



## Modern Manifestations of Radio Journalism

Klimentina Fuzailovna Ismailova

Candidate of Philological Sciences, Associate Professor, University of World Languages, Uzbekistan

University of Journalism and Mass Communications of the Republic of Uzbekistan, Uzbekistan

<http://dx.doi.org/10.47814/ijssrr.v5i2.199>

---

### **Abstract**

The article examines the changes that have taken place in the field of radio journalism under the influence of socio-cultural phenomena, the progress of new information technologies, the activation of civil journalism and the interactive beginning in broadcasting. The processes of transformation of the figurative structure of radio journalism, expressive means and methods of creating a journalistic work on the radio in the context of media convergence, genre modification is considered. The author analyzes both the materials of "classical" radio journalism and new forms of broadcasts with a journalistic component.

**Keywords:** *Radio Journalism; Transmission; Listeners; Genres; Air; Documentary; Imagery*

### **Introduction**

Intensive changes in the field of communications predetermined the active restructuring of not only technology, broadcasting technologies, but also the content component of radio broadcasting. The processes of globalization, which actualized the issues of preserving national identity, media convergence, which influenced the modification of the genres of radio journalism, the activation of interactive forms of broadcasting, which led to the blurring of the boundaries between professional and citizen journalists, between the communicator and the audience - all this necessitated the consideration of radio journalism in the context of new realities, to explore its modern manifestations in broadcasting.

### **The Main Findings and Results**

Today, when new subjects of journalistic creativity, such as bloggers, citizen journalists, columnists, have appeared and significantly intensified in the media environment, journalism is increasingly asserting itself. A few decades ago, journalistic creativity was manifested mainly in documentary radio genres: essays, radio sketches, radio stories. Today, the journalistic method of understanding reality is inherent in many genres of radio journalism, both informational and analytical.

So, what is journalism, what are the characteristics of radio journalism?

The Explanatory Dictionary of D. Ushakov provides the following definitions of this concept. "Publicism (from Latin publicus - public) - literature on socio-political issues; genre, style, characteristic features of such literature; ... writing on socio-political issues [1]. L.E. Kreuchik defines journalism as a type of creative activity focused on the maximum impact on the audience with the help of the media in the form of dissemination of facts, views and assessments that help to understand the patterns of reality [2]. Karakalpak researcher T.Zh. Masharipova defines journalism as a critical design of reality, highlighting, with insignificant decoration (in order not to deviate from the truth of life), those problems that the population demands to be eliminated and the efforts of the public should be aimed at solving [3].

Radio journalism has a rich arsenal of expressive means that effectively influence the figurative system of perception of the material by listeners, causing various associations.

The expressive means of radio journalism include the sounding word, music, internoises, montage. They are subordinated to the main goal, the creative task that the radio journalist sets himself and which he solves in the process of preparing the program. It should be emphasized that expressive means serve both the content and sound content of journalistic material. Each genre of radio journalism, outlining its own circle of displaying an event or phenomenon, defines its own internal speech sphere and the sphere of using other expressive means: music, drawing noises.

The word is the most important means by which radio journalism operates. The features of the word on the radio are connected, first of all, with the fact that it sounds and is designed for the listener. The sounding word on the radio differs not only in its semantic content, but also in its intonation diversity. Both the timbre of the voice and its tone, the tempo of sound, pauses, logical stresses, melody are important here ...

All of the above expressive means of radio journalism constitute a group of natural, formative means. They are stable and not subject to change. Another group of means of influence in radio journalism is mobile and includes style-forming means - reverberation, sound mise-en-scene, jingles, sweepers ...

Music and internoises play an important role in radio journalism. Taking into account the specifics of the preparation of radio broadcasts, first of all, the volume of broadcasting, the technical conditions for the release and reception of broadcasts, the nature of the audience, the peculiarity of the mode of consumption of information, we can talk about music in radio journalism in two aspects:

- firstly, how about covering the musical life of the country, preparing musical essays, radio sketches ...;
- secondly, how about the transmission of music, which serves as a means of enhancing the emotional sounding of materials or the entire radio program as a whole.

In the first case, we are talking about "actual musical broadcasting", about everything related to the themes of the musical culture of the country, the popularization of musical art, and therefore the performance of musical works of various genres, informing listeners about the events of musical life, familiarizing them with the work, ideological and artistic positions of composers, singers, musicians.

In the second case, we have in mind the subordinate role of music, music "attracting", "helping" the listener to perceive the publicist's speech, to be imbued with what he is trying to convey to the audience; i.e. such music, which in the practice of broadcasting is called "decorative".

