

# MEDIA DISCOURSE GENRES ORGANIZATION CRITERIA AND THEIR FUNCTIONS

Khodjayorov Malik Berdimurodovich  
Teacher of Karshi State University

## Abstract

In the field of comprehensive linguistic research on media discourse, it is recommended to use a number of criteria to distinguish between genres. These criteria may include expression and standard ratio, informative and evaluative elements, contextual factors, communicative purpose, pragmatic attitude, addressee characteristics, compositional structure, communication channel and image of the author, etc.

## Introduction

With all the variety of genre criteria listed, the challenge lies in identifying a single criterion that fully contributes to the differentiation of media genres. Relatively complete and consistent, we consider the classification of media genres by T. G. Dobrosklonskaya, in which the author takes into account such parameters as the method of text creation, the form of text creation and reproduction, distribution channel, functional genre features and thematic dominant, as well as in media discourse informational and affective functions predominate. Currently, there is a violation of text prototypes, that is, a significant evolution of the system of traditional journalistic genres, which includes the departure of some forms, the appearance of others, the actualization of the third, the abolition of genre departments, the free use of several text models. is a combination. Therefore, in our opinion, the linguistic typology of the text should be focused not on creating a single and consistent classification of genres, but on describing heterogeneous text formations, understood as new genre symbioses. Currently, there is no single approach or single system of parameters for deciding on the classification of discursive genres of media discourse, the genre structure is in constant motion and undergoing changes: there is a mix of genres; some genres disappear and new ways appear. Therefore, it is difficult to talk about the accuracy of the boundaries of the genre complex of media discourse. We can only say that it is mobile, scattered, changeable.

Within the theory of medialogistics, the following types of media texts are distinguished:

- 1) news;
- 2) information analysis and review;
- 3) journalism;
- 4) advertising.

News is one of the main functions of mass communication - informative texts. Commentary combines the implementation of the message function with the reinforcement of the impact component through feedback and evaluation. Journalistic texts are characterized by an increased influence in the artistic-aesthetic version. Thus, the gradual historical development of approaches to the study of the conceptual apparatus of the genre (formal, functional,

communicative and cognitive) showed that the genre is constantly developing and acquiring new forms and characteristics. Genre, which has penetrated into various spheres of human activity, is a unique tool for successful communication, and it develops depending on the social circle to which it is located and related. By discursive genre, we mean such a type of speech, conditioned by cultural, social, situational frameworks, directed to a certain goal and framed in a specially organized text. The purpose of other types of institutional speech (sports, economic, political, medical, etc.) can be realized in media discourse genres. Basically, intersections with other types of speech genres occur in features common to all types of institutional speech, such as typical participants, chronotope, material.

Features such as the goal, strategies and tactics for achieving it do not correspond to the goals and strategies of other types of speech, which is the main difference between media discourse and all its other institutional types. Comparing the strategies and tactics of various discourses with the strategies and tactics of media discourse, we came to the conclusion that they are predetermined by their functions, in particular: providing information about events, explaining what is happening, socializing, forming public consent, speech patterns creation of opportunities for expression, culture, recreation and entertainment, organization of structure in connection with current goals in political, economic, social spheres. This implies communication with discourses such as tourism, economic, political, etc. In turn, different types of speech may have different tactics that serve different purposes. At the current stage, the study of the media space shows that researchers constantly cross the boundaries of various disciplines, for example, in the analysis of psycholinguistic phenomena, scientists refer to the theory and practical results of political science, marketing theory intersects with communication theory, etc. All this proves the interdisciplinary nature of media research and thus determines the need for a comprehensive approach to the study of media discourse.

On the other hand, the existence of such interrelations complicates the typology of the studied speech, because this approach creates several criteria for identifying individual subtypes. In this, we are engaged in genre, stylistic, ideological mimicry. Thus, when typifying media discourse, we cannot limit ourselves to only functional criteria and divide it into subtypes such as advertising, journalistic, social, because there is a combination of several subtypes of media discourse within one function. Therefore, in our opinion, the classical approach, which implies the differentiation of subtypes of media discourse according to the characteristics of the information channel (press, radio, television, Internet) and genre-format, can be interesting within the content of the data. We adhere to the point of view that the typology of modern mass media should be based not on a specialized journalistic approach, but on the separation of common cognitive and communicative structures characteristic of texts on different topics. So, the typology should rely on the following components:

1. Information transmission channel (press, radio, television, internet);
2. Type of communication medium (formal/informal, private-interpersonal/network);
3. Target settings (function);
4. Audience (by age, social, economic, gender, national, ethnic, party-political, etc. criteria);
5. Genre;

6. Style;

7. Communication strategies (identification with the addressee, manipulation, presentation);

8. Subject area (business, entertainment, art, shopping, politics, social relations, sports, hunting, gadgets, etc.). It is necessary to build a typology of media discourse within the framework of the intended pragmatic and correct semantic features (subject area).

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