



TYPES OF MEDIA DISCOURSE AND RESEARCH METHODOLOGIES IN ENGLISH AND UZBEK

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This article presents a comparative analysis of the structural organization, content characteristics, and functional features of news texts in English and Uzbek mass media. The study examines television, radio, and print media materials to explore the modes of news presentation, methods of information delivery, and communicative strategies employed in both media systems. The findings indicate that English media news texts are organized according to a clearly defined structural sequence and are presented systematically, whereas Uzbek media texts tend to be more concise and focus on highlighting key events and essential analyses. Furthermore, news texts perform not only an informative function but also interpret events from specific social and cultural perspectives. The article also highlights the features of the modern media environment through the analysis of feature articles. The results of the study contribute to a deeper understanding of media discourse and have significant implications for translation studies.

In English mass media, news materials are typically organized in a specific sequence of topics, which determines the clear structural order of the text. This feature is also characteristic of Uzbek media news texts. In Uzbek media, news items are generally concise and primarily reflect important events and analytical information.

In English television broadcasting, news texts are delivered through regularly scheduled news programs. These programs are broadcast 6–8 times a day and vary in duration from 5–10 minutes to 30–40 minutes. The main television channels in the United Kingdom, such as BBC 1, BBC 2, Carlton, Channel 4, and Channel 5, offer a variety of news programs. These include short news bulletins as well as high-rated prime-time news broadcasts. Major news programs are typically aired at 13:00, 18:00, and 21:00, providing a comprehensive and systematic overview of daily events. Such programs not only aim to inform audiences but also present events from particular ideological and cultural perspectives.

In Uzbek television, a specialized channel, "Uzbekistan 24," has been established to cover both international and national news. This channel provides comprehensive and detailed coverage of global and domestic events. Similar to British television, Uzbek television also has fixed schedules for major news programs. These programs are broadcast regularly throughout the day, typically in the morning, midday, and evening, and often include analytical reports, commentary, and coverage of significant events.

As in British television, news bulletins in Uzbek television are broadcast regularly. For example, on Channel 5, short news bulletins are aired almost every hour, while main news



programs such as "News and Sport" (6:00–7:00), "News" (12:00–12:30), and two evening "5 News" bulletins at 17:00 and 22:00 are scheduled. These programs serve as an important source of information for audiences, ensuring timely and efficient delivery of news. They contribute to enhancing the accuracy, objectivity, and analytical depth of information while presenting key events in a clear and understandable manner.

The main news program in Uzbekistan is titled "Yangiliklar," which is broadcast hourly. Additionally, major news programs are aired throughout the day on channels such as "Uzbekistan," "Yoshlar," and "Sport."

International satellite channels such as BBC World, Sky News, and CNN International provide a rich source of English-language news content. Their primary objective is to deliver news to a global audience.

In radio broadcasting, news texts are typically presented in two main formats: (1) short five-minute news bulletins broadcast at the beginning of each hour (for example, "World News" on BBC World Service), and (2) more detailed 30-minute news analysis programs such as "Outlook," "Newsdesk," and "The World Today" (BBC World Service), or "News Headlines" and "Six O'clock News" (Radio 4). In Uzbekistan, both international and local news are disseminated through all available radio stations. It is also noteworthy that Uzbek radio channels tend to have relatively greater flexibility in delivering news content.

According to the Presidential Decree of the Republic of Uzbekistan dated July 3, 2002, "On Improving Management in the Field of Press and Information," the State Press Committee was reorganized into the Agency for Press and Information of the Republic of Uzbekistan. Additionally, regional press and information departments were established in the Republic of Karakalpakstan and across the regions.

Media products in Uzbekistan are classified into periodical and non-periodical publications. Alongside periodicals such as newspapers, journals, and bulletins, non-periodical publications such as books and brochures also exist. Publications are categorized according to their type and content into general and specialized, commercial and religious, and those belonging to social movements and other organizations. They are also classified geographically as central, regional, city, and district-level publications. New forms of media products, such as advertising and commercial newspapers, have also emerged.

Journals are classified into socio-political, socio-economic, literary, scientific, and agricultural categories. They are also designed for specific audiences such as children, youth, and women. Journals may be published by government institutions, non-governmental organizations, and private entities.

From a linguistic perspective, feature articles demonstrate the full range of expressive syntactic and stylistic devices.

1) *Imagine a society devoid of artistic expression, where everything is dominated by commercialized food, pop culture, and mainstream news. We've lost a space for discourse that values ethics over economics, where creativity is seen as risky instead of divinely inspired. Discussions focus on materialistic views, dismissing anything intangible as pretentious instead of embracing it as fundamental. Art for the sake of art is viewed as an eccentric hobby rather than a crucial societal element. The concept of public welfare is ignored unless it can be financially measured. However, there is no shortage of immediate pleasure and entertainment, constantly*



available in various forms and increasing frequency. (McQuail D. McQuail's Mass Communication Theory. – 6th ed. – London : Sage Publications, 2010. – 672 p. "feature articles")

2) *Watching TV was quite stressful over the weekend. The intense "Casualty" on BBC 1 was dramatic and action-packed, filling the screen with both literal and figurative blood and guts across Saturday and Sunday. This is what viewers have come to anticipate. The tension carried on with "Big Cat" on Sunday, a gripping, dark drama by Lucy Gannon that explored the lives of ordinary individuals in a gritty, working-class environment reminiscent of the celebrated «Play for Today.» Then came "The Jump" on ITV, a sleek, quick-paced drama that seemed like a grimmer, harsher take on "Birds of a Feather." It promises to be engrossing entertainment. Yet, after such a suspenseful lineup, I'm only up for some weak tea and "Blue Peter."* (McQuail D. McQuail's Mass Communication Theory. – 6th ed. – London : Sage Publications, 2010. – 632 p. "feature articles")

This text illustrates the extent to which modern society is saturated with media and increasingly oriented toward advertising and commercial interests. Television programs such as *Casualty*, *Big Cat*, and *The Jump* are primarily focused on excitement and dramatization. The primary aim of these programs is not to address moral or ethical issues, but rather to attract audiences through visual and emotional impact.

This tendency reflects a broader transformation of the contemporary media environment, in which content is increasingly materialistic, easily consumable, and designed for frequent consumption. Television programs are largely intended to entertain viewers by offering dramatic and engaging narratives. Such content is designed to captivate audiences emotionally and visually, yet it rarely engages with deeper ethical or philosophical questions.

The text presents a critical perspective on the decline of creativity and spirituality in modern society, suggesting that these values are being replaced by easily digestible, material-oriented content. These programs are typically aimed at mass audiences who seek entertainment and short-term engagement rather than intellectual or moral reflection.

Furthermore, the text highlights how, after consuming intense and emotionally charged dramas, viewers tend to shift their preference toward lighter and softer content, such as *Blue Peter*. This transition illustrates not only the rapid consumption cycle of media content but also points to a certain degree of superficiality and weakening of deeper spiritual or intellectual engagement in contemporary media consumption.

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