

FEATURES AND TRENDS IN THE DEVELOPMENT OF DIALOGICAL GENRES IN JOURNALISM (IN THE EXAMPLE OF TV INTERVIEWS)

Odinakhon Kulmuradova Abdugaffarovna

Doctoral Degree (PhD) Student of the University of Journalism and
Mass communications of Uzbekistan.

Nazira Tashpulatova Kurbanovna

"University of journalism and Mass Communications of Uzbekistan Head of the Department
"Theory and practice of Mass Media", Candidate Of Philological Sciences, Associate Professor

ABSTRACT

Studying the methods of communication between journalists and the audience is very important in the current conditions of active political, cultural and religious dialogue between the Uzbek public. In the 21st century, interactivity as the most optimal form of communication has also influenced the genre system of journalism. Previously, when dialogue in the media appeared only in interviews, now there is a system of dialogic genres and this system needs to be studied. It is this group of dialogic genres that plays an extremely important role in the democratization of journalism in Uzbekistan. In this article, the modification changes occurring in the modern system of journalism genres will be studied through the system of dialogic genres. As an important factor that directly influenced the development of dialogic genres in the works, the author explains the changes in the socio - political system observed in the USSR and its constituent republics in the 90s of the XX century, as well as the processes of communication and interactivity in the information society. After all, if we talk about the influence of today's interactivity on the creative process of a journalist, then the material published on the Internet, thanks to the opinions expressed by readers, the journalistic text acquires a new form and content. An experienced journalist who fully understands effective ways to convey his article is recognized by his audience. To do this, the journalist must be aware of the interests, needs and problems of the reader, have close contact with him.

Keywords: Dialogue, dialogic genres, interview, conversation, discussion, interactivity, TV influences, journalist and genres.

INTRODUCTION

The concept of dialogical genre in journalism and its study.

Journalists should participate in the real activities of society in order to create bright, socially significant, creative works on an actual topic, cover a particular part of the population, and have a positive or negative impact on the consciousness and psyche of people. Only then can they become a "cultural fact" of public significance (Oleshko, 2003). Therefore, the process of mass communication can be considered as an endless communication between media creators and their audience.

L. N. Kogan clearly describes that dialogue is not only the author's method of mastering the question-answer form or information in the interpretation of dictionaries, but also the social

reality of culture (Oleshko, 2003), when it comes to a narrow sense - it is a method of implementing journalistic functions.

The dialogue of M. M. Bakhtin made it clear that it can occur not only between different social subjects, but also within each social subject, including in the consciousness of each person (Oleshko, 2003). He knew all kinds of creativity as "movement". This behavior is "responsible not only for oneself, but also for others" (Oleshko, 2003). A well-known thinker of the twentieth century interprets the shortest formula of dialogism as an absolutely uncharacteristic, even supernatural phenomenon for the system of ideological social development as follows: "despite the fact that I know this person myself in five hands, I must reach the truth of our relations, the only reality in which we are both involved, the very one.. (Oleshko, 2003)"

Dialogue is an important attribute of information exchange in society, ensuring the continuity of the mass communication system. In the same dialogue, the position of the journalist or the media as a whole, their views, feelings, and attitudes are shown in the most appropriate, concrete form. And the reason for the violation of communication with the audience can be explained, first, by the fact that the journalist does not fit into the worldview, semantic, aesthetic and other positions of a particular audience, radio listener or an entire group, and secondly, by the fact that the activities of the mass media are given a completely different assessment of the term "situational background".

If we talk about the impact of modern interactivity on the creative process of a journalist, the material published on the Internet has acquired a new form of journalistic text thanks to the responses expressed by readers. Skilled journalists who fully understand effective ways to convey their article to the audience are recognized by the audience of readers. To do this, the journalist must be aware of the interests, needs and problems of the reader, and have close contact with them. Through it, he gets information about the topic, problems, and interests that interest readers of the information age. As we can see, the speed of the information age reduces the value of information per second.

