



METHODOLOGICAL BASIS OF ANALYSIS OF WORKS OF MEDIA CULTURE

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ABSTRACT

This article talks about the methodological foundations of the analysis of media culture works.

KEY WORDS

Media education, media education models, media education practice, media materials, information technologies.

INTRODUCTION

One of the main tasks of media education is to develop students' ability to fully perceive and independent, critical analysis of media texts. Many researchers of our country (E.L. Vartanovoy, Ya.N. Zasurskogo, L.M. Bazhenovoy, E.A. Bondarenko, E.V. Muryukinoy, A.V. Spichkina, E.A. Stolbnikovoy, Yu. The works of N. Usova, A.V. Fedorova, I.V. Chelyshevoy, etc.) are dedicated. For example, E.L. Vartanova and Ya.N. Zasurskyi said, "Analysis of news and media content is the duty of every critical thinking citizen. A text message on a cell phone, a rock song, a feature film, or a news item on the evening news are all media. And if our children learn to understand what is being communicated to them in school, they will be able to think and make creative decisions in the future. Critical analysis of mass media is not a profession, but a way to understand modern life," they say [Vartanova, Zasursky, 2002, p. 16]. Analyzing the media text in Russian media education in order to develop the audience's independent reasoning, critical thinking, and aesthetic taste by considering its individual aspects, components, and artistic originality of any form or genre of the media (television show, film, press material, internet page) etc.) is interpreted as a method of researching the stated text. The analysis represents a complex process of thinking, conscious reflection from the media addressee (in our case - a schoolboy, student), identification of the text transmitted through mass communication media both as separate marked parts and as a whole, contextual reflection, and from the pedagogue - a systematic and goal-oriented work. requires.

The goal of media text analysis is defined as "formation of multifaceted perception of information and comprehensive assessment of audiovisual works" [Bondarenko, 2000, p. 39], includes working with the following components: determining the type of media, the category of the message, searching for possible errors and unclear areas in the media message, description of the media language, sound, specific features of the means of expression, the possible addressee of the media text (type of audience, social status) identification, determination of the purpose of the media message, compatibility of the purpose and means of this media text, etc.

The classification of media text analysis methods can be expressed as follows: - autobiographical (biographical, personal) analysis: description of relationships, experiences, feelings, memories, associations related to the text: readers/students, relying on associative memory (the "sudden recall" effect), recall personal life experiences (personal life events), the manifestation of personal character in different situations is compared with the life experience of media text characters). This analytical approach helps the audience to understand the impact of media culture on the development of human personality;

- analysis of cultural mythology (mythology, legends): identifying and analyzing the mythologizing of fables, themes, types of characters in media texts (including folklore sources - tales, "urban legends", etc.);

- analysis of media stereotypes: people, ideas, events, etc. in media texts. identify and analyze stereotypical images;

- analysis of characters: analysis of characters, motives of behavior, ideological orientation and actions of characters of media texts;

- hermeneutic analysis of a cultural text: research of cultural and historical factors that influence the process of media text interpretation, the agency/author's point of view of the media text, and the audience's point of view;

- identification analysis: identifying/identifying hidden messages in media texts, because in many cases media agencies present simplified solutions to complex problems (are the authors' conclusions logically correct? If not, what should they be?);

- ideological and philosophical analysis: analysis of ideological and philosophical aspects of the media sphere;

- iconographic analysis: associative analysis of the image in the media text related to semiotic analysis (for example, water, fire - symbols of purity and corruption);

- content analysis: quantitative analysis of media texts (identification of the category of media text, systematization of facts, type of presentation, symbols, languages, forms, etc.; drawing conclusions about how often one or another factor, for example, stereotypes appear in the plot). It is also suitable for analyzing the work of media agencies (volume of information they transmit, sorting of information, etc.);

