

IMPROVISION IN SATIRICAL PUBLICISTICS

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Abstract: The journalistic merits of T. Zhumamuratov are studied in the article on the material of the press. And also the problem of journalistic pathos in his poetry is considered.

Keywords: Satire, journalistic pathos, improvisation, feuilleton, image.

In public relations, the word of a journalist has a peculiar power. At all times, journalists were required to be truthful and transparent. Poetry has a positive influence on the free creativity of a journalist.

Tleubergan Zhumamuratov was a remarkable publicist of his time, a jeweler of the artistic word and a master of improvised composing poems when compared with his contemporaries. From a young age, he became famous for his wonderful poetic talent.

The life of T. Zhumamuratov is full of facts that testify to his eloquence.

Many people know a little story of T. Zhumamuratov's impromptu composition of a poem about the rude attitude of one traffic policeman. In 1959, due to the lack of transport, T. Zhumamuratov travels to Kegeyli on official business in a truck. On the way, they meet two old women, in cold weather, the poet entreats the driver to also let the old women down, despite the fact that three are forbidden to sit in the car.

However, at the entrance to Kegeyli, traffic police officers stop the car. Everyone, except for one of the traffic police officers, recognizes the poet and, as a sign of decency, let them through. But one of them, apparently the boss, does not agree with this at all:

“My name is Saden! We will confiscate your car” - this is how he shows rudeness. He himself, it turns out, was drunk. The poet Tleubergen, having come to the district government, despite the fact that there is a meeting, describes everything that happened:

« Kegeylige kelip edik,
Kirgen jerde kútip aldı.

Bizler mingen mashinaniń,
Rotorın sıtıp aldı.
–Meniń atım Säden,- deydi,
Men qorqaman neden?!-deydi.
Kegeylige kelgenlerden,
Alatuǵın qádem»- deydi.
Ózi kútá shaqqan eken,
Júz grammdı qaqqan eken,
«Eki kempir mingizdiń» de,
Úlken gúná taqqan eken!»

We paid attention to the satirical journalism of the poet only in one specific direction, in the aspect of his reflections in relation to the protection of rights, negative qualities.

“Satirical journalism plays a significant role in resisting negative habits in society,” writes the researcher of Uzbek satirical journalism, scientist Orif Saidov. Indeed, the role of satirical journalism in society is great. Being closely interconnected with fiction, it interacts with the development of journalistic genres. In the periodical press, satirical journalism occupies a special place. Next, we will dwell on some cases from the life of the poet:

In 1949, in the Mashankul area near Muynak, collective farmers delivered a lot of fish, and due to the negligence of the fishing trust, damage was done, most of the fish died. After reviewing the detailed materials on this subject, the poet writes a feuilleton called "Körgeń isti ettik bayan" ("We described what we saw") to the newspaper "Kyzyl Karakalpakstan" ("Red Karakalpakstan"). The feuilleton was published in January 1950:

Segiz mıń centner balıq,
“Mashan”, “Xoja kól”de qalıp,
Shirip ketti kórmegen soń,

“Balıq trest” xabar alıp! – such lines are given in the feuilleton on behalf of the fish.

The composition of this feuilleton, the manifestation of the journalistic spirit in the poet's poetry, is perhaps the result of his connection with newspapers and magazines, as well as social activities in the life of the republic.

Such objective provisions reinforce the journalistic pathos in the poet's works. And this, in turn, enhances the artistic value of his works.

Such traditions are also found in the literature of related peoples. For example, in Uzbek literature, this tradition, started by Alisher Navoi, was continued by Gafur Ghulyam, Abdullah Kakhkhar and others.

And in Kazakh journalism, such creators as Saken Saifulin, Beyimbet Maylin and others stand out.

And in Karakalpak literature, the development of this genre was contributed by such writers as Myrzagaliy Daribaev, Dali Nazbergenov, Zholmyrza Aimurzaev, who created a number of works in the feuilleton genre.

T. Zhumamuratov also has works written in the form of a feuilleton - a letter. In the theory of journalism, they are called addressed feuilletons. An example is a series of feuilletons published under the heading "Бет жүзине қарамай..." (“Despite nothing ...”) in the No. 99 issue of the newspaper “Совет Қарақалпақстаны” (“Council of Karakalpakstany”) on May 18, 1958.

They were published by the poet on the topic "Дослық дәлкек, бирақ, шын" (“A friendly joke, however, is true”). This is a sharp satire that has a specific addressee, more precisely, most often directly directed at the leaders of the economy. Having outlined the realities of modernity in the language of poetry, the poet made huge innovations in the genre of journalism. His poems like “Маспамбеттиң түси” (“the appearance of Maspambet”), “Топ менен төбелес” (“Fight with the ball”) are considered immortal works in the feuilleton genre.

Putting it all together, we can say that the central place in the journalism of Tleubergen Zhumamuratov is occupied by the ideas of justice. Therefore, it is very

important to study his work, which influenced the poetic and aesthetic heritage and the spiritual world, as an example. The work of folk poets, aimed at improving society, is valuable as a spiritual heritage in the concept of from a strong state to a powerful society.

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