It is easy to see that there is a different atmosphere of dialogue in different layers of modern journalism: "one type of media-when it thinks in harmony with the audience, another-tries to control its consciousness, the third-simultaneously distribute information and disinformation, the fourth-performs the function of entertainment, the fifth-serves to awaken unchanging instincts in society" (Sidorov, 2005).

When we say that diversity of views is a necessary condition for the natural development of journalism, we must not forget that in a democratic society, one of the main features of dialogism as a principle of relations between the media and the audience is understood as selectivity, that is, freedom of choice. It is natural that the consumer of information tries to find their "own" journalists, some individual works on the newspaper, magazine, electronic media channel, to which they refer. To the extent that, as a journalist goes through the analysis of opinions in harmony with his audience, the articles he publishes in the newspaper, the TV program is perceived broad social layer, you can be sure that information policy in the same edition were properly adjusted and developed a strategy for mass communication (Zinoviev, 2012). After all, the orientation of the media, the attitude to events, the manner of their

coverage, the analysis and interpretation of the biased attitude of journalists to the problem have a serious impact on the psychology of the audience.

The task of a journalist in this place is not only to distribute their author's materials, but also to form a highly valued information culture with an active civil position in the audience. Because in today's market relations, information is a commodity. As soon as the product finds its buyer in the market, it will be able to withstand competition in the market, otherwise there will inevitably be a turning point, that is, bankruptcy. Whether it's a broadcast, a radio show, a newspaper or a magazine - the biggest problem before all this is one: whether there is a buyer for the mentioned speech or not. If you have not found a solution to this issue, it means that the economic base of the editorial office or publication is weak, it will not go far. Violent propaganda, even violent subscription methods, do not work now (Dostmukhammedov, 2013). The only way to get out of this situation is - listen, if you say the word to everyone will they be buyers of your word? Sell your word if you find a buyer. If not, then leave this word and say the same word let it please him and be a buyer for your word (Kaikovus, 1994).

Studying the methods of communication between journalists and the audience is very important in the current conditions of active political, cultural and religious dialogue between the Uzbek public. In the XXI century, interactivity as the most optimal form of communication also influenced the genre system of journalism. Previously, when the dialogue in the media appeared only in interviews, now there is a system of dialogue genres, although this system needs to be studied. This group of dialogue genres plays an extremely important role in the democratization of Uzbek journalism.

The emergence of a group of Dialogic genres dates back to the 80-90 years of the XX century. In the same years, the media began to establish active methods of communication with their audience. There was an imprint of openness, openness and communication in the relations of cultures, religion, and individuals in different layers of society. In addition, the republics of the former Soviet Union completely abandoned the totalitarian model of governance and chose the path of building an open, democratic, civil society. This gave rise not only to a change in the structure of the journalistic text, but also to the penetration of free journalism in terms of thought and style, the scale of topics and genres (Kim, 2002).

Everyone knows that this Communist party was the ideological weapon of the USSR. The only ideology was limited to providing the public with articles about the Communist layer of labor, through genres that served for propaganda (article, portrait essay). And this served, in particular, in journalism only to form a system of monological genres. The leading socio-political publications of the state obeyed ideological orders and unconditionally carried out party decisions. By the 90th years of the XX century, the only ideology was replaced by the ideas of pluralism. Censorship in the Constitution of the common law of all the republics of the USSR was abolished, publicity, freedom of the press and speech were allowed.

Therefore, instead of monologue genres, the system of journalism genres includes dialogical genres, such as Interviews, conversations, questionnaires, hot calls, and discussions of topical issues of the time (Kim, 2002). The process of transformation of the genre system has also affected the creative activity of journalists. In a situation where there was a strong competitive environment in terms of quickly finding the necessary information and preparing it for

publication, journalists began to turn to more informative genres. In comparison with the activities of TV journalists, newspapermen lagged far behind in the rapid transmission of information. Therefore, journalists switched to transmitting news in the form of exclusive news or through the comment genre.