Music as a means of expression in radio journalism is used in three varieties:

- 1) as documentary musical shots (the sound of musical fragments, songs performed by the heroes of the programs), i.e. as a kind of illustrative material;
- 2) as an artistic means of expression (overlying music on text);
- 3) as a mounting element that creates the most favorable mode of perception.

This determines the variety of functions of music in the transmission, designed for the listening audience. In the first case, music is a certain sound document, selected and used by the author for a deeper characterization of the event, situation or character of the program. Music performs here mainly an informative function, although it is not limited to it alone and works in the system of documentary and artistic arguments and the author's means.

In the second case, the possibilities of music as an expressive means are much wider. They are determined to a greater extent by the intention of the author. Music conveys the mood of the hero and the author, plays the role of a kind of scenery. In addition to the fact that music expands and deepens textual information by its own means, it gives an emotional characterization of the described event, creates a certain atmosphere necessary for the author to reveal the idea of a radio program.

Conversations with experienced publicists of the Uzbek Republican Radio, in particular with M. Zorina, N. Vetkasova, M. Chernova, revealed the following trend: if earlier journalists, as a rule, selected music for an already written and voiced text, now more and more often text fragments of journalistic programs are written considering the already prepared musical accompaniment, i.e. music and text begin to interact already in the author's intention. This creates a certain atmosphere necessary for the author to reveal the idea of his work.

It is noteworthy that in recent years, music has ceased to be just a sound decoration, an illustration, a sound characteristic of a hero. In talented journalistic programs, she herself becomes a protagonist, if by this we mean what "moves the plot".

As an example, we can cite a radio essay about the composer, famous musical and public figure of Uzbekistan Mukhtar Ashrafi, prepared by the journalists of the Toshkent studio M. Zorina and N. Li. Here is a fragment from that show:

*« HOST - When the maestro bent over the piano, his back hunched over the years, his head in a halo of gray hair immediately caught my eye ... But then the first chords sounded ... The back straightened, in an inspired impulse, the head leaned back, fingers confidently slipped over the keys. The room was filled with music, sublime, overwhelming, carrying on the wings of feeling. She seemed to fill everything around...*

*(music, growing, abruptly ends in the last chord)*

*HOST - A few days later, Mukhtar Ashrafi passed away...» [4].*

An analysis of journalistic broadcasts of the republican radio of Uzbekistan shows that, unfortunately, journalists rarely use such effective forms of expressing music on the air as volume variations, loudness, tonality, etc. Acquaintance with the classic works of venerable foreign publicists testifies to the effective impact of programs where these factors are taken into account by journalists. Music in such programs not only emotionally and organically complements the author's text, enhancing the drama of the situation, but also becomes an element of action itself.

In depicting the visual-demonstrative side of reality, the possibilities of music are more limited. Documentary and "drawing" noises help Uzbek radio journalists to convey a specific visual picture from the scene of the event by means of sound.

In radio journalism, noise is understood as a sound manifestation of reality, which appears in the program, along with music and speech, as a kind of sound characteristic of what is happening. So, the talk of the crowd, laughter, applause falling into the microphone during the recording of any presentation or forum are noises in this case [5, 17].

In journalistic radio broadcasts of Uzbekistan, noise today usually increases the semantic load of the text, carries additional concretizing information. Noises are also used by Uzbek journalists as a kind of sound illustrations that set off the most characteristic details of the situation and actions. Sometimes noises in the context of a radio essay, for example, acquire symbolism and are used for figurative characteristics. In this case, they perform an independent aesthetic function, they are an artistic detail of the radio essay, its "sound paint".

Analyzing the practice of radio publicists in Uzbekistan, one can be convinced that noise in one capacity or another is used in the transmission, depending on the task that the journalist sets for himself. Noise recorded synchronously with speech is an inseparable whole, part of the communication situation. The information that such noise carries explains, deepens the speech information, makes it more voluminous in terms of sound. Let's take an example. In the transmission of the radio channel "Toshkent" "Masters of Khorezm" there is such a fragment:

*« (the measured sound of a rotating potter's wheel against the background of the lingering melody of the gidzhak (national musician instrument))*

*HOST - It was gloomy in the ceramist's workshop. The potter's wheel, like many centuries ago, monotonously sang its song, under which several generations of kulol were creating. The son of Rahimberda-bobo - Matchan pulls a piece of clay up, turning it into a high cylinder, repeating this 3-4 times. Then he begins to mold the product itself.*

*( r e c o r d )*

*HOST - And how do you know when it's time to shape the product?*

*MATCHAN - The fingers themselves feel it. Each product requires its own approach. Therefore, every turn, every line of a bowl or dish should be felt with the heart. This is what our father teaches us. In general, to mold a product from clay, which is to lay down a legend. Each has its own unique story" [6].*

Here the recording of the conversation reinforces the documentary basis of the broadcast. The sound of a rotating potter's wheel, an old melody is at the same time a sound background that conveys the atmosphere of the conversation, and very expressive sound details, which are partly figurative.