- Cultivational analysis: researching the socio-cultural context and analyzing the content of media texts based on mass media (media) studies. According to the cultivation theory of media, the audience perceives media texts based on their views and selects the media texts they prefer. Therefore, cultivation analysis can be presented as follows: a) as a technology of methods of creating conditions so that it is easier (consciously or unconsciously) for the audience to define their own thoughts, expectations and values; b) as a study of "in-depth interviews" about the demographic and psychological motives (reasons) of a particular respondent's choice; c) as a study of periodic questioning among media audiences;

- semiotic analysis of media texts: analysis of the language of signs and symbols in media texts; this analysis is related to iconographic analysis;

- structural analysis: analysis of media culture, system of media texts, relationships, forms;

- plot/narrative analysis: analysis of plots and fables of media texts;

- ethical (moral) analysis: analysis of ethical/moral characteristics of the media text;

- aesthetic analysis: analysis of artistic features, stylistics of media text [Fedorov, 2007, p. 192]. According to most Russian pedagogues (E.A. Bondarenko, L.S. Zaznobina, S.N. Penzin, A.V. Spichkin, Yu.N. Usov, A.V. Fedorov, A.V. Sharikov and others), include:

- creation of conditions of psychological comfort and freedom;
- improvisation (there is no strictly programmed training scheme, which, in turn, requires careful preparation from the pedagogue and readiness for the possible variety of discussions and discussions);
- close connection with socio-cultural environment.

A large number of studies devoted to the problems of media education have found that pupils and students demonstrate different levels of media text analysis skills in the process of media education activities. Professor A.V. Fedorov classifies these levels as follows:

- low level is defined as "illiteracy, i.e. not knowing the media language. Instability of opinions, confusion, susceptibility to external influences, inability to interpret the points of view of characters and authors of the media text, inability to tell the story of the work";

- the following indicators are characteristic of the intermediate level: "the ability to describe the actions and mental states of media text characters based on fragmentary knowledge, the ability to explain the logic of the sequence of events in the plot, the ability to talk about the individual components of the media image, the inability to interpret the author's point of view (or it is too simple interpretation)";

- and, finally, a high level of analysis of media texts includes: "media text analysis based on extensive knowledge, reliable interpretation of the author's point of view (whether he agrees with it or not), knowing how to evaluate the social significance of the work (its value, etc.) , to know how to connect emotional perception with reasoning based on concepts, to transfer this reasoning to other genres and types of media, to interpret the naming of media text as a figurative generalization, etc.» [Fedorov, 2001, p. 15].

Media texts created by means of mass communication (TV, cinematography, press, Internet, etc.) undoubtedly have their own technical capabilities and a wide spectrum of expression. However, taking into account the stable trend of integration of various media materials, as well as the fact that a modern media addressee, as a rule, uses several means of mass communication (for example, being an active TV viewer, radio listener, reader of the press, etc. at the same time), we without dwelling on the specific features of the analysis of media texts of different genres and forms, we will try to consider the main components of the analysis in the context of independent, critical understanding of media texts in general, especially considering that the constantly expanding flow of media information requires the modern viewer, listener to understand media texts in a complex manner, to determine its aesthetic and artistic significance, education, development, upbringing of the person, etc. requires determining the potential.

Media text is like an artistic text, Yu. According to Lotman's artistic expression, he has the ability to "give different readers different information - according to his understanding... exactly what he needs and is ready to perceive" [Lotman, 1970, p. 32]. Therefore, the content of the media text includes not only the information load, but it is the result of creative understanding of its essence by the subjects involved in the process of communication, creation and perception of media information.

Analysis of the works of Russian media pedagogues (L.M. Bajenova, E.P. Bondarenko, O.A. Baranov, S.N. Penzin, Yu.N. Usov, A.V. Sharikov, A.V. Fedorov, etc.) made it possible to describe the whole structure of the analysis of media texts in modern Russian media education in general, as

it corresponds to the basic technological algorithm of critical thinking (challenge, understanding, reflection).