In recent years, modern journalism has acquired its own characteristics and is becoming more and more alive. She started working with her audience in dialogue mode. Live broadcast provided the opportunity to communicate directly in the Studio with the audience, there was a method of studying the opinions of fans through a small survey on the topics of the day. "In journalistic texts, the use of elements of fiction has increased: the level of word transfer to the audience has increased in terms of expressiveness, emotional coloring, as new information technologies (in particular, the advent of the Internet), the simplification of genres, the extinction of major genres such as essay, feuilleton, and the predominance of information and analytical genres. With competition between publications, the following features are valued by journalists for the speed of information transfer: speed, exclusivity and visibility. Therefore, the genre of reviews occupies a special place on the pages of the press. At the same time, traditional methods of classification in modern journalism are outdated. Today, in journalism, the journalist tries to highlight 4 important components in the process of preparing the text: a) inform the reader about the incident and the problem that occurred; b) have a full understanding of the situation; C) distribute the incident in fragments (partially) or in detail with all its details; d) have an emotional (emotional) impact on the reader. This means that now journalists are trying not only to inform the audience about a series of events, but also to turn the reader into a regular customer of the newspaper or a permanent observer of the TV channel. It is known from the theoretical literature on this topic that the genre system in journalism is a constantly moving, flexible, unstable variable structure. Interaction, according to the constantly changing tasks of reflecting the life of society, is characterized by the interdependence of genres, their change. The mass media perform three important functions that are important in the life of society:

Transmits Facts;

Evaluates, analyzes, and interprets events;

Described Event.

Speaking about the interaction of genres, M. Bakhtin emphasizes the peculiarity of the interaction of some genres with others: "a new genre never cancels existing genres and does not replace them. Any new genre complements the old ones, expanding the scope of existing genres. After all, each genre has its own unique sphere, which is an integral part of it. But at the same time, each new genre appears once and for all, affecting all kinds of old ones. The new genre contributes to a better understanding of the possibilities and boundaries of the old genres. (Bakhtin, 1986). Based on this idea of Bakhtin, we can say that the emergence of new genres also affects the relationship between old genres.

However, genres are always written by creators, they are formed based on the natural needs of mankind. But genres are also outdated and adapted to the new society. "Changing the world, especially the development of journalism, is also reflected in the appearance of genres in the system. If it becomes even more clear, then a person's view of the world has changed" (Shibaeva,

2017). As the scientist correctly says, " creativity takes the main place in the development of genres. However, we should not forget that the genre of the article or material created retains diversity in terms of external metamorphoses. It is also necessary to provide objective coverage of the journalistic position, ways or methods of managing the views of readers and conduct a thorough and detailed analysis of each topic with their participation. When working with genres, it is important not only to touch on innovation, but also to preserve tradition, simplicity, and folk art" (Uchenova, 1982). Russian researcher Semyon Mois Gurevich in journalism recognizes the concept of "genre" as a stable characteristic of the type, composition, style, and content- thematic features of describing reality. Therefore, the typology of genre separation by scientists is somewhat different from that of other theorists. According to Gurevich, all genres of journalism are divided into the following groups (Gurevich, 2004):

the genre of News (news, reportage, reportage)

Dialogue genres (interview, dialogue, polylogue)

Situational and analytical genres (review, correspondence, article, review, review);)

Epistolary genres (xat)

Artistic and journalistic genres (essay, sheet)

Satirical genres (feuilleton, pamphlet, epigram (short satirical poem))

Despite the richness of the classification method in journalism, journalists and researchers prefer the traditional classification method. However, we observe that in one circuit, where high technologies are developing, some genres begin to prevail over others. With the development of Internet journalism, information genres take the first place in terms of distribution. Artistic and journalistic genres have remained in history. It is now very rare to find a feuilleton or pamphlet in the press. According to researcher Vitaly Tretyak, only 4 independent classical genres have been preserved in modern journalism-news, reports, interviews and articles. All other genres have become service genres of journalism.

Methodology.

In the process of writing this article, historiography, comparison, observation, sociological survey, and traditional methods of analysis were used. The speeches of journalists and presenters of Uzbek television were studied. More than 20 TV journalists on the Uzbek TV channel distributed questionnaires and questionnaires in the field of communication. It was mainly studied how a TV host prepares a script, what he will rely on when choosing a character for an interview, and the elements of skill in conducting the program.

