



## Communicative Functions Of Discourse Markers In Modern Journalism

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### Abstract

This article examines the notion of discourse markers (DMs) and their communicative functions in contemporary Uzbek journalism. DMs are lexical items that do not add propositional content but structure discourse, guide interpretation, and manage interaction (e.g., shunday qilib “thus/so,” demak “therefore,” aytgancha “by the way,” darhaqiqat “indeed,” aslida “in fact”). Building on international and local scholarship (Schiffrin, Fraser; Mamadjanova, Safoyeva), the paper clarifies the distinction between discourse and pragmatic markers, outlines a functional typology, and analyzes authentic examples from news reports, analytical essays, blogs, and social media posts. Findings show that judicious use of DMs enhances cohesion, organizes information flow, signals stance, and fosters a conversational tone appropriate to genre and audience. Overuse, however, may create an impression of informality or weaken professional style.

**Keywords:** - Discourse marker; speech marker; linguopragmatics; communicative function; journalistic style; stylistic analysis; pragmatic analysis; textual cohesion; interaction markers; modern journalism.

### Introduction

Since independence, Uzbek linguistics has increasingly engaged with pragmatics and discourse analysis, foregrounding the role of small lexical devices that organize text and interaction. In journalism—print, online portals, blogs, and social networks—DMs are especially salient because they support clarity, persuasion, and reader engagement. DMs do not introduce new referential meaning; rather, they signal relations between propositions, indicate transitions, and cue the reader on how to interpret upcoming content. Typical Uzbek items include shunday qilib (“thus/so”), demak (“therefore”), aytgancha (“by the way”), darhaqiqat (“indeed”), aslida (“in fact”), qolaversa (“in addition”), xullas (“in short”). While some overlap with broader “pragmatic markers,” the term “discourse marker” is reserved here for elements whose primary function is to organize discourse-level relations and interactional alignment, rather than to express pure modality or emotion alone. The aim is to synthesize theoretical foundations and demonstrate, via journalistic examples, how DMs realize cohesion, topic management, and stance-taking in Uzbek media texts.

In line with Schiffrin and Fraser, discourse markers are understood as optional, non-truth-conditional items that connect discourse segments, manage turns and topics, and guide inference. Uzbek scholarship (e.g., Mamadjanova; Safoyeva) discusses DM/PM (pragmatic marker) overlap but supports a functional distinction: all DMs are pragmatic, yet not all pragmatic items are discourse markers. For example, albatta (“certainly”) is primarily modal;

it may accompany a discourse function, but its core contribution is speaker commitment. By contrast, *demak* (“therefore/so”) and *shunday qilib* (“thus/so”) explicitly cue inferential or summary relations. This paper adopts a discourse-structural criterion: items are treated as DMs if their principal role is to index relations between segments (contrast, addition, result, summary), mark transitions (topic shifts, digressions), or manage interpersonal alignment (affirmation, evaluation, mitigation).

DMs signal logical relations that knit propositions into a coherent whole. *Shunday qilib* (“thus/so”) and *demak* (“therefore/so”) mark conclusions or results after a sequence of facts in news briefs: e.g., a match report may close with *shunday qilib* to present the final score as a logical outcome. In online commentary, *demak* often introduces user-drawn inferences from preceding evidence (“... stamp says ‘Detdom’; *demak*, these items were intended for an orphanage”). Contrastive DMs—*ammo*, *biroq*, *lekin* (“however/but”)—maintain coherence by marking turns, setbacks, or counter-expectations in analytical reporting. These items guide readers through causal, concessive, and resultative links, reducing processing effort and misunderstanding.

Journalistic texts frequently pivot between main narrative and ancillary information. Transition markers such as *aytgancha* (“by the way”) and *darvoqe* (“incidentally”) flag digressions, side notes, or late-breaking recollections—common in reportage and travel pieces (“*Aytgancha*, public transport runs until 20:00...”). Parenthetical openers like *to’g’risini aytganda* (“frankly speaking”) or *rostini aytsam* (“to be honest”) preface evaluative or meta-communicative moves, alerting readers to pay special attention to the upcoming stance or clarification. In effect, such DMs function as visual signposts in the linear flow of text, especially on screens where readers skim.

DMs also index authorial stance and alignment with the audience. Reinforcing markers like *darhaqiqat* (“indeed”) assert agreement with cited or common-sense propositions, lending a tone of confirmation in editorials (“*Darhaqiqat*, multilingual competence benefits nations”). Corrective or reality-reshaping markers like *aslida* (“in fact/in reality”) cue contrast between expectation and the speaker’s framing (“*Aslida bu* — ... ‘in fact, this is a new city...’”). Modal-evaluative particles (*albatta* “certainly,” *baribir* “anyway/still”) color agency and resolve, while affective cues (*afsuski* “unfortunately,” *xayriyatki* “fortunately”) infuse emotion. Although some of these approach the pragmatic-marker boundary, they commonly function in journalistic discourse as alignment resources: calibrating certainty, solidarity, or concern toward the readership.

Additive sequences frequently employ *qolaversa* and *bundan tashqari* (“moreover/in addition”) to layer arguments in features and analyses. Framing openers like *umuman* (“generally”) zoom out to macro-perspective, while *xullas* (“in short/to sum up”) flags closure, providing readers with a cognitive “landing” after dense exposition. In newswire style, more restrained connectors—*shuningdek* (“also”), *natijada* (“as a result”)—maintain an informational, low-voice tone appropriate to hard news. In blogs and social posts, colloquial DMs (e.g., *ha endi*, *voy*) infiltrate journalistic registers, reflecting an ongoing convergence between conversational and media discourse and a trend toward voice-driven storytelling.

DM selection is genre-sensitive. Straight news prioritizes minimalism and conventional connectors to preserve objectivity. Analytical and opinion pieces deploy a wider palette—stance, concession, generalization—to scaffold argumentation and signal voice. Blogs and social



platforms favor spoken-like DMs to simulate dialogue and proximity. Across genres, effective DM use improves readability, strengthens macro- and micro-cohesion, and clarifies the author's communicative intent. However, overuse or misplacement can sound verbose or unprofessional, diluting message focus. The professional journalist balances clarity and tone, using DMs as precise rhetorical instruments rather than decorative fillers.

Discourse markers in modern Uzbek journalism function as crucial communicative tools: they bind propositions into coherent structures, guide topic shifts and attention, encode stance and evaluation, and frame openings and closures. Items such as *shunday qilib* and *demak* facilitate inferential reading; *aytgancha* and *darvoqe* manage transitions; *darhaqiqat* and *aslida* articulate alignment and correction; *qolaversa*, *umuman*, and *xullas* handle addition, generalization, and summary. Genre and audience determine the acceptable breadth and density of markers: hard news favors economy; analytical and digital formats invite richer inventories. Conscious, moderate, and contextually appropriate deployment elevates communicative efficiency and stylistic appeal; excess undermines professionalism. Continued empirical study—corpus-based analyses across outlets and platforms—will refine typologies and inform newsroom style guides for clear, persuasive Uzbek media writing.

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