Section 3. Journalism

*Qulmurodova Odinaxon Abdug'afforovna,
First year PhD student, Journalism and mass
communications University of Uzbekistan
E-mail: qulmurodova91@mail.ru*

THE SKILL OF JOURNALIST DURING THE INTERVIEW

Abstract. This article outlines the nature of the interview, its peculiarities, the role of journalists and respondents in the communication process. In the study, interviews on contemporary TV interviews were also analyzed by the creative experiments of experienced interviewers.

Keywords: Interview, journalist, speaker, master, Larry King, Urmas Ott, Barbara Walters.

It is no secret that the person who chooses journalism is entrusted with a great responsibility. This profession also requires that a person not only have practical skills in various social spheres of the society, but also to communicate with different people and to have a high level of legal and psychological literacy. When receiving information from the actual person, the journalist really addresses the interview genre. Naturally, the journalist prepares materials for the media in the coverage of a socially significant theme, depending on the specificity of the genre.

In the broadest sense, we understand the interview with the well-known people in the community who are the master of their profession, and to introduce them to the public. Interviewing in the journalism is also a way of getting information and providing important information. Researcher I. V. Ivanova points out the following as the main feature of the interview genre: 1) The specific purpose of the interview prepared for mass media; 2) mass character of conversation; 3) Being an interesting figure for a public speaking journalist; 4) Live chat with an interlocutor; 5) question and answer complex; 6) Dual orientation – the dialogue is designed not only for the two people who are interacting, but also for the audience, the viewer, the audience [1, 9; 10].

As V. L. Tsvik points out in "Television Journalism", journalist addresses this genre only when the source can provide more information than the journalist. In a traditional interview, the journalist acts as an intermediary between the person and the audience he or she receives. In this case, the journalist does not deny his opinion, adds it, and does not reflect his personal position in the dialogue. "An experienced journalist basically self-restraints to maximize his inner self. In the traditional interview, the answers to the questions asked by the journalist should be approximately 70–90 percent of

the text. Kolesnichenko "If the journalist speaks the same or more as a speaker during the interview, this is evidence that the journalist does not have enough qualifications and experience yet" [2, 53].

Before interviewing, a journalist must be well prepared. A talented journalist begins preparing for an interview with consistent preparation for an interview. The most important of these is the definition of the topic and the interlocutor. The author clearly identifies the main topic of the upcoming conversation, develops a dialogue and strategies based on the type of interviewee and interviewee, and creates targeted questions that reveal the subject of the selected discussion. During the interview, the task of the journalist is to support the natural and logical development of the dialogue, to "speak" with any interlocutor.

The interview wizard creates a positive or negative image in the audience about the interlocutor in the communication process. At this point, the journalist is quitting to ask his hostage-taker for provocative questioning. As a result, the respondent loses control over an interview and gives an impulsive, "passionate" answer to an unexpected question. The hero, who lost control of the audience, is totally unusual. Or, conversely, a journalist can create an opportunity for a journalist to justify himself before a public audience.

The majority of interviews in the newspaper are traditional interviews. We do not know how journalist was prepared for the interview while observing newspaper interviews. Whether or not the journalist has raised questions during the interview, it is not clear to us. Interviewing in print can never be a short-hand for true conversation. He will always be a reputed media product by a journalist and editor.

The hero of the interview will be known as a well-known person in any sphere of public life. Usually such heroes are cho-

sen from artists. They are of particular interest to both public and private audiences as the creator of public expression. In a traditional interview, he focuses primarily on the "personality". In this case, the task of the journalist is to put his "I" in one direction and pay attention to the disclosure of the characters.

Very rare reporters will be able to communicate with interlocutor without having to worry about the conversation. Estonian television journalist Urmas Ott, for instance, was one of the first to test television experience in the leading world countries on one of the local TV channels. This journalist skillfully conducted the program "Play to Europe" on Estonia Television for many years. He wrote many books on the subject. Although the books of U.O. give a general idea of his way of doing things, nobody has mastered the experience of such an interview. However, the famous interviewer also had a defect in his speech. Since he spoke with an accent, his fellow citizens accepted him as a foreigner. U. Ott's creation and its activity were the time of the "rebuild" and "openness" period. During the years he worked on TV, social issues through the teleconference were openly criticized, and many closed issues were open.

For the interview to be open and emotional, the journalist uses his or her psychological and acting skills. She expresses her interest in the subject and her interest with her appearance and looks. It is important for a journalist to be in the process of communicating in some places with suspicion and sometimes compassion. Even if the journalist does not understand something to help him understand his or her position more clearly, it is in vain. Many young journalists are afraid to appear as "stupid" in the interview. So even though they do not hear the speaker's excitement, they blindly nodded as if they were all well aware.

Successful interview is a product of long-term preparation and journalistic self-sufficiency. As the journalist understands the theme of the interview, he should not let the interlocutor go out of the topic. He needs to keep up the conversation system to capture exciting questions and seamless cadres as well as subordinate the respondent to his strategic plan. The atmosphere of the interview and the external environment are less important than the chosen subject. The interviewer should be in contact with the journalist's eyes, not the television camera. Most experienced interviewers speak a lot about the emergence of mutual intuition and intuition that can not be explained in the real dialogue between the two parties. The author of the book "Art of Craft" P. Soper says: "Look around. Ensure that two or more educated people are discussing a subject in one place. They are not ashamed of each other. They have a serious dialogue environment that develops in a system. Blazing eyes, facial expressions, head and hand movements that convey the view of people's minds, or vice versa, encourage interlocutors to interconnect and interconnect each other just like electricity" [7, 25].

