually used in Japanese journalist articles, but in our opinion, the lack of logically necessary components of speech does not contribute to the development of high standards of language among young people. The Japanese intellectuals have been drawing attention to this problem for the last decades, noting the low level of knowledge of polite language among young people, and mass culture might contribute to this trend. By the way, in one of our previous papers, we also drew attention to the mixing of speech registers in a single speech stream in the language of mass culture (Komarnytska, 2022, p. 10) that can be seen as a threat to the culture of language from mass culture. It is known that the communicative function of language contributes to its constant development and affects the development of society, and with the development of language, social consciousness grows (Boyukhanim, 2022, p. 43); so, if we proceed from this logic, such a decline of language norms, which we observe in the language of mass culture, given its popularity, will eventually lead to the degradation of social consciousness.

The incomplete sentences are also frequent in the manga texts:

- ヘンですか？
- ううん、かわいいーかわいいー！どしたんどつかおでかけー？
- よかった。ほな。この服で告白しますっ
- 告白？！誰に？！
- すてきな人ですよ♥
- それはもちろん男性の方ですよね？

-あたり前じゃないですかーっ聖子 女の子ですもんっ
-毎朝乗る電車が一緒でずーっと気になってたんですよ。そしたらこないだしつこい人にナンパされた時・・・

- ナンパ？！
- メメメメメアドだけでも おおおしえてくれへんかな
- いいです。こまりますー！
- ほほほほな写メだけでも
- やですー！
- ちょっとだけちょっとだけ
- やめろや！いやがってるやろ？！
- どつかの王子様みたいにたすけてくれてポーっとしてたら名前きくのも忘れたんんですけど・・・
- 気いつけや (manga ラブ・コン).
- 毎日おそうじ。毎日洗たく。毎日お買いもの。..
- このようにちてくだちやいまちえ！！どうぞ？
- つてどーやって！？
- すげーいい・・・！！ (manga おるちゅばんエビちゅ).

As we can see, incomplete sentences prevail in these fragments. The reason for their frequency in general is quite transparent: manga reproduces careless conversational speech, since it is built on the basis of characters' lines. Accordingly, incomplete sentences help bring manga language closer to colloquial speech. So, another written genre of mass culture produces and records colloquial patterns, not literary language.

The oral genres of mass culture contain the same syntactic deviations which sometimes exist even largely than in written genres. This can be proved by the lyrics of Japanese popular songs:

裸足のFeeling はだけるFeeling
マジになろうよって話
弾けるFeeling 始まるFeeling
夢に近道はなし
Oh Baby 勝利をめざして
ひたすらに進め 悩むより速く
走り抜けちゃえば All right
顔色をうかがい 態度とか明けないで
キミは誰の為に その夢を見てきたの
'負けたくない' 褒められたい
空回りのパッション
'戦わない' 叱られない
処世術(すべ)を覚えちやったでしょ
傷つくこと恐れてた
臆病者のプロテクター
かなぐり捨て ありのまま
さらけ出す時だ
裸足のFeeling はだけるFeeling
マジになろうよって話
弾けるFeeling 始まるFeeling
夢に近道はなし
Oh Baby 勝利をめざして
ひたすらに進め 悩むより速く
走り抜けちゃえば All right
I got it I got it
思いのままに
You got it You got it
我がままでオッケー
I got it I got it
私は私
You got it You got it
キミはキミなんだ

生まれたての
ピュアな気持ち
指で触れて感じて
裸足のFeeling はだけるFeeling
マジになろうよって話
弾けるFeeling 始まるFeeling
 夢に近道はなし
Oh Baby 勝利をめざして
ひたすらに進め 悩むより速く
走り抜けちゃえば All right (a song by "Idol College").

