

Publicistic Opportunities

Docent B.B.Rahimova,
Candidate of Philological Sciences,
Master student Sh.Isakjanova
(Urgench State University)

Annotation. In this article we will talk about the publicistic activity of the creator Sirojiddin Sayyid. Some of his articles give examples of the poet's publicistic views.

Keywords: publitsistics, essay, social reality, artistic image, portrait article, imaginative language, historical fact, literary process

It is well known from history that no matter what form of publicism was, it served to bring to the public the most important, topical issues of the period, to absorb into the minds of people the events that were happening around them, to form their social views. Publicistics differs from each other in its oral and written form. Each form includes several genres. Each genre itself, for example, differs from each other in terms of expression or essence, such as pamphlet, felyeton, esse, etc., in the style and methodological means of reporting programs issued on gazeta, radio, television, or genres of artistic publitsistics, although a common aspect in all of them is apparent. It is also the fact that speech is aimed at society. In the lexical sense of publicistics, "Society, Public", "Social", in the stylistic sense, firstly, the type of literature devoted to the actual socio-political issues of the period (modern), as well as to the everyday life of society, and secondly, works or works (articles, essays, pamphlets, felyeton, etc.k.) complex ¹ the meaning of which also implies the interpretation of social life in the essence of publicistics. But even if we take into account the fact that in the second sense of the dictionary artistic publitsistics is meant, then even if the publitsistics in the first meaning of the dictionary is expressed in the general sense in relation to the publitsistics in the next meaning, artistic publitsistics creates a much more significant coverage than in the same private sense. Negaki, artistic publicism helps not only to bring information to the masses, but also to bring out the spiritual perfection of a person to high heights, to form a harmonious personality, to educate a thoughtful generation, without limiting themselves to the formation of their social views. As a proof of our opinion, we can see that the above general characteristics are widely explained in the example of the study of each genre, selected as an obyekt in the artistic publicistic of the poet of the Word creator, sensitive poet, master publicist Sirojiddin Sayyid. Sirojiddin Sayyid, whose theme area is endlessly wide in the field of poetry, is also a blessed creation in the field of art publicistics. If we say that artistic publicism has become one of the lifeblood of the poet's creativity, it can not be overestimated. The creator has made a fruitful work in the field of publicistic, and so far he has "I would go say-the end of the word", "the son of Jevachi", "goodbye now, spring", "Long Live the rains!", "The trace left behind", "Poet and poetess", "the question of the skull" in poetry, "My leaves are also spilling", "attractive jungles" and many more articles, memorabilia and essays, portraits-articles and portraits-drawings are included in the collections, and even in publicistic tones prove that the poet's fine outlook is high, his artistic skills of creating a wide artistic image. After all, "another important feature of the author's publicistic work is manifested in the work of the author through images. It is also possible that the writer does not exactly mention this phenomenon when reacting to a particular event of his time. That is, a publicistic problem, surrounded by pictorial language and symbols, performs a greater task than a pure publicistic work, through its influence on the psyche and feelings, and not on the mind of the reader, such as propaganda, propaganda, publicistic thought"². In this sense, Sirojiddin Sayyid, even in the process of addressing the most political, social and topical issues, illuminates the word in a very beautiful "dress", covered with artistic imagery. This process is especially evident in his essays and articles about the homeland. In some of his articles, the publicist tries to capture historical events and explain that during the Soviet era there was a lot of

¹O'zbek tilining izohli lug'ati/Tahrir hay'ati:E.Begmatov,A.Madvaliyev,N.Mahkamov,T.Mirzayev va b. – T.:O'zbekiston milliy ensiklopediyasi,2007.III tom. – B.319.

²Kurbanova S.Yozuvchi publitsistikasining taraqqiyot tamoyillari. – T.:Muharrir,2012. – B.12.

pressure on the material and spiritual condition of the Uzbek nation, and the nation became a slave. However, it expresses historical facts so highly in figurative language that, as a result, even if the reader has read these events in historical works, the power of the word, the aesthetic and as a result of psychological distress he feels a sense of spiritual purification not only in his mind but also in his psyche. It is in these respects that a work of fiction is distinguished by its richness of artistic elements, its leadership in psychological interpretation, and its philosophical observation, whether it is a report prepared by an ordinary journalist or a socio-political film or a work based on factual information written by a historian. Sirojiddin Sayyid's journalism is diverse not only in terms of genres, but also in terms of topics. In particular, among his publicist works, he emphasizes not only the poets and writers who are considered to be members of fiction, but also the masters of music, ie artists, who are the property of the soul. we can also observe that he was able to give the most objective assessment.

