



TEXT AND WAYS OF STUDYING IT IN PUBLICISM

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ABSTRACT

This article deals with insights into the study of text within the context of publicism offering an overview of various approaches and methodologies utilized in the analysis of written material in this genre. The annotation discusses the significance of text analysis in publicism, emphasizing its role in understanding the structure, style, and content of journalistic writing. It explores different theoretical frameworks and methodological tools employed by scholars and researchers to examine texts in publicistic discourse, including linguistic analysis, discourse analysis, and stylistic analysis. Furthermore, the annotation highlights the interdisciplinary nature of studying text in publicism, drawing from fields such as linguistics, media studies, and cultural studies. It examines how the study of text in publicism contributes to our understanding of communication processes, social issues, and cultural phenomena in contemporary society.

KEY WORDS: *main text, additional text, publicism, internal, external, epigraphs, publicistic discourse.*

INTRODUCTION

The text often uses the word “work” as a synonym. Based on this, it is customary to divide the text of the work into two parts: “main text” and “additional text” (side text). The additional text includes the name of the work, notes, epigraphs, dedications, author’s forewords, indications of the time and place of writing [1]. These are also called “internal and external” texts. If we stop at the situation where these concepts are learned in Karakalpak literary studies, then we can say the following about them. We can say that learning the direct inner texts of journalistic works is undertaken to this or that extent. Three or four dissertations, several articles have been appeared. However, we assume that these are not available. Because many newspapers and magazines are published continuously, television and radio are working in the republic. Almost all the materials published in these will be left aside from researchers’ attention.

LITERATURE REVIEW

Now, if we come to the study of additional extratexts, we have to admit that there is nothing about them. In other countries, each of these concepts has recently become an object of research. For example, we can see the book “Muki zagolovki” (“Pain of Naming”) by Z. D. Bliskovsky. In our work, we decided to pay attention to the stylistics of some of the external texts of Karakalpak publicism. Among them, we would like to briefly analyze the issue of giving a name to the work, i.e., the naming of the work, depending on the arrival of our people.

In general, the work begins with the cover of the book and its decoration. Because it is also a text. It should also be noted that recently the decoration of the books is not as desired. Instead of professional godfathers, there are lifeless computer designs, advertising purposes, blurry and smooth pictures that are not clear, and the like. As for the issue of naming the work

or giving it a name, we can see that it is very laborious and difficult. It is not for nothing that Z.D. Bliskovsky used the famous Russian writer K. Paustovsky’s words “Oh, look at the endless pain of this naming” («О, эти постоянные мучительные поиски названий!») as an epigraph.

In this direction, our analysis of the books published in recent years gave remarkable results. “What kind of failures in naming books do you remember in recent years?” To the question, expert philologist teachers gave two facts as follows: The first is a book published jointly by H.Otemuratova and G.Dawletova (the name on the cover is given in brackets). Of course, this is not correct. It is understandable why. The second, in the published monograph of I. Utewliev, is noticeable by the fact that the words do not correspond to each other grammatically.

DISCUSSION

According to our analysis, the name of O. Otewliev's collection (“Yovvoyi ko’k”) “Wild Blue” published in 2013 also failed. In our opinion, the grammatical proportion of the words was not taken into account. Any two lines of words may not mean the same thing. The proportion of words to each other is subject to specific laws. For example, as in the work of O. Otewliev, they hardly define each other. One of the adjectives must identify the noun. For example, (“Yovvoyi ko’k toy”) “Wild blue horse” or (“Yovvoyi ko’k ot”) “Wild blue horse”. (“Ko’k”) “Blue” is the name of the species. These words can be studied in the following way: “Saturated Blue”, “Wild Blue” (“To’yg’in Ko’k”, “Yovvoyi ko’k”) and others, and when “wild blue” (“yovvoyi ko’k”) is said, the question may arise: “Is the species wild?” or what will it be like?”, “What does blue mean? Who is it?”. There are many cases where proper adjectives (types) are transferred to nouns. For example, reds, whites, greens, (members of the ecological movement, however, they can remain without context, that is,



without a noun, without a verb, without understanding. If we pay attention to these words: "Let the blue rise", "Let the blue fall" (curse words), ("Ko'k tikilsin", "Ko'k tushsin"), "Let the blue come out" ("Ko'k chiqsin").

In the Turkic peoples, "blue" color is a sign of mourning, that is, it is considered a symbol of death. Therefore, when a husband dies, women in their homes wrap a blue scarf around their heads. They raised a blue flag over the black house.