In this song, we underlined incomplete sentences (mostly nominative). We see that the texts of popular songs are generally built on the same principles as the texts of written mass-cultural genres: there is a lack of action, subjects are not framed by predicates, and nouns seem to be "thrown" as a stream of consciousness at the recipient. It seems to us that such a continuous flow of names (with a constant repetition of these) is able to drive the recipient into a kind of trance and imprint the lyrics of the song in his or her mind. It is also noticeable that in rare complete sentences we observe a mixing of speech styles and registers (we highlighted these cases in bold), when one sentence is written in a simple familiar style, and the other one in a neutral-polite style, which does not correspond to the stylistic norm and occurs only in spontaneous oral speech. Thus we can conclude that the language of Japanese popular songs, just like the language of fashion magazines, exploits informal colloquial speech in order to bring its messages closer to an undemanding addressee, who can more easily perceive colloquial speech than the literary standard.

Here is the lyrics text of another popular song:

「今日は良いか」と甘い自分に
TIKI BUN TIKI BUN
「私なんて」と親に八つ当たり
TIKI BUN TIKI BUN
 寝不足は
 寝るしか無い
 悔しながらに負けを認める
TIKI BUN TIKI BUN
 不条理すぎて苦虫を噛む
TIKI BUN TIKI BUN
 地球の人口が増えてく一方で 一方で
都会は案の定一人ぼっち Lonely night Lonely night
Here we go!
 炎上したってなんも恐れない
 その全部にウソがないなら良い
 君が創造(うみだ)したんだし
Here we go!
 チャチャ入ったってなんも動じない
 自分信じて突き進めば良い
君の全てなんだから
TIKI BUN ...
やりもしないで逃げる自分に
TIKI BUN TIKI BUN
いいとこだけを奪うあいつに
TIKI BUN TIKI BUN
 無いものが
 欲しくなる
ラッキーだけで一生もたない
TIKI BUN TIKI BUN
たった一度のミスでおじやんさ
TIKI BUN TIKI BUN

人類が一番偉そうな現状で 現状で
 この海も空も山もほら泣いてるよ 泣いてるよ

Here we go!
 失敗したってなんも焦らない
 身に付いたスキル信じればいい
 君がしたかったんだろう
Here we go!
 言いたい奴にや言わせてりやいい
 怯えてたって解決しない
 君が全てなんだから
Here we go!
 炎上したってなんも恐れない
 その全部にウソがないなら良い
 君が創造(うみだ)したんだし
Here we go!
 チャチャ入ったってなんも動じない
 自分信じて突き進めば良い
君の全てなんだから

TIKI BUN (a song by "Morning Musume").

In the given text, we also underlined incomplete sentences. The peculiarity of this fragment is that the incomplete sentences in it do not end with a noun or the noun base of a complex verb, but with an interjection (as far as we understand, the word TIKI BUN belongs to this part of speech). Thus it is an example of imitating not just everyday colloquial speech, but, probably, rather children's speech, because replacing an unknown full-meaning word with interjection is rather the prerogative of children. Accordingly, emotion in this text replaces information.

Japanese TV shows are not far behind in the unnaturally frequent use of incomplete sentences. Here is a fragment of a Japanese entertainment television program, the content of which is generally as follows: a girl spins around a baseball bat ten times, putting her forehead to one end of it, after which she goes (wobbly) to a pot of boiling cheese, takes a spoon and tries to feed a man:

- じゃ、次は誰だって？得意なの。
 - はい！
 - 麻美ゆま嬢よね。
 - 大丈夫！強いですよ。
 - はい！
 - 本気にきれいに。大丈夫ですよ。ちゃんと食べさせてあげて。僕が大好きだから。
 - 待っててくださいね。ああ。
 - ああ、かわいいですね。
 - 一！いいよ！二！三！
 - いいの、大きいからね。
 - 四！五！六！七！八！九！もう一回！十！OK, OK!
 ああ、そう、そう！
 - あああ！おいおい！アチアチアチッ！へええ！あっちあっちあっち！痛い痛い痛い！
 - 手に付いてる！手に付いてる！手に付いてる！熱い！
 熱い！
 - 大事なお客様ですので決してチーズをつけないで下さい。

