



Received: October 20, 2021
Accepted: December 16, 2021
Available online: December 25, 2021

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TYPOLOGY AND STRUCTURAL FEATURES OF RADIO SHOWS

ANNOTATION

The article considers a Show as a widespread form of radio broadcasting and investigates its structure and main typological features. The specificity of radio shows is revealed through the prism of comparative analysis with television talk shows, determined with peculiarity of their perception by recipients. The factors that prove the popularity of a very broadcasting phenomenon are identified. A classification of radio shows is given according to the ratio of program elements, the time criterion, the composition of the presenters, etc. Weekend radio shows and specialized shows are also characterized. The key components of a Show and its stylistic features are analyzed in the structure of the air of radio stations. The necessity of a balanced ratio of music, information, advertising, rubrics under a radio show, is also presented.

The author substantiates the position that a well-built show contributes to the identification of a radio station in a polyphonic broadcast, and the compliance of the concept of the channel ensures its successful positioning in the media environment, expanding the contingent of listeners.

Using the example of the practice of radio stations in Uzbekistan, the role of an interactive component of a radio show is shown; ways of attracting an audience to game types of broadcasts, to express opinions on topical issues, to co-authorship are presented. The analysis of media planning of advertising and sponsored videos has been carried out.

Particular attention is paid to the study of

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RADIOSHOUNING TIPOLOGIK VA STRUKTURAVIY XUSUSIYATLARI

ANNOTATSIYA

Maqolada shou radioda eshittirishning keng tarqalgan shakli sifatida tadqiq etilgan, uning strukturalari va asosiy tipologik belgilari o'rganilgan. Radioshouning resipientlar tomonidan qabul qilinish xususiyatlari uning televidion tok-shoular bilan qiyosiy tahlili orqali ochib berilgan. Radioning mazkur fenomenini uning ommabopligini belgilovchi omillar aniqlangan. Radioshoularning dasturiy elementlar mutanosibligi, davriylik, boshlovchilar guruhi tarkibi va boshqalar bo'yicha tasnifi keltirilgan. Dam olish kunlaridagi va ixtisoslashgan shoularga tavsif berilgan. Radiostansiyalar efiri strukturasida shouning asosiy komponentlari, uning uslubiy xususiyatlari tahlil etilgan. Radioshou doirasida musiqa, axborot, reklama va ruknlar mutanosibligining ahamiyati ko'rsatib berilgan.

Yuqori saviyada tashkil etilgan shou ko'povozli efirda stansiyaning tanilishiga zamin yaratishi, kanal konsepsiyasiga mosligi esa uning mediamuhitda muvaffaqiyatli o'rin egallashi, tinglovchilar kontingenti kengayishiga sabab bo'lishi muallif tomonidan asoslab berilgan.

O'zbekiston radiostansiyalari misolida radio-shou interaktiv mohiyatining roli ko'rsatib berilgan, o'yin shaklidagi dasturlarga, dolzarb masalalar yuzasidan fikr bildirish, hammualliflikka tinglovchilarni jalb etish usullari tadqiq etilgan. Reklama va homiylik roliklarini mediarajalashtirishning tahlili o'tkazilgan.

Radioshou doirasida boshlovchilar o'rtasida, boshlovchilar va dastur mehmonlari o'rtasida, boshlovchilar va tinglovchilar o'rtasidagi dia-

dialogical interaction under radio shows: between presenters, between presenters and guests of the program, between presenters and listeners.

Key words: radio, morning radio show, evening radio show, structure, typology, format, broadcast, listeners.

logik aloqa tadqiqiga alohida e'tibor qaratilgan.

Kalit so'zlar: radio, tonggi radioshou, oqshom radioshousi, struktura, tipologiya, format, efir, tinglovchilar.

