

## THE PECULIARITIES OF THE NARRATIVE LANGUAGE IN UZBEK TELEVISION PROGRAMS

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**Abstract:** This article explores the linguistic and stylistic features of the narrative language used in Uzbek television programs. It examines the structural, semantic, and pragmatic aspects of narration as a communicative tool that reflects national mentality, cultural values, and modern tendencies in mass media discourse. The study also analyzes how the spoken and visual elements interact to form meaning and emotional appeal in TV storytelling.

**Keywords:** narrative language, Uzbek television, media discourse, stylistic features, cultural reflection.

### INTRODUCTION

Television remains one of the most influential mass media platforms in Uzbekistan. Among its various genres—news, talk shows, documentaries, and entertainment—narration plays a crucial role in shaping viewers' perceptions and transmitting cultural identity. The language of storytelling in Uzbek television programs reflects both traditional oral culture and modern journalistic tendencies. This paper aims to describe the peculiarities of narrative language in Uzbek TV programs by analyzing its structure, style, and communicative strategies. The focus is on how linguistic devices are employed to achieve expressiveness, credibility, and emotional engagement. Furthermore, the study seeks to determine the balance between literary norms and colloquial elements that characterize the modern Uzbek media discourse.

### LITERATURE REVIEW

Studies on media language emphasize that television narration is not merely a linguistic phenomenon but a multimodal communicative act that combines sound, image, and verbal text. Scholars such as Fairclough (1995) and van Dijk (2008) have examined discourse in mass communication as a reflection of ideology and culture. In Uzbekistan, linguistic research into media language has been conducted by Mirzaev, Quronov, and Yusupova, who highlight the role of Uzbek narrative traditions in shaping television discourse. These researchers note that TV narrators often rely on oral storytelling techniques such as repetition, metaphor, and emotional emphasis. Uzbek television programs, especially cultural and documentary shows, frequently integrate poetic and proverbial expressions, which reinforce national values.

However, limited attention has been given to the stylistic and pragmatic features of the television narrative as a specific type of communicative act. Therefore, this study fills a gap by analyzing how linguistic means are used to construct meaning, attract audience attention, and convey authenticity.

### METHODOLOGY

The research employs a qualitative descriptive method. Several popular Uzbek television programs, including cultural, historical, and entertainment genres, were analyzed. Samples were selected from national channels such as O‘zbekiston 24, Yoshlar, and Madaniyat va Ma’rifat.

The analysis focuses on:

**Lexical and stylistic features** – use of expressive vocabulary, metaphors, and colloquial forms.

**Syntactic features** – sentence length, parallelism, and rhythm.

**Pragmatic strategies** – emotional appeal, direct address to the audience, and cultural references.

Discourse analysis was used to interpret how these linguistic features contribute to the communicative goals of television narration.

## RESULTS AND DISCUSSION

Uzbek television narration demonstrates a blend of literary and colloquial vocabulary. Narrators use proverbs (maqollar), idiomatic expressions, and national metaphors to evoke cultural resonance. For instance, phrases like “xalqimizning bebaho merosi” (“the priceless heritage of our people”) or “ko‘hna tarix sahifalaridan” (“from the ancient pages of history”) are common in documentary programs. The stylistic tone varies depending on genre: informational programs favor a neutral, factual style, while cultural and entertainment shows employ emotional and poetic language. The use of repetition, rhetorical questions, and exclamations adds rhythm and emphasis. Television narration tends to use short and medium-length sentences for clarity and dynamism. However, longer periodic sentences are often used in historical or cultural documentaries to create solemnity. Parallel structures (e.g., “They lived, they created, they inspired...”) are frequent, adding musicality and cohesion to speech.

### Pragmatic and Communicative Aspects

Narrators address viewers directly using the second person plural (siz) to create intimacy and trust. The intonation is often warm and engaging, accompanied by visual cues such as facial expressions and background music.

Television language also reflects the national worldview — respect for elders, appreciation of heritage, and optimism about the future. Emotional appeal is central: the narrator often uses evaluative words (ajoyib, bebaho, faxr bilan) to evoke pride and empathy.

### Cultural and Ideological Dimensions

Television programs act as a mirror of the Uzbek mentality. The narrative language transmits collective memory, traditions, and moral values. Cultural symbols—like the image of mehmondo‘stlik (hospitality)—are frequently verbalized through metaphors and comparisons. Moreover, the coexistence of classical Uzbek literary style with modern journalistic discourse illustrates the dynamic evolution of the national language in media contexts.

## CONCLUSION

The narrative language of Uzbek television programs represents a unique synthesis of oral and literary traditions, modern media pragmatics, and cultural identity. It fulfills both informative and aesthetic functions, creating emotional resonance while conveying social values. The study shows that Uzbek TV narration relies on expressive lexis, rhythmic syntax, and pragmatic strategies that strengthen viewer engagement. In doing so, it preserves linguistic richness while adapting to contemporary communication standards. Future research may focus on comparative analysis between Uzbek and other regional television discourses or investigate the impact of digital transformation on narrative styles in visual media.

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