The fragment contains 41 sentences, 29 of which are incomplete. At the same time, 16 of the incomplete sentences (more than a half) are represented by interjections, that is, they are represented by one single word that is neither a noun nor a verb, which usually function as subject and predicate. Such sentences include, for example: OK, OK!; ああ、そう、そう！; あああ！;

おいおい！ etc. The remaining incomplete sentences are both nominative (e.g., 四！; 五！) and with ellipsis (本気にきれいに。). In addition, there are sentences with inversion (いいの、大きいからね。) and segmentation (じゃ、次は誰てつ？得意なの； でまこ食としてあでて。僕 フェックにとか。) that are far from corresponding to the syntactic structure of the Japanese language with clearly established word order. Among all the sentences used in the passage, only the last one is actually complete, where the syntactic structure of the literary Japanese language is preserved and not a single member of the sentence is omitted. In general, the speech of entertainment TV shows is particularly interesting considering the fact that it is an example of live speech, the perception of which is a multifaceted process that is being studied by a number of sciences from psychology to physiology (Gurbanova, 2021, p. 85).

We recorded the text of another popular Japanese entertainment TV show, the plot of which is built on the lowest sexual instincts of the audience. By the way, almost all Japanese entertainment TV shows appeal to these, because of which they often shock foreigners, but maintain consistently high ratings of TV viewers within the country. Such a hyperbolic emphasis on base sexual instincts allows us to speak about Japanese TV shows as a pure, so to say, "distilled" product of mass culture, since they embody all its typical characteristics. So, here is the recorded text of the two-minute episode where two men have to kiss somebody's bottoms and in conclusion the best kisser is chosen:

- さ、どちらが女性かお尻をオープン！
- おおおお！
- ああああ！
- いいえ！
- わかんない！
- これは形見たら。。。。
- さすが。。。。
- これ、Aでしょう。
- A？こっちもBですけど、私もAにしたいとか。。。。
- Bにします。
- じゃ、A,Bと決定いたしました。それでは、お二人も両尻に三回のキスをして！
- すぐ！
- おおおお！
- いいの！
- 三回！行きましょう！
- キスマーク大切さは最大！はい！こちらへ！
- ばかだよね！
- いくら？
- よーし、よーし！
- やり方はすごいの！うまい、うまい！
- さ、それでは、こちらのみなさま、上のカーテンを見てください。上のカーテンをオープン！
- ああああ！
- おおおお！
- へえ、へえ、嘘！
- 嘘、これ！
- 後10秒！五！四！三！二！一！そこまで！キスマーケは圧倒的にこちらのほうが！それでは、勝利したのはA！

In the given fragment from the TV show, only 51 words were used (not including case formants and repetitions), while the most frequently used part of speech was not a noun, neither a verb (which would be logical given the structure of the sentence), but interjection used (not

including repetitions) 11 times. The lack of nouns and verbs, which usually play the role of subject and predicate, is related to the syntactic specificity of most sentences: 33 sentences out of 41 sentences that make up the text of the fragment are incomplete. Thus, a peculiar "norm" for the language of mass culture is the lack of the use of content words; an increase in the frequency of interjections, which are expressions of emotions, rather than carriers of information; deviation from the traditional sentence structure. A regular use of onomatopoeia seems to be another manifestation of the primitivization of language in mass culture. Such words act as substitutes for the main members of a sentence, which we have already noticed in the previously cited text of a popular song. We can add a few more examples from the lyrics of the songs: おめめはバチバチ； こころはドキドキ； からだはウズウズ； ダラダラ chill, ドキドキなぜ?；かけちやうぞびっぴっぴ。The replacement of different parts of speech with onomatopoeia makes the language of mass culture similar to that of a child, where the child's vocabulary is limited, and he or she replaces unfamiliar words with sound imitations associated in his or her imagination with a concept that he or she is unable to name. This similarity with children's language prompts us to think about the primitivization of the language of mass culture.