INTRODUCTION

Of all the components of mass media, radio is the most convenient, undemanding, and comfortable for the audience's perception. For Radio broadcasting it is characteristic a unique efficiency and reportability, inherent in the nature of this channel of mass communication, thanks to its immediacy, the desire to reflect the reality in the forms of life itself, close as much as possible to it. It is also necessary to take into account the "effect of presence", the effect of live direct communication (no matter whether the programs are broadcast "live" or prerecorded by transmission). The competitiveness of radio with other mass media is also explained by the greatest reliability, sound documentary, and the rapid growth of technical innovations that provide radio information with these advantages.

Radio is especially popular in the mornings, when people, before going to work or school, turn to radio sets to hear "fresh" news, to get a boost of cheerful mood, and also in the late evening hours, when the latest media summaries about the most important events that happened during the day are broadcast or there is a need to rest after a working day.

Analysis of the activities of modern radio broadcasting enables to emphasize a number of important trends in its development. Talking programs such as Shows are developing intensively on the Radio. In the broadcasting of modern radio stations, the prevalence of entertainment and game rubrics is observed, which is largely thanks not only to the desire to attract an audience, but also to take a more solid position in the competitive activities with television and print media. At the same time, radio broadcasting continues to develop in the context of the commercialization of electronic mass media, and this leaves its mark on both its structure and its content.

The innovative form of the radio program – Show – appeared on the air of foreign and domestic radio stations as a result of the aforesaid processes and has been widely disseminated, both on republican channels and regional focus.

Unfortunately, despite the growing popularity of radio shows, this phenomenon of modern broadcasting has not received proper theoretical comprehension in the scientific literature. According to J. Whiten and M. Panti [2005; 21], this is explained by the low status of the genre (format) of the show among media critics and the professional community. Most often, shows are only mentioned in scientific publications devoted to the analysis of broader (history of journalism, theory of genres, etc.) or related topics [I.A. Poluekhtova, N.N. Ivchenko, E.V. Ovchinskaya, 2017; 9]. There are also publications devoted to the consideration of individual morning shows [S. Popova, 2010; 16-20], [I. Karev, 2017]. The issues of manipulation through talk shows were

considered in the work of S. Svetitskaya [2003; 64-71].

Taking into account a lower rate of the elaboration of the topic by scientists and practitioners, a small amount of empirical information regarding shows on radio channels and radio stations of Uzbekistan, we have made it a priority to distinguish some of the format features of the morning and evening shows through the typology, structural features of the very form of broadcasting.

MAIN PART

The word “*show*” itself reflects the “visual” nature of communication: in translation from English, *show* means “demonstration”. The term “*show*” (talk-performance), which is paradoxical for radio, was adopted by radio journalists from television theoreticians and thoroughly came into professional use.

At the core of the television and radio shows there is a dialogue and the presence of at least two participants of the speech situation located in the studio [Nesterova N.G., Faschanova S.V., 2014; 197-203].

The differences between shows on radio and television are primarily due to particular qualities of the audience's perception: a television show is addressed to viewers and is focused on the view what is happening; a radio show is broadcast for listeners and assumes auditory perception. A significant difference of a Show on radio is also that it is broadcast live, whereas a television show is transmitted in recording.

The radio show is formulated on a dialogue of a presenter and on an invited guest of a program with unfailing calls from listeners on the air. A television talk-show assumes the presence of a script, experts' participation and the presence of a large number of spectators in the studio.

The radio show is distinguished by a variety of musical content – station breaks, cutaways,... “forgery” (music in the background of the text); documentary artistic “inter-noises” (a set of sound events imitating or conveying the atmosphere of what is happening). The television talk-show is focused on showing the occurring, judgments and emotions of the persons invited to the studio. Music and inter-noises are practically not used.

The specificity of a radio show is determined by the format of the radio station, as well as by the particular qualities of the perception of information in a certain period of the day. A radio show is a program, the release time of which is clearly fixed in the broadcast schedule.

There are morning and evening shows on the radio. They differ in style, dynamics, and functional trend.

It's worth to consider a morning show.