## **Results and Discussions**

We have presented the most typical means of expression characteristic of radio journalism, however, it should be noted that in recent years there have been more and more new methods of creating imagery in Uzbekistan radio broadcasts. Today, the features of journalism are characteristic not only of the artistic and documentary genres of radio journalism, but also of interviews, radio shows, and comments. As the Russian researcher T.V. Lebedev, "“... the image in radio journalism is far from being

an unambiguous phenomenon. This concept also includes a verbal artistic and journalistic image, characteristic of print journalism, because such features as polysemy, metaphor, the ability to turn a detail into a symbol, attract radio journalists as well [7, 165].

Today, radio journalism in the conditions of media convergence, intensive development of civil journalism, activation of the interactive component in broadcasting, clearly shows such qualities as addressing topical issues, expressing a powerful author's "I", strengthening the figurative, emotional basis of the material.

Modern radio journalism is characterized by the blurring of genre boundaries, the emergence of new forms of expression of citizenship, the author's position.

Let's look at an example. On the eve of the New Year 2022, on the Yoshlar channel, Nargiza Kamalova's material "Appreciate the time!" sounded:

*«... HOST: Time is money! - we often hear ... But in my opinion, this is a very one-sided understanding of time. The value of time cannot be compared to anything else. Money can be lost and found again. What can not be said about time. A person can never get back the lost time. Those who equate time and money are mistaken... They can never buy time with money, even if they sacrifice their time for money.*

*We have called time the most precious treasure for man. As one of the thinkers said: "O son of man, you are made up of passing days. One day for you is the loss of a certain part of yourself».*

*Learn to appreciate the passing seconds.*

*(SONG)*

*«... HOST: 2021 is expiring... Day after day, hour after hour, it is getting further and further away from us. We sum up the results, make plans for the future ... Each of us has wishes and dreams in our souls. Member of the Senate of the Oliy Majlis, poet Farmon Toshev expressed his wishes and recommendations to the youth of our country at a time when the historic year 2022 is on the threshold.*

*(RECORD)*

*- F. TOSHEV: I envy you young people... Why do you ask? Because you have a lot of time ahead to dare, create, create... You have great opportunities to realize yourself, to make a significant contribution to the development of our country, to make today unforgettable and bring tomorrow closer... You are smart, talented, courageous...I wish you success, do not stop, forward and only forward, my dears!!!*

*...HOST: Moments are priceless, time is unstoppable.... But we believe in ourselves, we believe in goodness, we believe in our destiny. So let the poem, which was presented to us on this eve of the holiday by a member of the Senate of the Oliy Majlis, the poet Farmon Toshev, inspire us to new good deeds.*

*(RECORDING A VERSE)» [8].*

As you can see, in this material, the author's thought is extremely personified and creatively intimated, the arguments of the author of the radio program have the properties of expressiveness, partiality. The author's position is supported by a no less journalistic performance of a public figure, a

poet who realizes his appeal to young people from the standpoint of his life and professional experience. And the poem organically introduced into the canvas of the material not only enhances the persuasive component of the speech, but also enriches it with artistic elements - metaphorical, verbal expressiveness.

Thus, we can already talk about a new kind of social video, in which publicism is expressed by the general tone of the material, capacity and dynamism.

In recent years, such a form of documentary and feature programs as a radio composition has also undergone a transformation. According to the definition of T.V. Lebedeva, "Radio composition is a specific genre of radio journalism, which is characterized by ideological and thematic unity, embodied through mosaic-fragmentary construction and the fullest use of specific expressive means of radio" [9, 165]. The radio composition is an alloy of journalistic text, music, literary fragments, excerpts from theatrical and cinematographic works.

An analysis of the radio compositions of the broadcasting structures of Uzbekistan shows that modern radio compositions are characterized by a departure from direct publicism and pathos. They are more characteristic of cognition, cultural and spiritual orientation. In modern radio compositions, there is a desire to reach generalizations through specific events, characters, to compose the transmission so that the listener himself can comprehend the material presented and draw the appropriate conclusions.

On modern radio today, "lightweight" models of radio compositions are more common - short author's eyeliners, short-sounding musical compositions and poetic inserts.