Traditionally, the lesson begins with the teacher's introduction, which can be called "instructions for understanding", which describes the purpose and tasks of the lesson, provides information about the authors of the media text, including a brief description of their work, explains the process of completing this or that task, etc. k. Instruction to perception is an important structural component of the process of analysis of the media culture work, which is carried out in order to activate the audience, and helps to involve the audience in the process of media education. S.N. As an example of Penzin's review of film analysis, the main goal of this stage is "not to consciously put pressure on young viewers and instill in them a priori values, but to break the one-sided, stereotyped image of the cinematographer as a means of entertainment, which consists of information about the film and its creators. ", correctly states [Penzin, 2005, p. 17].

V.A. Yadov suggests the following classification of levels of instruction:

- recorded elementary (on the basis of vital needs and in very simple situations);
- communicative (based on the need for communication);
- basic social (based on the focus of personal interests on the specific sphere of social activity);
- high (on the basis of the person's system of orientation to values).

In fact, instruction to perception and its productivity in the process of analysis of media works depends on many factors, namely: audience's artistic experience, life and worldview instructions, media preferences, moral values, etc. All these factors must be taken into account when preparing to conduct media education activities in the audience of schoolchildren or students, which, as a result of the analysis of media culture works, is necessary to achieve the goal of this stage - to "teach schoolchildren (students) to think about what they see on the screen." "The instruction to perception that the educator must help to form is their readiness to use the information in the film as an object of their own reflection... . Dominants created in the mind can combine objects on the screen and in thought according to different principles. The dominance of thinking is expressed in the ability to search for as many comparable concepts as possible from various spheres of life, to draw conclusions from what one sees in the cinema".

Instruction for perception in the analysis of media works of different forms and genres can be expressed in various forms: this is a conversation, a filmographic reference, a brief review of the creative path of the author of the media text, familiarization with the reviews of media critics given to him or her media text, etc. can be The choice of each specific method depends on the goals and objectives of the media education training, the level of media competence of the audience, its age, preferences and interests in the media, motives for communicating with the media, etc. related to For example, the audience may have different motives for turning to a particular genre or work of media culture (for example, cognitive, moral, aesthetic, etc.), and may be satisfied with one or two (for example, recreational and ethical). It should be noted that the motivational framework of communication with the media work is not the same, which affects the process of perception, interpretation and analysis of media information. In this regard, the implementation of the majority of media education models in the country's media education begins with the recording of the audience's levels of media perception, priority motives (reasons) for communication with the media work. For example, A.V. According to Fedorov, there is a differentiation (differentiation) within each level of instructions for the perception of a media work: "viewers oriented to entertainment are

distinguished by their social status, profession, sum of acquired knowledge, level of conformity, etc. can be distinguished by, in other words, recreation differs from recreation: one part of the audience enjoys a regular series, and another S. Spielberg or R. He prefers the extreme professionalism of Zemeckis' films".

As the worst option of instructions for media text perception, A.V. Fedorov shows such things as the complete absence of preliminary information or, on the contrary, a very detailed introduction of a pedagogue who "chews" the concept of an unfamiliar work to the audience, forcing them to accept their conclusions. As the best, he politely singles out the creative path of the authors of the media text, the genre of the media work, the period of its creation, without analyzing its achievements and shortcomings.

The next stage of the analysis of the work of media culture is the communicative (comprehension stage), as a rule, it includes the direct perception of the media text or its parts, and the raising of preliminary questions for discussion.

When everyone communicates with the media, they experience a variety of impressions, emotions, an interesting film, a strongly controversial article in the newspaper, etc. will not remain indifferent. The following types of reflection are distinguished: elementary (analysis of knowledge and actions); scientific (critical analysis of theoretical concepts in various fields of knowledge); philosophical (being and thinking, understanding and understanding of human culture in general). In the process of reflection, the received media information is summarized and an independent, personal attitude towards it is formed. The stage of reflection is directly related to the stage of dawah (instruction to perception).

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