The morning broadcasting block at the radio stations of Uzbekistan usually starts at 7 a.m. (at some radio stations at 6 a.m.) and lasts until 10 a.m. or 11 a.m. The particular qualities of the morning broadcast are that it should reflect the life rhythm of a person who wakes up to the sounds of his or her favorite radio station, washes, does exercises, dresses, and has breakfast. Listening to the radio during this period is carried out mostly in the background, in the so-called “ragged” mode. Consequently,

the morning radio show has greater mobility, short duration rubrics, “involving” leads, invigorating positive presenters, light dynamics.

In contrast to the morning show, the evening show is characterized by a calmer rhythm, long timing rubrics, consistent musical row, measured broadcasting. In an evening show, it is advisable to balance the program elements, strive to ensure that all components of the radio show are rhythmically combined with each other and create a general broadcasting dynamics that is not complicated for the listener to perceive. Therefore, the broadcasting rhythm must be thought over and correlated again with the target audience, taking into account the peculiarities of perception in each specific period of time.

In an effort to more accurately identify the specifics of morning and evening radio shows, we will consider the distinctive features of various types show programs. Researchers distinguish poly-show of entertainment-type, mixed-type poly-show, information-type show and informational mono-show [Usoltseva Ya.V., 2008; 9].

Morning poly-show of entertainment-type is characterized by a sufficient volume of broadcasting, which reaches 3-4 hours, an abundance of interactive game rubrics, and the presence of a close-knit team of presenters, one of which plays a dominant role. Programs of this type have an extremely narrowed and a recreational component; they are characterized by a clearly corrected rotation of the musical filler of the air. In the morning show programs of entertainment-type advertising is actively presented. Representatives of this type of morning shows on the Russian radio market are “Russian Peppers” (“Russkoye Radio”) with Anton Yuriev, Galya Korneva and Alexei Sigaev; in the domestic FM range it is the show “Utroverts” on the radio “Oria FM” with Igor Gankin and Olesya Romashko. In Kazakhstan, the show on the “Energy FM” radio “Wasabi show” with Elvira Azarova and Anton Pavlov is confidently taking the lead in this regard.

The poly-show of mixed type is also distinguished by a fairly long timing. Its main components are informational rubrics, news in the “infotainment” format, small quizzes. The musical filling stands out for its diversity (from retro to “hot hits”), but with the obligatory condition of correspondence to the format of the radio station. The peculiarity of this type of morning shows lies in the fact that presenters of the opposite (of each other) types are selected. There is always self-promotion of the radio station (promo videos, announcements of upcoming broadcasts). This type of a morning show includes the broadcast “It's Time” (“Silver Rain”) with Katerina Podolskaya and Dmitry Bolotov as presenters.

Evening poly-shows on radio have a smaller sound extent – 2 hours. As a rule, there are two presenters. But broadcasting the show is also practiced by one presenter. There are fewer interactive playing radio forms; it is “congratulations”, “hit parades”, author's thematic rubrics which prevail. For example, “the Evening Show” on the “Europa Plus” radio with Anton Kamolov and Lena Abitaeva; “the Evening show” with Alla Dovlatova on “Russkoye Radio”, “Faizli Okshom” on “Oria Dono” with Bakhodir Magdiev.

The morning show of the informational type assumes a shorter duration of the

sound than in the poly-show. The key element in it is the information component, and the air announcement prevails. Rubrics are distinguished with large volume and monotonous character (within two hours presenters manage to discuss no more than two or three topics with the audience). Informational rubrics have their own authors, and they are not the presenters of the show. The latter most often perform a moderator function. Musical filling is minimized here. Advertising is present, but in insignificant volume. Information of republican significance often gives way to information of a municipal nature. The broadcast "Radio Morning" of the national radio station "Poytakht" corresponds to the parameters of this type of a radio show. In the Russian radio space, this niche is occupied by "Morning turn" on the radio "Echo of Moscow".

An informational mono show is usually "recorded" on the air of national radio channels, so the function of informing often prevails over the desire to entertain. The style of the broadcast is notable for its strictness: a professional announcer or an experienced "senior" presenter is working on the air. The extent of sound is small (usually 1-2 hours), the number of rubrics is extremely limited. More often genre variations of one topic are found: reporting from the scene, reporting by phone, live broadcast, short commentary. Musical and advertising components are kept to a minimum. These programs include the show "Assalom, yangi kun" on the radio channel "Mahalla".