If for a radio composition, as well as for an essay, the key parameters are artistry and figurativeness, then for such a genre as a radio film, which is increasingly gaining popularity in radio broadcasting, this parameter is documentary. The radio film arose as a kind of dramatic form of radio journalism and was defined by the creators themselves as "a film composed only of sounds, this is a sound series organized according to a harmonious scenario plan" [10, 4].

There are different opinions about the genre form of the radio film. Some consider it an independent genre, others classify it as a variety of essay, others refer to the types of radio composition. [11, 268]. In our opinion, a radio film, as a genre of radio journalism, has a striking characteristic feature - a special compositional structure, which, according to the author's idea, allows combining various documentary and artistic elements, various sound "frames" within the transmission. The organization of the material of the radio film is based on the principle of montage construction of the action, the rapid change of time and place of what is happening. The object for the radio film can serve as bright events of our time, historical pictures, meaningful artistically and mounted according to the most important task of the publicist.

Radio films are effective in creating a sound image of a particular era. This, in our opinion, is the reason for the high rating of radio films created by the creative team of the Yoshlar radio channel under the general name Mustakillik Solnomasi (Chronicle of Independence). The cycle aired from 2014 to 2019 inclusive. Each issue was dedicated to the most significant events of a certain year of Uzbekistan's independence.

The radio films of the cycle "Mustakillik Solnomasi" widely use archival materials, audio recordings of heroes, authentic noises and other documentary material. They pushed the historical boundaries, covering different periods, allowed the listeners to relive the unforgettable moments of independence. The main advantage of the cycle was a solid documentary basis and a bright journalistic beginning.

## **Conclusions**

As our study showed, the journalistic method of understanding reality has a common basis for radio materials of various directions. These are qualities such as documentaryism, figurative beginning, the presence of a bright author's "I" in the transmission, anti-entropy (the ability not to lose relevance for a long time). Modern radio journalism is characterized by a departure from excessive pathos, high pathos. It is more characteristic of inviting to contemplation, active actions. Dialogue with the public in radio journalism takes place at different levels: publicist-listeners, listeners-listeners. This can be seen on the example of the programs "Topical Issues" with Olesya Romashko ("Oriat FM"), "Tugridan Tugri" ("Directly") with Nozima Toshpulatova on the radio channel "O'zbekiston", "Muvafakkiyatlar kaliti" ("Key of Success") with Nazira Inoyatova on "Avtoradio" and others.

Today, radio journalism is used both as a means of forming public opinion and as a platform for its expression.

We have found that in modern practice there are both "classical" radio journalism and materials with a journalistic component.

The changes that have taken place in the field of radio journalism are primarily due to the development of technical and technological resources of radio journalism. Approaches to the use of a particular creative technique have not changed dramatically, but they have received a new impetus and improved. So, for example, some details in programs are more convexly presented thanks to special effects. And this significantly enhances the impression of the radio material as a whole.

Modern radio journalism has undergone a transformation in terms of content - it has become somewhat "lightweight", more mobile and dynamic. At the same time, its basic components continue to act as the basis for creating not only artistic and journalistic, but also other radio programs.

At the same time, it should be noted that in modern broadcasting, a decrease in the level of use of traditional forms of influence on the listener by means of literary and artistic journalism and radio dramaturgy is more and more noticeable. And this, unfortunately, affects the quality of the radio air, diminishes its role in shaping the personality of the new time, and reduces its significance as a channel of high culture.

## **References**

1. Explanatory dictionary of D. Ushakov. – URL: <http://ushakova-slovar.ru/description/publitsistika/61749> (date of access: 10/17/2020).
2. Kroichik L.E. (2015) Actual problems of terminology of the modern theory of journalism / L.E. Kreuchik // Communication in the modern world. Voronezh. p. 29-30.
3. Masharipova T.Zh. (2015) Essence of journalism / T.Zh. Masharipova // Vestn. Voronezh. state university Ser. 1, Humanist. Sciences. - No. 1. p. 105-113.
4. Air of the radio channel "Toshkent". 06/11/2004. (15.35)
5. Ismailova K.F. (2002) Radio information. Tashkent: University.
6. Air of the radio channel "Toshkent". 08/09/2016. (18.25)



7. Lebedeva T.V. (2012) Genres of radio journalism / T.V. Lebedev. Moscow: Aspect Press.
8. Air of the radio channel "Yoshlar" from 12/30/2021. (17.20)
9. Lebedeva T.V. (2012) Genres of radio journalism / T.V. Lebedev. Moscow: Aspect Press.
10. Golovachev V., Furduev V. (1929) Road to the radio film! // Radio listener, No. 25.
11. Smirnov V. (2002) Genres of radio journalism. Moscow: Aspect Press.

### **Copyrights**

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).