In support of the above, we can say that in the twentieth century, as the processes of globalization accelerated, the genre system in modern television was replaced by new forms and views, and even completely new models of Dialogic genres, such as reality shows, talk shows, and sitcoms, appeared. In modern television, special attention is paid to interactivity. More hours of live broadcast, more characters to talk to in the Studio, and live reports transmitted from the stage serve to further improve the quality of the broadcast. Taking into account the social, psychological needs and needs of the population, skilled TV presenters try to find an original style in the coverage of current events, as well as an example of changing the subject of programs on modern television.

Of course, the fact that the technology for broadcasting live television programs has been created, which helps to revive the audience, is a welcome circumstance for civil society, which is subject to the principles of openness and transparency. The same Dialogic genres play a role in promoting democratic views in society. Three important features of publicism in this group of genres are imagery, analysis, and impact. Modern press, radio, and even online publications consider such genres as interviews and conversations based on questions and answers more often today than in the 80's and 90's.

RESULTS AND DISCUSSION

Semyon Mois with Gurevich quotes in the textbook "newspaper yesterday, today, tomorrow" that the genres of interview, dialogue, conversation (polylogue) make up the dialogical genres of journalism. This group of genres (stories) has a common and specific task in describing reality - with the help of these genres, journalists not only report on events, but also convey information about people's attitudes and opinions to these events. These genres differ from each other in the number of participants in the conversation, their role, and how they receive information. In particular, the interviewer is always attracted to two interlocutors: the journalist and the Respondent. In such a dialogue, the opinion and information provided by the interlocutor, who answers questions of interest to journalists, plays an important role.

Any conversation is conducted between the journalist and the Respondent in order to obtain new information as a mutual dialogue, psychological, verbal and communicative method with a thematic purpose. This is a purely interactive process. In interactive communication through the activities of the parties, the processes of information exchange, mutual learning, communication, and interaction take place. Although the exchange of information through various means of influence occurs in this process, in fact, this process is a real phenomenon in which the exchange of experience, abilities, worldview, knowledge and skills, as well as the results of activities, considered as one of the necessary and General conditions for the development of society and the individual. In this process, Bakhtin says, "truth is not born in one head. It comes from conversations," he explains. It is worth noting that Dialogic genres are of particular importance in clarifying controversial situations, in bringing to the public the details that make up the reality, given that the subject of journalism is public life:

Current issues will be discussed on TV channels through talk shows on social and political topics.

Different points of view on the same issues are being studied, and discussions are being held that allow for a deep understanding of current events and reforms.

Doubts arise in the public consciousness, which provoke disputes, arguments, and searches for the truth.

By studying the inner nature, the essence of events, criticizing them, they get the opportunity to Express themselves.

-With the help of open debates and discussions, solutions to various problems will be found. This will especially serve to restore the communication (dialogue) that has been interrupted for years between the state and society.

The goal of Dialogic genres is to encourage the viewer to think, think, focus on a particular issue, or reveal the character's identity. Uniqueness in Dialogic genres is determined by an open discussion of topics and problems of social significance between different subjects of communication and the audience, in the same space and time, especially leaving the conclusion for the audience itself, proceeding from the principle of journalism objectivity. And this once again confirms that the reforms carried out in our country are not for the sake of reforms, but for the sake of a person. This also helps to increase public interest and confidence in television. Current interviewers are not just a question-and-answer form of two people (like ping-pong), and other genres of journalism are often found in television conversations. The same modern interview genre also demonstrates a number of different aspects from traditional interviewers due to changes and updates.