Foreign radio stations also practice creating weekend shows. These include, for example, the show of the Russian radio station "Europa Plus" called "Everybody talks". The purpose of this type of show is solely to entertain the audience. They represent a "fusion" of heterogeneous, sometimes incompatible genres, when alternating conversations with a psychologist, an athlete, an actor, games with listeners, entertaining news from the world of politics, show business, etc.

It is noteworthy that the radio air is now enriched with a multi-faceted show. Among them, the shows that are aimed at a specialized audiences and out: for example, for Internet users – "Sob @ ka" ("Vesti FM"); for people interested in travel "Unknown Planet" ("Radio Rossii"), for lovers and admirers of space – the show of the American station "Mission Control Soma FM" and etc. This gives listeners the opportunity to choose and expands their horizons.

As is well known the morning and late evening hours existing on the airplay called "prime time" (the time when the largest number of listeners turn to listening to broadcasts) make the modern radio station look for the most effective forms of broadcasting that can retain the audience, attract its new segments and, as a result, advertisers, which makes the creation of this radio product financially profitable, and therefore gaining special interest for all participants in the process of the show production.

A common and invariable performance of a radio show is its interactivity. Interactivity plays one of major roles in the morning shows. Correctly positioned reciprocal action makes it possible to attract the paying capacity part of the audience. Interactive allows presenters to create shows, "spectacles", when the process of interaction is important and intriguing not only for the guest of the program and the

presenter, but for the entire audience of the particular show.

As a rule, dialogical interaction in the radio process is represented by several lines: 1) between the presenter and the guests of the studio, 2) between the presenter and the radio listeners, 3) between the guests of the studio, 4) between the guests and listeners. A special feature is that in different radio show episodes, one of the lines becomes dominant. We'll trace, for example, as in the framework of the morning show "Autoradio" in the rubric "Are you with us?" the line of dialogical interaction is reflected:

The presenters of the show are Shirin Gafurova and Otabek Tuychiboev. The woman host of the air, being the initiator of communication, sets the course and style of the conversation. Guests are invited to the program (usually two or three) – experts in various areas of activity in society. The participation of several guests in the studio determines the nature of the flow of communication: addressing the guests one by one, the presenter asks questions aimed at discussing various aspects of the problem.

The radio show is broadcast live, which determines the spontaneity of communication, unpredictable behavior of guests and listeners. Often, guests are so engrossed in the discussion that they begin to interact with each other and lead the discussion without the participation of the presenters.

A distinctive feature of the program is the orientation towards equality, adherence to speech etiquette: the presenter tries to tactfully "eliminate" the listener from the air who speaks off the topic or tries to violate the ethics of public appearance.

The show on the radio attracts listeners to a large extent thanks to its presenters, their voices, and personal delivery of messages. For example, "Radioactive Morning" on the radio "Grand" attracts a significant audience, in no small measure, thanks to the peculiar manner of the hosts Mila Mirova and Max Fadeev.

An important factor in the success of the show is the presenter's professionalism, knowledge and understanding of the interests of the audience. The compliance of the image of presenters to the radio station format is of no less importance.

CONCEPTUAL ANALYSIS

The compositional structure of a typical show includes news (socio-political and thematic), weather forecast, interactive games and various rubrics of an entertaining and educational nature as mandatory elements. Each of these elements is required to obey the specifics of the perception of the "morning" or "evening" audience.

An analysis of the shows of Russian and domestic radio stations showed that these programs, as a rule, retain a constant structure, that is, from hour to hour, certain components are repeated at the same time. So, on the "Grand" radio station, such musical rubrics as "Okolesitsa", "Scrap Metal", "Fresh News" are repeated during the morning show at a specific time for them, thus not only identifying the station in the minds of listeners, but also contributing to the formation of persistent listeners habits [Radio "Grand", 2020].