In many cases, the artificial environment in the studio (camera, lamps, technicians) prevents the respondent from expressing his or her point of view. A journalist who prepares a television interview should also be careful not to allow the subject to be influenced by his behavior and sincerity, but rather create a favorable atmosphere for the hero to completely engage in the subject. If the eye does not have contact, then there is no interview. The communication is based on the ideas of the participants. The attitude of the journalist to the interviewee can begin with deep sympathy and can continue until the "frustrated" humor. He should draw the attention of the interviewer as soon as his first sentence. The phrase "I and you are a sister" or "I respect you" by the English writer Nobel laureate Rederd Kipling plays an important role in the interview.

An experienced Estonian journalist Urmas Ott in his talk with actor Evgeny Estingneev, forgot to make a mistake, said: "How do you feel about the great contribution of journalists to the popularity of actors?" That question, It is noteworthy that an inappropriate question ends because of this failure. Of course, this was the reason for her questioning. U. In conversation with Ott, many art historians, scientists, film stars have always been accustomed to speaking openly before the camera, regardless of the quality of the question they are asked by the journalist. But not everyone is the same. According to psychics, some are introvert, the rest are extravagant. In this case, the journalist did not take into consideration the character of the hero, but addressed him with an irrelevant question.

The talent and the gift of nature have made Matvei Ganapolskiy, a Russian and Ukrainian telegraphist, the lead author of the radio station "Exo Moskvi". "It's important for me that the game is important," he said. Ganapolsky: I do not want to know the truth. I just create a beautiful, bright portrait of people. Almost all of my guests have said that I have a very unusual conversation with them. I think it is the result of years of knowledge, experience, and intuition."

Previously, western Europe and American media have been misinterpreted that male journalists are more successful than female journalists. However, Barbara Wolterer, the lead singer of The View, on the American channel En-bi-es, has proved that this idea is absolutely wrong. B. When Walter began talking to the television on television, nobody took him seriously. Most reporters have been laughing at him as a "housewife". However, B. Uolters was impressed with the exclusive interview with audiences and audiences. For 18 years, the car company king Henry Ford ignored the ridiculous questions of journalists and did not interrupt anyone.

Barbara Walters uses the actor's skills to persuade Henry Ford to take part in her evening show. There was only one condition in the conversation. Henry Ford had to tell about the construction of the Detroit Center sponsored by his car

company. He admits the demand of journalist Henry Ford. The whole interview is about building a center. The critical questions about the hero's personal life are left to the end of the interview and receive remarkable answers. His interview has a specific rule: "If some of your questions are frustrating the interviewer, leave them to the end of the conversation. At the start of the interview, it is better not to spoil the conversation and not to break the conversation. If communication is broken at the beginning of the interview, it will not be possible to restore it".

Barbara Walters, who interviewed many famous people, is not asked a question not from her own name, referring to another address. When she interviewed the Iranian king, she said: "Your Excellency, everyone says that you are a dictator. You may be a good person. But you are still a dictator. Of course, you have heard such critical thoughts about yourself. Today you can answer this question in our studio. "Developing original questions is one of the most important steps in preparing an interview. Larry King, the "king of interviewers," deals with his "iron laws." He will never answer the respondent beforehand. Others hope to get an interesting answer with questions that can upset the other person. For example, Yuri Chernichenko said: "Although I ask something about potatoes, I know a lot more about this than the respondent. But potatoes are more interested in the language of the interlocutor. " Interviewer Brian Meiji also asked his interlocutor in the following question: "What are you afraid of when you think about your son?" The interviewer sighs: "That he is a criminal to the end of his life." Of course, this question illustrates the image of a poor father who worries about the future of his son. This question conveys pity to the harsh politician.

What kind of tactics do I have to ask in the interviews? Ted Koppel spoke with his Irak counterpart in the evening news program, asking him questions about United Nations politics and military operations. But a week later, the same Iraqi broadcaster Larry King's "Larry King Live" broadcast on "Si-en-en" channel. In contrast to the previous annoying conversation, the protagonist reacts with enthusiasm for questions asked by the journalist. Larry King, a member of the

Iraqi government, asks, "Is not it difficult to live in America in the midst of a war between the United States and Iraq?" The interlocutor replied, "Yes, the rooster is very difficult for me personally." The only answer is that the initiator speaks highly of the position of the interviewer.

Larry King also does not give him technical questions about the Gulf War, when he meets with the American commander-in-chief, Lieutenant General Thomas Kelly. The initiator does the opposite. When asked by President Richard Nixon, who quit, he asked: "What happens when you cross the Vogtorgate hotel every time you go?" The question is, "When did you decide to become a general?" President Ronald Reagan says: will you not be disappointed when you forget your memory?" [4, 110] will receive unexpected answers from his interlocutor in connection with unsuccessful questions. His questions are remarkably natural and attract the attention of the audience, and the guest is highly respected by the host.

At that time, "TV-Revue" editor Y. Bogomolov said that he had not yet encountered any unusual issue in Russian TV shows: "It's not interesting to see that heavy stones I can carry for myself are lifters. I want to see record results. I love beautiful questions. Such questions are as rare as in football; rare cases are more important questions in interviews. Now, I think lovers are more popular than professionals. The main rule of Interview Master is if you want an interesting answer, use your mind and ask interesting questions! A journalist working in the interview genre should be an intelligent person who can understand people well. That is why our talented craftsmen are very rare in our days" [3, 220].

If we watch most of the interviews in our Uzbek national TV channels, the majority of the interviews we are watching show the same misinterpretation of the journalist and the respondent. Live on screen, lack of free communication. In some interviews, the unusual approach and details highlight the ongoing dialogue on the screen, and the audience's interest in the audience. Therefore, the study of the professional skills of masters in foreign countries, work experience will greatly contribute to the professional development of Uzbek journalists.

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