In particular, the most noticeable aspect of such news is that the journalist puts the hero in the first place, only the hero speaks in the frame. And questions remain behind the scenes. As far as we know, the answer will not be as the journalist wants, unless the question in the interview is good. In today's interviews, the characters and images speak in General harmony, the image of the journalist in the frame is almost invisible. There is a deviation from artificiality, a desire for naturalness. It is also true that some conversations contain elements of the essayistic genre. With the development of information and communication technologies, there was no need to spend hours talking to him, inviting the interlocutor to the Studio. Personal screen tools allow you to transmit information, establish contact with a journalist via satellite, even without long distances. Foreign journalists Sofia Shevardnadze, Larry king, and Vladimir Posner communicate remotely with the characters of their shows via the satellite. This suggests that there is a new modern way to get information. Thanks to the development of technology, there were noticeable changes in the form and content of television interviews. In particular, after the arrival of the satellites, not only the content of the interview in Uzbek changed. The format of questions in Uzbek independent TV channels has become more open, free and aggressive. However, Uzbek journalists and interviewers are still much more respectful of respondents than Western media.

Photo 1:

Sofieco show presenter S. Shexarnadze with Canadian Minister of Defence Paul Hillier

INTERVIEW ANALYSIS

Today, television in Uzbekistan has become one of the most powerful means of influencing human psychology, expanding its horizons, changing consciousness, in addition to the main tasks, such as meeting the needs of the population for objective information, and facilitating their recreation. By 2015, the number of TV channels in the TV channel system has reached 26 units, and radio channels-16 units. Central TV channels "O'zbekiston", "Yoshlar", "Toshkent", "Sport", "Madaniyat va Ma'rifat", "Mahalla", "Bolajon", "UzHD", "Kinoteat", "Navo", "Oilaviy", "and" Uzbekistan 24" were developed, as well as regional TV channels in the Republic of Karakalpakstan and in all regions. If the main goal of the National TV company of Uzbekistan is to inform the population about the events taking place in Uzbekistan and the world on the basis of relevance, impartiality and justice, then wide coverage of positive changes in the life of

our country, reforms to form a legal democratic state and civil society is one of the most important tasks of the National TV company of Uzbekistan (Khojaev, 2018).

Today, through the broadcasts of the national television company of Uzbekistan, journalists are trying to create works of art on a professional level and demonstrate the skills of journalistic creativity. For example, take the program "With you" by TV channel "Zo'r TV" journalist Feruzabonu Abdurakhmanova (<https://www.youtube.com/watch?v=-IQsfCBAhFU>), in which the host can direct a simple conversation of the level in the sipping moments of the characters. Because the Studio resembles a large concert hall. The interview takes place not only between the presenter and the interlocutor, in which the audience actively participates. The fact is that the show is not like other programs, it is unique. The journalist will win the audience's love by entering the inner world of each character with their own questions, and will be able to bring each guest to the level of a star. In this Studio, the main guest of the program (singer, composer, poet, writer) will certainly demonstrate their art. This feature is not available on any other TV channel.

Photo: 2 Interview with Uzbek pop star Yulduz Usmonova

On the "O'zbekiston" channel, which airs live from 9: 00 am, the "Oydin Hayot LIVE" (<https://www.youtube.com/watch?v=9Uykp6r9oPk>) show is also among the shows that entered the hearts of viewers. The morning program has a unique interactivity. Therefore, it is possible to conduct intimate conversations with the heroes of dawn, conduct a live broadcast, ask viewers their questions to specialists. The entertainment program is broadcast live 5 times a week on the screen, but to take advantage of the opportunities of time and space, to reach a series of records by collecting footage, this puts a great responsibility on the Director and the creators of the film. The fact that participants use additional footage in the show during conversations not only enriches the show's composition, but also determines its direction.

It can be noted that the leading TV channel "Uzbekistan" Saodat Ormanova is cautious about choosing a hero for the transfer of "Ko'ngil obodligi". The journalist talks to different intellectuals and creates very beautiful essays. On the other hand, in the frame, the host does not speak, only the characters of the program speak. And in the center of the conversation is the personality of the hero.