The Radio show is multifunctional, but its main focus is entertainment. All components of the program are aimed at the implementation of this function. At the

same time, a special role is assigned to interactivity, which creates feedback with the audience, which enables a listener to personally take part in the course of the program, be the hero of any game, demonstrate his/her abilities and receive prizes from the radio station.

Compositionally, the radio show is built on the principle of "set-out, development, culmination and denouement", the repetition of this series is found every hour. From the standpoint of the ratio of constant elements, as mentioned above, there are three groups of shows: informational, entertainment and mixed. It would be desirable to note the difference in these shows from the standpoint of the quantitative composition of the presenters of the program. So, in a poly-show of an entertainment nature, two or more presenters act as moderators, in a mono-show, as a rule, one person functions. It should be noted that domestic radio stations, like Russian ones, for a long time practiced coming out of two presenters in the morning show. But taking into account the personnel problems of the modern radio broadcasting of the republic, we observe a single conduct of the morning and evening air on some radio stations.

If we take a closer look at the structure of morning radio shows, we find that important components of the data structure of show programs are music, news, advertising, rubrics. In the process of studying the morning shows of Uzbek and Russian radio channels, we came to the conclusion that a quick change in musical plans should also correspond to a quick change in a person's morning activities. This leads to the following feature of morning radio shows: the musical selection should exclude stylistic extremes (hard rock, rap, disco dance with an excessively rigid rhythm, etc.). The music in morning shows should be familiar (only hits), it is not advisable to give completely new songs, as they annoy, make you listen when you need to get ready for school, work or go on other important matters. The compositions should be energetic and not very long (from 2 and a half to 3 and a half minutes). At the same time, slow lyrical compositions are also allowed sometimes, but only from "hot" rotation (listeners usually love them very much and can listen to them at any time, besides there are not so many of them).

And one more important feature of the use of music in the morning shows: it is the "ragged" rhythm, in particular, of listening to the radio in the morning that determines the rules of rotation of musical material. They must be flexible and liberal. As an example, we can take at least the frequency of the songs of the same actor. If this value in the daytime approaches 50-60 minutes on average, then in the morning it could potentially be declined to 30 or even 20 minutes. So, for example, if Nasiba Abdullaeva's songs sound in our country at 7.10 a.m. then the probability that the person who has heard them will stay at the radio until 8.10 a.m. is very small, even if he/she is driving to work at that time. It makes feel tired and a desire comes out to switch to another "radio wave".

Correct selection and arrangement of morning musical material also does not require rigid frameworks for the artistic rules of musical programming. First of all, we are talking about the tempo, texture (density of the musical fabric of the work), and the style of the compositions, which was discussed above. The morning music

selection within the radio show should be sorted out taking into account psychological perception of listeners at the beginning of the day.

We turn now to viewing the role and place of news in the morning show.

News information on domestic and Russian radio stations in the morning, as a rule, is posted twice within an hour: at the very beginning of the hour (release up to 3-5 minutes together with jingles) and at the 30th minute of broadcasting – release up to 1 minute. The experience of leading foreign stations shows that the first block of news should be very operative, according to practitioners, it should not “overload”, it should not contain crime and other negative information, if possible, not contain comments, only facts [Bubukin A., 2003; 46].

The second block – news in one line: a short dynamic listing of the hottest recent events. Such blocks are becoming more widespread in the radio practice of Uzbekistan. Suffice it to name the rubrics “Planet in 60 seconds” (“Oriet FM”), “News in one line” (“Vodiy sadosi”), etc. Some radio stations, at the 30th minute of an hour, give special rubrics that meet the format requirements instead of news. So, on the radio “Poytakht”, at the 30th minute of the 9th a.m. and 11th a.m. the constant rubric “Sports News” is given.

News of the morning show has its own differences. Modern news releases are presented in a simple “human language”. Events are not reported monotonously, but as if “portrayed”. According to the ex-director of the information service, deputy editor-in-chief of Ekho Moskva V.Varfolomeev, “The audience, primarily young, does not want to simply “listen” to the news. He/she can also get the necessary information from other sources, such as television, the Internet. People who turn on the receiver want to hear a story about current events, in particular...” [Varfolameev V., 2002; 18].