Discussion and conclusions

In the language of both written and oral genres of mass culture, there is a violation of syntactic norms, which is manifested, in particular, in the unnatural frequency of incomplete sentences (elliptical and nominative ones). The frequent use in the language of mass culture of elliptical constructions inherent in colloquial speech certainly contributes to the creation of a relaxed informal atmosphere and, in our opinion, is intended to "bribe" with its informality and simplicity, which helps the language of mass culture to use this stylistic effect as a manipulative tactics. In the same way, nominative sentences, in our opinion, seem to pave a direct path to the consciousness of the recipient, since he or she is given a simple statement of the concept, the action of which he or she imagines by himself or herself. In our opinion, this exploitation of syntactic stylistic figures, based on the lack of sentence components, is primarily intended to bring the mass-cultural text closer to the average consumer, who wants to relax and not make extra efforts to perceive complex syntactic expressions, which does not enrich the language of mass culture, but rather gives it a fragmented character, close to spontaneous colloquial speech (which, as is known, often disregards linguistic norms). Thus it seems to us that the omission of sentence members erodes syntactic linguistic norms and lowers the culture of language, and hence language consciousness among the young generation of speakers, which is mostly the target audience of mass cultural productions. In our opinion, the problem of the erosion of language norms in the language of mass culture is still underestimated, but in the future this situation may lead to a drop in the literacy level of the population and, quite possibly, even to the decline of the literary language. In this regard, we can agree with the negative assessment of mass culture in Emi Kataoka's study (Kataoka, 1992) and offer to extend such an axiological approach to the language of mass culture. We believe that a systematic study of the language of mass culture and the threats it poses has a perspective in the field of developing an appropriate language policy of the state.

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НЕПОВНІ РЕЧЕННЯ В МОВІ ЯПОНСЬКОЇ МАСОВОЇ КУЛЬТУРИ ЯК ПОРУШЕННЯ НОРМИ

Вступ. На матеріалі усних і письмових жанрів сучасної масової культури Японії звернено увагу на відхилення від синтаксичної норми в реченнях мови масової культури, зокрема, неприродну для літературної мови частотність неповних речень. Основне завдання – проаналізувати за допомогою квантитативних і квалітативних методів еліпсис і номінативні речення, широко представліні в мові як письмових (модні журнали, комікси ман'га), так і усних (ліричні тексти популярних пісень, мова розважальних телевізійних шоу) жанрів японської масової культури.

Методи. Застосовано як квантитативні, так і квалітативні методи, перший із яких допоміг з'ясувати частотність неповних речень у мові японської масової культури, а другий – представити нюанси їх деталі цих явищ.

Результати. Своєрідною "нормою" для мови масової культури є продукування цілих текстів, що цілком складаються з еліптованих і номінативних речень, тобто не містять жодного повного (такі приклади трапляються, зокрема у вигляді журнальних статей, тексту пісні чи розділу ман'ї). У неповних реченнях часткового, або повного вилучення зазнає присудок, що подеколи унеможливлює трактування граматичного часу одного речення чи її цілих текстів. Опущення присудка, що нерідко супроводжується впровадженням знаку оклику, нетипового для японського тексту загалом, зміщує акцент із дії на предмети, які реципієнтові презентують ізольовано, неначе недбало, що, з одного боку, приводить до легшого сприйняття інформації, проте, з іншого, поширяє хибні зразки слововживання через невідповідність будови таких повідомлень синтаксичній нормі. Крім повного або часткового вилучення присудка з речення, мові масової культури також притаманні речення-слова, виражені одним лише вигуком; вигуки нерідко заміняють собою їх дієслова в позиції присудка.

Висновки. Зловживання в мові масової культури еліпсисом і номінативними реченнями неначе наближує її до просторіччя чи спонтанного неформального мовлення, що, найімовірніше, має на меті зробити мову масової культури доступнішою, а сенси, які вона транслиє, – "ближчими" до споживача. У відтворенні просторіччя в синтаксичній будові мови масової культури вбачаємо її сугестивний потенціал, а також її деструктивну роль у розмиванні літературних норм і підриві "відчуття" мови серед аудиторії масової культури.

Ключові слова: японська мова, синтаксис, еліпсис, номінативне речення, просторіччя, культура мови.

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