In Zebo Mirzayeva's TV program "Madaniyat va Ma'rifat" (<https://www.youtube.com/watch?v=R60KVvvU5A>), "Tundaliklar" you can see the opposite. The hero remains with the edge, the TV host tries to show his individuality. 70 percent of the interviewer speaks for himself. But the show always has its own firm life position, the idea is thought out, the worldview is remembered by the skill of choosing a variety of characters. There seems to be some life wisdom in broadcasting the show in times of war. Because the journalist is a creative person. Her words often contain philosophical thoughts and artistic interpretation. Yes, of course, in open conversations, journalistic skill rises to its peak, that is, the main character shows her worldview, starting from the skill that she has, and ending with her intelligence. The journalist asks only questions to the hero of the conversation, if he sympathizes with some opinion of the hero, denies another opinion. In such TV conversations, the intellectual potential of the presenter and the author's position are visible.

Photos:6 Shoirra Raufboyeva with the guest of the show "Tundaliklar" Director Zebo Navrozova

However, do not argue during the conversation and do not forget who the hero of the conversation is pushing your journalistic self to the edge. Such skills and knowledge and potential are very rare for journalists on our national TV channels. If a journalist actually has reasonable thoughts on a topic or problem, then you can enter into a discussion in an interview. In this case, the audience will be able to conduct a comparative analysis of two different points of view on the same issue. This will increase the rating level of the show.

Conclusion.

Until interactive communication channels are established between the editorial office and the audience, there is no hope for positive changes in the internal media system. It is impossible to restrain today's hasty listener or viewer with boring conversations. Live broadcast is not just a chat, it is a news feed of social life for the viewer, it is also an interest in visual media. Along with the achievements in the field of television in Uzbekistan, some serious shortcomings were noted. We have seen cases of unprofessionalism in the activities of some inexperienced TV presenters. Most TV shows are of the same type, stereotyped and the fact that the journalist and the Respondent behave unnaturally. There is a lack of live, free communication on the screens. It is worth noting that some interviewers enliven the dialogue on the screen with unconventional approaches and details, making it interesting for the audience. But instead, for this to become commonplace, it remains an exception. Therefore, it is necessary to improve the skills of novice journalists, possess the knowledge of creative and technical staff, and adopt the experience of the world's leading TV channels. In this regard, it is worth organizing more copyright studios to ensure that modern television is an open door to democratic views in our eyes.

REFERENCES

1. Oleshko, V. (2003). Journalism as creativity. (pp. 77-90). Moscow: RIP-holding.
2. Sidorov, V. (2005). The problem of journalism theory: in search of a new paradigm // The role of the media in achieving social tolerance and social consent. (pp. 119-120). Moscow.
3. Zinoviev, I. (2012). M. M. Bakhtin's dialogism and the modern theory of journalism. (pp. 24-31). // Proceedings of the Ural Federal University. 2 (101).
4. Dostmuhammedov, X. (2013). Information charm, miracle, philosophy. (58 p.) - Tashkent: generation of the new century.
5. Keykavus. (1994). Qabusname. (41 p.)- Tashkent: Iqtisod.
6. Kim, M. N., Park, E. (2002). Genres of print and electronic media. (pp. 240-245). Saint-Petersburg.
7. Kroichik, L. E. (2000). Basics of a journalist's creative activity: a system of journalistic genres. (pp. 153-157). Moscow.
8. Bakhtin, M. M. (1986). The problem of speech genres // Bakhtin aesthetics of verbal creativity. ((270 p.) Moscow: Arts.
9. Gurevich, S. M. (2004). Newspaper: yesterday, today, tomorrow. Moscow: Aspect Press.: Available at: <http://evartist.narod.ru/journ.htm>

10. Mesenyashina, L. A. (2010). Dialogic genre?// Bulletin of the Chelyabinsk state University. 2 (203). (pp.77-81).
11. Shibaeva, L. (2017). Genres in the theory and practice of journalism. Available at: www.evartist.narod.ru
12. Uchenova, V. (1982). Method and genre: dialectics of interaction // methods of journalistic creativity. (89 p.) Moscow.
13. Khadzhaev, A. (2018). Uzbekistan television company: in cooperation with the Times. (32 p.) Tashkent: Uzbekistan.