Personal delivery of news is very important. It is apparent that news, presented in a complex, official language, scares the listeners. That is why a predominance of “bow” news on the air is observed in the morning hours – information about fashion, curiosities, as well as culture, significant events. Obviously, news of entertainment nature cannot be broadcast in an official tone. In addition, the musical “dress” of the news is important. In the course of time, it becomes one of the main reference points for listeners. It distinguishes news from other programs of the radio station. A familiar signal grabs the listener's attention, especially if it is short, musically vibrant and dynamic. At the same time it should be considered that the musical design of the news should not distract from the information provided, but, on the contrary, tune listeners to its perception. Therefore, it is advisable that the news broadcast had a constant “sound dress” (jingles, interruptions, background music) within the show.

The news broadcast within the framework of the show can be divided into three groups: thematic, special and general. Topical news is most suitable for radio shows – fashion news, show business, and horoscope. Practice has shown that they are accepted by the audience more comfortably.

An analysis of the shows of domestic radio stations enables to conclude that the news in the morning and evening shows is undergoing changes. There is an increase of “infotainment” observed, finishing starts to be actively used – a journalistic move,

a technique that enables to beat the resonance of the media performance, to reproduce one or several aspects of the situation again, but in a new, unexpected turn, perspective [Vasilieva L.A., 2003; 64]. Under radio shows, the modification of this method is manifested in the so-called “promotion” of news, in other words, by means of that it becomes possible to increase the value of this or that radio message.

In recent years, under the show, such a genre as “vox pop” has become increasingly used. From the Latin “vox populi” is translated as “voice of the people.” Vox pop signals to listeners that ordinary people, and therefore themselves, have a place on the radio. This significantly strengthens listeners’ bond with the radio station. As a rule, “vox pop” is a poll of passers-by who answer the same question. The final product is a synchronicity consisting of a sequence of anonymously expressed opinions on a specific topic. Experts advise that a “vox pop” plot should not exceed one minute; it is recommended when creating it to follow a balanced alternation of voices: male, female, young, elderly, positive answers, negative answers; start and end “vox pop” with strong synchronization, put a bright and convincing point [Hüllen P., Karg T., 2010; 52].

Analysis of the show on radio stations of Uzbekistan revealed another important trend: live broadcasts have become an integral component of the broadcast. Their goal is to create the effect of presence in the center of the event and convey the color of the scene. Direct inclusions have a limited timing. There is no strict framework, but as practice shows, a reporter's speech from the scene lasts no more than one and a half minutes. The same amount of time is allotted for the plot itself.

Advertising occupies a special place in the structure of morning and evening radio shows. Investigating the advertisements placement in the morning show programs of radio stations of Uzbekistan and Russia, we were convinced that, as a rule, there are 2-3 advertising “windows” per hour, and they are most often placed on the 15th (20th), 45th (50th) minutes. Domestic radio stations, as the study showed, the morning segment is sometimes “oversaturated” with radio advertising. It is clear that the level of sales of advertising space in the morning is quite high; nevertheless, in our opinion, it makes no sense to allot more than 2 and a half minutes on advertising “windows” in the morning: advertising is as known to be annoying, especially in the mornings, and in the event of its overabundance, radio stations begin to lose listeners. Therefore, in this regard, it seems advisable to slightly increase advertising in this air segment rates, rather than to get interests for its quantity,

These days, there has been a noticeably intensified use of sponsored advertising in the show programs of domestic radio stations. In addition, the undertaken research enables us to conclude that the programs of commercial stations have a greater advertising content than shows on the air of state radio stations. In increasing frequency, the sponsorship under radio shows is stepped forward by banks, retail chains, car dealerships, brands of consumer goods. So, on the radio “Grand” the rubric “Sports News” is sponsored by “Kapital-bank”, the rubric “Kinolavkha” of the radio station “Uzbegim Taronasi” is sponsored by “Cinema”. The sponsorship package of the above-mentioned radio stations usually includes the so-called mentions of the

customer company for this type of advertising, a video at the beginning or at the end of a program, as well as an announcement of a show with a mention of the sponsor. So, the show “Utrovert” of radio “Oriat FM” has been sponsored by UzTelecom for many years. And the show “Radio Morning” of the radio station “Vodiy Sadosi” has been sponsored by the brand “Green Tea” for two years now.

