

## RADIO LANGUAGE AND METHODOLOGICAL FEATURES

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**Abstract.** *The primary characteristic of radio as a rapid information dissemination medium is that the information is based on documents. Broadcasts need to be factual, current, and supported by evidence. Research has been done on radio speech as a genre speech. There is now no profound scientific explanation for this linguistic phenomena. Thus, it is important to examine radio speech as a form of cultural communication. The speaker's level of linguistic expertise either dictates or influences the quality of radio texts.*

**Keywords:** *integrity, commonalities, author's voice, restrictions, classification, applications, colloquial speech, literary language, publications.*

**Introduction.** M. P. Zarva's opinions on the unique linguistic and stylistic framework of radio transmission and radio language, as well as its characteristics—such as its dual nature—are especially significant. He asserts that while all of the shows on the air share linguistic integrity and commonalities, they also differ from one another in terms of theme, genre, and style. The speaker should be emotionally vivid, the information in the radio texts is ambiguous, the author's voice is enjoyable to listen to, the phrases are brief and straightforward, the biblical rules are not followed, and the content is clear. Speech based on direct radio communication is subject to the law of communicative expediency. The speaker does this by choosing language tools that enable him or her to select the best alternative required for a given speech scenario. This circumstance also gives you the opportunity to find unique techniques that differ from the discourse in the Bible and add interest.

**Main part.** Although there are certain restrictions, radio speech can look "pure." He mentions the "written-oral" and "biblical-spoken" pairs of speech and claims that Aristotle was aware that oral communication was more precise than written communication. He emphasizes the distinction between written and non-written speech in Rhetoric. Even when employing prepared information, the most skilled speaker in improvised speech looks for the appropriate words and phrases to convey their point of view, according to D.J. Whipl. They are apprehensive and frequently repeated. They frequently make grammatical errors. However, these errors cause them to improvise their speech. The way the content is expressed is given particular consideration in the language of the media. However, this is completely ignored in spoken communication. This is an area of speech that is coded but by no means fully prepared, as it collides with colloquial language in the setting of electronic media. A few remarks regarding oral discourse in oral media texts; O.A. Lappeva's work also reflects this. In contrast to the written form, the oral form of contemporary literary language is primarily separated into spoken and expressive forms, according to the scholar. The qualities of the means employed determine the degree to which oral speech's duration and integrity, as well as its opposing forms—that is, the speaker's prepared and spontaneous (unprepared) speech—are displayed. In addition to being "spontaneous," television speech is also dependent on the printed text's content and unpredictability. O.A. Lapteva served as the foundation for the classification of television and radio as a communicative-functional form of oral literary language in this instance. O.A. Lapteva asserts that the speech patterns of radio and television are comparable. Radio speech can be

classified as a really communicative-functional kind of oral literary open speech because to the aforementioned factors. The range of applications dictates where the radio speaker should be placed. Colloquial speech and coded literary language are available on public speaking radio. One of the linguistic characteristics of this system that was embodied in it was Radioutq. The features of any text are present in radio text.

They are as follows:

- 1) describes a non-native speaker;
- 2) the content is comprehensive;
- 3) has a certain tone;
- 4) is communicative in nature;
- 5) is meant for audiences;

6) is genre-specific in terms of language, structural, and compositional structure. Radio broadcasts are primarily prepared and carried out in two ways: - news and journalism analysis; - entertainment programs (youth, music, and talk shows); - programs. One is visible and open, and the other is private. It is in front of a public audience that open conversation occurs. In the second scenario, the information source is the lone communicator who communicates verbally. Like other media, radio has its own linguistic characteristics and uses its own Uzbek literary language. Three categories can be used to classify radio language:

Publications outlining the characteristics of radio speech that set it apart from other forms of speech; linguistic features of radio programs discovered during the course of daily work; essays written in popular language by radio journalists that contain important information; and articles and pamphlets on the normative and methodological analysis of language practice in radio broadcasting. Radio communication requirements include: 1) having a radio channel available; 2) communicating with the recipient solely through technical methods; 3) serve as editorial staff representatives; 4) media consumers, such as radio listeners. Radio distinctiveness is created by sound (Latin: visio-view). Without visual communication, it is simpler to fully and truly understand sounds without being distracted by other things. At the same time, radio evokes feelings, stimulates the imagination, and evokes feelings that are not fully understood. There are numerous drawbacks to broadcasting:

1) because they are broadcast at the designated time, they can only be listened to at this moment; 2) Multiple broadcasts cannot be listened to simultaneously; 3) broadcasting occurs instantly. The radio presenter must write the text properly on the first listen because the listener typically cannot hear it again. We can currently see a new, functional-pragmatic approach to language discourse. Any radio speech can be written down as text, or more specifically, radio text. Experts claim that the availability of multiple radio channels mostly determines the content of radio text, which is a complex phenomenon. In the information text and universal radio channels, acoustic synchronization is more important than sound. Together with the music and ambient sounds, the spoken text is meticulously arranged in music entertainment. It is administered at regular intervals, in a specific quantity, and for a specific reason (reporting or resting). Oral speech has the biggest impact on the linguistic tools employed in radio communication. The language tools utilized depend on the verbal form of radio communication. The features of radio speech are also determined by the peculiarities of radio transmission. The term "radio speech" mostly refers to radio text. Generally speaking, it is quick, flexible, easy to grasp, and always accessible when needed. It possesses a number of significant attributes: The radio's acoustics are typical. The radio host poses as speaking for himself in order to increase the

impression on the listener. In these conversations, the concepts of intimacy and communication are frequently applied.

Information is less significant for lethal speech at the radio level than the conversation's tone and emotional psychological impact. Photic speech is made up of self-generating semantic "empty" sentences rather than individual words and phrases: "Based on historical-cultural and socio-ethnic perspectives, photic speech is a unique number that is recognized as a horse." Its main goal is to use language, play games with it, make the discourse engaging, and create a humorous atmosphere.

However, we must also remember that tinkering with linguistic conventions entails tinkering with existence and comprehension. This demonstrates that it is unclear what grave repercussions it will have. In the context of radio speaking, proper adherence to literary language principles promotes the achievement of the primary communication objectives, avoids interference, and upholds the literary language's eternal esteem.

**Conclusion.** A wide range of subjects are covered in journalistic broadcasts, such as contemporary political, economic, ideological, philosophical, cultural, and social issues. There is a desire to decrease "protocol" broadcasts, and "free" genres are growing and spreading on television while discussing television genres and the evolution of their language. This is evident in the drastic restructuring of television, as the quantity of shows in the "talk" category continues to increase. Since many of these shows are live broadcasts, editing is not possible.

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