In the first two examples, we can read in full as follows: "Let the blue flag rise!", that is, "Death, let the mourning flag be raised!" i.e. "Let death be upon him!" («Ko'k bayroq ko'tarilsin!», «Ajal, motam bayrog'i ko'tarilsin!», «Ko'k tur tussin!», «Ajal tushsin boshiga!»). In the first example, the "blue" flag has no type, and in the second example, no identifier to determine the quality. It has taken the function of a full noun and is helping him with the verb "understand", without this verb this word would be incomprehensible. The phrase "Let the blue come out" means "Let the blue come down!" words of the same type as: "Let the blue come down", "Let the blue stick come out" ("Ko'k chiqsin", "Ko'k tushsin!", "Ko'k tushsin", "Ko'k cho'p chiqsin").

Based on these, the word "blue" in the term wild blue the name of the book is not given next to the defining noun made it difficult to understand. After reading it, we understand that we are talking about a yearling's egg.

To sum up, in order for there to be a harmonious connection between the inner text and the outer text, what is in the outer text must be in the inner text, and vice versa, what is in the inner text must also be in the outer text. The word "toy" in the term "Wild Blue" ("Yovvoyi ko'k") is not found in the surface text, it is an open type and term.

Therefore, it may not be able to give the full content of the internal text. Because what is not in the outer text cannot be in the inner text, and what is in the inner text cannot be transferred to the outer text. As we can see, the title of the work is of great importance in the introduction to the internal text.

As we can see here that the title of the work has a great importance when working with the texts. It is considered to be the key to the work at any time, so a poorly used word can spoil the beauty of the work (as in Karakalpak: (at qulptağı uyasına tuse almay atirgan tat basqan gilt", esiginiñ aldi sipirilmay atirgan uy"). That's why writers, poets, journalists are responsible for the name of their works. Because the good acceptance of the work also depends on its name. Among the publicists of Karakalpak, there are not a few who choose the names of their works with great creativity. As an example, we can show the names of the books and articles by the following authors: Sh.Usnatdinov, S. Bahadirova, G. Matyaqubova, T. Masharipova, A. Turekeeva, O. Otewliev.

The names of essays-portraits of literary scholar, professor K. Jarimbetov are distinguished by their originality. Despite the fact that they are given as a whole sentence, their meaning is

not long, but it is short and deep, it means "read me" that attracts attention. Q. Jarimbetov's review of the monographs of I. Otewliev and J. Khoshniyazov, written together with Q. Orazimbetov, is called "If you try, it will break" («Sinasangiz sinib ketadi») [5].

The authors issued a critical assessment of the monographs with a general summary in the name of the review. This will ensure that the review is read with interest. An essay-portrait of Q. Jarimbetov is named as follows in order to arouse the interest of the reader: "Agronom on tak i ne stal" ("He didn't become an agronomist anyway") [6]. A fully affirming message raises the reader's interest by creating a question. "Who is he?", "Why was he not an agronomist?", "Who was an agronomist?" it is natural that questions arise. To get a satisfactory answer to these questions, read the article and get the following answers. The essay-portrait was written on the occasion of the 60th anniversary of the famous writer and scientist Professor Janabay Narimbetov. After graduating from school in his village, he entered the agricultural technical school and became an agronomist. But instead of working as an agronomist, he graduated from the faculty of Russian language and literature of the Pedagogical Institute and became a philologist-scientist.

Another article by Q. Jarimbetov is called "It's a good thing you didn't return to Karaozak". It was named after Sarigul Bahadirova, a scholar of literature, doctor of philology, and a native of Karaozak. Even with the title of this article, Q. Jarimbetov managed to interest the reader from the very beginning. Of course, the reader's imagination will surely have questions: why did he not return to Karaozak?, why was it good that he did not return? In order to find answers to these questions, we will get to know the life and creative path of Sarigul Bahadirova, a real talent, scientist, writer, socially active publicist who grew up among Karakalpak women and girls. We will witness that this road is difficult, narrow and slippery. We see that despite the fact that she is a woman, she stands up to all the difficulties in her personal and social life and achieves her goal, and we admire the courage and will of Sarigul Bahadirova.

CONCLUSION

In the following examples, we will focus on the works of well-known journalists who have published books, volumes, and articles that are well-known in several republics, actively participating in Karakalpak journalism. We will try to clarify the unique characteristics of the famous journalist Sharap Usnatdinov as a creative person. Here, we decided to start by discussing the art of naming his works of art, thereby trying to enter his creative laboratory.

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