As polls show, mentions of a sponsor, harmoniously introduced into the program, do not irritate the listener. Advertising, having become a successful element of a radio show, increases the ability of a radio station to professionally organize financial support for the program, on the one hand, and increases the information content of broadcasting, on the other. However, as our analysis has shown, commercial information in radio shows should be moderated, otherwise it is easy to lose a listener. The risk of losing listeners, as it is apparent, exists while the air time is overfilled with advertising elements.

Among the program elements in the structure of the radio show there are special rubrics – birthday greetings, horoscopes, helpful tips, humoresques, etc. For example, on the radio “Yoshlar” within the framework of the morning show, the rubric “Tongi tilaklar” (“Morning wishes”) sounds on the air, on the channel “O‘zbekiston” – the program “Yakhshi Kaifiyat”.

In the rotation of the Russian radio “Silver Rain” there are rubrics of informational nature, such as “Nanonovosti”, for example, and on the domestic radio station “Maxima”, analytical materials such as “Index” are included in the broadcasting schedule.

Nanonews is an overview of events in the high-tech market: a story about computer innovations and software, about the latest models of gadgets and useful applications for them, about the innovations of Internet technologies and their functions for the user, about the release of modernized models of household appliances – from the most small devices such as an electric razor to bulky items such as a refrigerator.

Materials of the “Index” rubric acquaint listeners with comments on the latest events related to the dollar exchange rate, the stock market, recommendations of competent specialists as to what makes sense to invest money in, where to get loans, etc.

Entertaining rubrics and spontaneous conversational insertions of presenters perform an important communicative and recreational function on the air of the show, giving dynamics to the broadcast. Without them, the radio show loses its specificity as a kind of a program. But sometimes it is extremely problematic to include “speech inserts” of the presenters into the show, since in the editorial folder – important news, advertisements paid by advertisers and musical novelties ... Studying the experience of morning shows of foreign and domestic radio stations convincingly proves that, firstly, “podvodka” (presenters’ prelude at the end of musical composition) can be inserted on the intros of songs, if necessary, playing it simultaneously with the previous musical compositions.... Secondly, if a real radio show is done with a lot of conversational elements, then the number of songs can be reduced. The main thing here is not to lose momentum.

On the radio, under the show, a large stake is placed on openness and trust, readiness for a dialogue. This attitude of the radio station as a communicator is implemented in casual communication live with studio guests and in an interactive dialogue with listeners. A particular feature of the radio show is the inclusion of a radio listener reached by phone, audio messages, SMS messages on the air.

Like any radio program, any show is aimed at gaining a high rating: the presenters strive to maintain listeners' interest in the topics discussed, create a comfortable communicative atmosphere for them. As the research has shown, successful communication in the show is achieved mainly by building harmonious speech interaction based on mutual respect of all participants in the communication process.

The radio show is also notable for the fact that under one episode one can observe the interaction of various types of communicators. This brings certain difficulties for both the presenters of programs and their creators.

The strategy of many radio shows is associated with the desire to present the guest of their program not only as a specialist in a particular field, but as an extraordinary person, versatile, as a person with his/her own interests, hobbies, concerns. An important feature of radio shows is a communicative and pragmatic attitude towards the positive, in contrast to the very common television talk shows, the basis of the significant part of which is conflict [Ershova V.E., 2013; 15].

The radio show as a specific form of transmission, implies a combination of different genres: interviews, notes, reportage, essay, etc. Genre polyphonism is an integral distinguishing feature of this form of broadcasting. The radio show has pronounced typological features that impose certain requirements on its structure, content and presentation of audio material.