In addition, we can see that some of the publicist's essays and articles are syncretically reflected in the artistic and journalistic observation. In particular, his short article, "The Problem of the Head in Poetry," reveals the reality of the movement and the author's personality, as well as the author's aesthetic ideals. This article proves that journalism is always on the move. Sirojiddin Sayyid raises a very topical issue (perhaps a problem) in today's literary process. The article begins with a memoir by a teacher of journalism. In it, a man who thinks that a young man who is training for a publishing house is an employee of the department holds in his hand the poems written on a spider. The rhymes are so abundant that you have to squeeze in until you read this "selection."³ It is disturbing that the poet's claim to poetry was connected with "washing his head thoroughly with hot soapy water." When our well-known writer O'tkir Hoshimov compared the creative process to a full-blown pain, or when the incomparable artist Usmon Nasir wrote a poem describing the flood of inspiration, did he not simply understand the need to "wash his head with hot soapy water"? What if they didn't?! After all, inspiration is so easy, creativity is so fast!

Although 40 years have passed since this incident, taken from the memoirs of Sirojiddin Sayyid's teacher, he writes that the essence of the issue mentioned in it has not lost its significance today, but has increased: "How great, great poets have passed away, the word is still alive. The market economy has been very helpful to him, hiring sponsors, making money, agile, resourceful. You don't, "but because of their tastelessness, their ignorance of Navoi, their "artists" who don't read books, they also use public scenes, radio and television channels, and weddings. 'Ol is going"⁴. In fact, the creator exposes a very urgent issue in this article: the emoticons who take the word as a weapon of trade, who have never seen a book in their lifetime, who are poetry workshops, who perform on stage regardless of what they write, amateurs who do not even know what they condemn... well, in a publicist article, covering the ever-growing there is no immunity, but, but the so-called literary process, the beorom, the behalovat, has entered the depths of an ocean-without acknowledging that such circumstances are also escalating around it, that national delicacy, the inheritance from the grandfathers is absolutely contrary to the high taste, affects spirituality, the morality, the upbringing of young people, do not have a choice"⁵.

In the article "Mutolaa tulpori", the author emphasizes the verse of Hazrat Navoi, saying that the person who perfects the word will also develop as a person. insists that it must be done. It means that it is foolish to dream of flying in the sky without riding on a tulpar. writing a poem without realizing it is a reminder of the situation of a shepherd who enters a large library and searches for his goat. Then involuntarily comes to mind the famous epigraph of Qahhor teacher - "O you who do not know yourself, Asrorqul"⁶.

All of Sirojiddin Sayyid's journalistic works have one thing in common: the author's personality, honesty, conscientious approach to everything, justice, perseverance and steadfastness. The author not only approaches social reality as an informant, but also expresses his humanistic views with a deep understanding of the essence of each event. He considers it his duty to contribute to the forefront and, most importantly, to the creation of a perfect and harmoniously developed generation. After all, the ultimate goal of the creator is reflected in each of his works.

³Sirojiddin Sayyid. Asarlar.II jild.T.:Sharq,2018.B.541.

⁴Sirojiddin Sayyid. Asarlar.II jild.T.:Sharq,2018.B.542.

⁵Sirojiddin Sayyid. Asarlar.II jild.T.:Sharq,2018.B.545.

⁶Sirojiddin Sayyid. Asarlar.II jild.T.:Sharq,2018.B.550.

It should be noted that the higher Sirojoddin Sayyid's skill in poetry, the more meaningful and exemplary his publicist views are. In these views, the poet is a well-known representative of the journalistic work, which deals with social life, society and nature, as well as the relationship of man. Indeed, the fact that journalism is a product of a synthesis of philosophical-intellectual and artistic-aesthetic thinking is vividly reflected in his work.

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