From our point of view, radio shows as programs-identifiers enable to segment the radio market more productively. Preference for a particular type of a show is an indicator of listeners' commitment to a particular format. For example, on the air of the radio station "Oria FM" the so-called pop-music sounds. For the listener, this is a signal that on the air of the morning show of this radio station will not include rubrics and musical compositions in the style of "rock", and will not use classical music.

Our research revealed that if the audience of a particular radio is not ready to listen to conversations on the air that last more than three minutes, then they prefer radio, where in the mornings or in the evenings a musical-type show sounds. So, the audience of the "Vodiy Sadosi" and the "Echo of Moscow" radio stations, for example, is mainly middle-aged people who prefer conversational shows. Based on the results of surveys of respondents, the researchers found out that the motives for listening to the radio vary greatly depending on the age of the target audience. If the motivation for the perception of radio among the youth audience (19-30 years old) is concentrated around "my favorite program is playing there", "my favorite presenter is on the air", "the radio should work" (the largest percentage of responses), then for a group from 30 to 50 years, and particularly over 50 years of age, motivation is focused on the option "radio is the main source of information", "radio is food for the mind."

Musical preferences are also becoming one of the important indicators of adherence to a certain format [Broadcasting of Russia in 2018. Industry report. 2019; 108].

However, when determining the specifics of the impact of radio shows on listeners, it is necessary to take into account that the audience is segmented not only by their musical preferences, information needs and age. The motivation for perceiving radio shows is strongly influenced by its conditionality with intermittent nature of listening. Therefore, even an audience of the same age in radio shows is distinguished by inconsistent motives. After all, neither in the morning nor in the evening the audience listens to the radio constantly, without interrupting their affairs. For example, in the morning, listeners turn on the radio while breakfast is being prepared and consumed. Listening to the show may be interrupted before leaving home, and maybe resumed only when a person comes to work, etc.... Therefore, radio showmen are faced with the difficult task of combining the interests of those who have been listening to the show for quite a long period of time; and of those who have just connected to the "radio wave". Here, the requirement, which has recently become indispensable, does not work to compose radio shows in such a way as to taking into account the needs and lifestyle of the audience. In our opinion, the compositional and structural features of radio shows should be largely determined by the desire to satisfy the psychological needs of the audience. The structure of the show should be flexible; the broadcast within the show should be built according to the "mosaic" model, providing a positive attitude and dynamics

CONCLUSION

Having originated as a special form of broadcasting in the 90s of the twentieth century, today the radio show has formed into a specific information-rich interactive program containing a musical selection, various rubrics, united on the air by leading moderators, having information elements in the program resources, and also taking into account the specifics of the "morning" or "evening" audience. The program being considered can be described as a poly-genre and polythematic, broadcast exclusively live. An important feature of the show in domestic radio broadcasting is the repetition (recycling) of rubrics throughout the program.

Comparison of programs related to the studied broadcast form made it possible to identify the typological features of the show. A radio show is a program that usually airs in the morning and evening hours. Average running time is 2-4 hours.

The practice of radio stations in Uzbekistan clearly demonstrates that radio shows, both morning and evening, with their inherent style and sound design contribute to better orientation of listeners on the air, faster "recognition" of their station on their part, more comfortable perception of radio material.

In modern domestic radio broadcasting, there are the following types of shows: entertainment, mixed, informational (from the viewpoint of the ratio of program elements), mono-show and poly-show (by the number of presenters), two-hour, three-hour, four-hour show (by volume of sound). In addition, we have highlighted and characterized weekend shows, specialized radio shows.

Important components of the structure of a radio show are news, music, thematic and interactive rubrics, and advertising. Their balance under the program is due to the format of the radio station, a certain time period, the specifics of the “ragged” listening mode, and the psychological needs of the audience.

The activation of sponsorship is revealed under the show; however, direct advertising blocks still dominate on the air of domestic radio stations.

The host of the show is a key figure on the radio, as he/she determines the popularity of programs and contributes to the enhancement of the radio station's image.

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