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Publicism and literature: The general and distinctive features

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Abstract

The article provides a comparative analysis of literature and publicism. Based on the study of the object and the subject, as well as methods of creative activity, showing the relation of literature and publicism, the audience, disclosed the specific features of the first and second areas. Proven that if the main purpose of literature is the artistic and esthetic representation of reality and spiritual world writers, for journalism is a demon.

Keywords: literature, Journalism, Publicism, Society, Audience, Reflection, Relevance, Typical, Individual, Methods, Genres, Style, Language.

1. Introduction

Opinion journalism and literature are related branches of the art of writing. In the second half of the twentieth century, scientific articles, manuals and monographs were published on the problems of both areas by the Russian, Ukrainian and Karakalpak scientists (Prokhorov E.P., V.D. Pelt, V.V. Uchenova, V.M. Gorokhov, M.S. Cherepakhov, E.I. Zhurbina, V.I. Zdrovega, V.A. Shandra, M.Nurmuhamedov, etc.).

In these experiments the questions concerning the notion of publicism and a number of specific features of its theory and practice were explored. However, the study of the basic theoretical categories of publicism and its relation to literature, from which, as many believe, it developed has not been implemented so far. This article is devoted to this problem.

For some reason, it has become a "good" tone to believe that in the information age, in days of the Internet and new media, opinion journalism has lost its relevance. With this you can partially agree, if we are talking about the same value of publicism (Yuri Zhukov, Valentin Zorin, Anatoly Agranovskiy). However, from the point of view of the phenomenon of publicism as a form of social life, it is not so. As repeatedly writes Professor Y. Zassoursky, content has always been the most important, fundamental category of literary and journalistic creativity and will remain so until there exist these of business. We agree with this opinion.

Consideration of the problems posed in the article we start with explaining the key concepts of reference from which it emanates. This need is caused by the fact that some researchers have quite easily projected theory of journalism on the theory of publicism and vice versa, while between them there are serious differences. First of all, we will comment on some of the fundamental terms that are relevant to the studied subject.

Communication, Literature, Journalism, Publicism

The most extensive of these terms is the notion of communication. In broad terms, the communication can be considered as any form of relationship between two or more objects. The mutual repulsion and attraction of the planets through the magnetic fields, the contact between the rays of the sun and the leaves of trees, a huge variety of other relationships - is communication in inanimate nature. Sending signals from fish, birds and animals to each other and to the environment is communication in nature. Communication of conscious beings is the exchange of signals between people with the help of words, intonation or movement. Here we can specify a very important detail - communication can be carried out with the participation of consciousness, and with the help of the unconscious, or, more likely, a combination of both. Elements of such a distinguished form of communication such as literature, especially its primitive form, in the form of rock paintings and oral tradition, exist in the community since the appearance of *Nomo sapiens*. Literature has existed for thousands of years in the form of pictograms and pictures on leaves, etc.

Since the invention of the alphabet, and a coherent exposition of the text based on it written literature and publicism appeared. The first literary monument "Poem of Gilgamesh" written

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five thousand years ago was survived till our time. Incidentally, in the original of this book the word "MIROB" is noticed. Thus, the literature is one of the first forms of self-expression of a reasonable person.

Today literary communication has evolved into a large, wide-ranging view of human creativity or exactly to the great vital eventness. Modern literature is capable of a variety of traditions and an incredible number of perspectives such as classical, modernist and post-modernist; also it is capable to show life in all the details, from the planetary blades to the details. To do this, it has a great set of inherent logical and necessary emotional, artistic and expressive means.

Journalism - The word "journalism" has seven basic meanings^[1]. First, it is the socio-political activity of collection, processing, dissemination and storage of important information. Secondly, it is a set of trades people involved in the preparation of operational materials for mass communication (JMC) - Editor, Head of Department, Secretary, correspondent, producer, etc. Thirdly, it is purposefully prepared material for newspapers and magazines, radio and TV in a certain genre: notes, reports, reporting, interviews, correspondence, articles, reviews, essays, satires, etc. Fourth, it is a set of channels of mass communication - newspapers, journals, diaries, digests, radio, television and the Internet. The fifth meaning which is broader and unifies previous four directions and, in our opinion, is the most significant for the audience is the perception of journalism as a social institution.

In addition, there are two interpretations of the word "journalism": a higher education degree and direction in the list of specialties of scientists, i.e. areas where PhDs are prepared.

Publicism - The notion of publicism has long been under debate. Fruitful discussion on this topic took place among the scientists of the Moscow School of Journalism, and other universities of former SU in the second half of the 60th - the first half of the 70s of the twentieth century. During the discussion there were different opinions. V.M. Gorhov (Moscow) considers publicism to be a specific area of political activity with the goal of true and political influence on the masses. V.I.Zdorovega (Lvov) concludes that publicism is the works in which relevant facts and phenomena are promptly investigated and summarized ... in order to influence public opinion, public awareness and providing certain social and practical assistance to those to whom the author refers. G.V.Kolosov and E.A.Khudiakova (Voronezh) round out their arguments about publicism as follows: "Thus, in the light of the above publicism is the first of all creativity, constantly evolving under the influence of the social practices of the reflection of the current reality, a special flow of information ("the story of our time"). It is a reflection which is embodied in the empirical facts and arguments, in concepts, ideas, nonfiction, the hypothesis, making it possible to analyze current events under the political point of view, quickly evaluate them and, thus, to express and to shape public opinion, and through this impact on the public consciousness and the development of all practical activity. V.V.Uchyonova (Moscow) notes that publicism is a kind of mass political propaganda, where the information is combined with the richness of emotional expressiveness, where accuracy in the transfer of real events is combined with the political exigencies of commenting on the severity of the author's thoughts and attitude.

V.N. Fominikh was one of the first to draw attention to the three meanings of the term of "publicism". He believes that

the most predominant among them is the understanding of publicism as a special and having of creativity of its own laws, responsiveness to the specific facts and events, phenomena and processes of social life^[2]. The controversy between MSU professors E.P.Prokhorov and A.G.Bocharov in this regard was decisive (we mean primarily the article of A.Bocharov, "Do not make yourself a homunculus").

In general, you can combine the opinions of experts on publicism in five groups. First, it's one of the areas of literature. This view is inherent in the first representatives of literary criticism. Second, it is one of the areas of journalism, here stands out even a special group of artistic-publicistic genres: sketch, satire, lampoon, fable, parody, epigram. This opinion is shared by many experts in journalism. Third, publicism is a special type of creativity. This position is peculiar to those who are trying to stay independent of the first two groups. So, this idea has been dominant in the book of E.P. Prokhorov, "publicist and reality"^[3]. The fourth, group of experts believes that publicism is the texts of works produced in a particular linguistic and stylistic performance of possessing mobilizing characteristics and intended for a mass audience. V.V. Uchenova writes about this: "Publicism should be understood as mass popular political texts that affect the current socio-political processes in the operational display of a documentary based on their ideological and political understanding and evaluation of emotional expression^[4]. Finally, the fifth belief is widespread among the writers and poets of Uzbekistan. According to their estimates, publicism is a "light" form of creative activity, when the writer takes a break from honest labor, creating light journalistic works after or during the break between serious novels and poems. This is explained by the fact that most of the editors of newspapers and magazines of Uzbekistan and Karakalpakstan are traditionally writers and poets.

Let us give our definition of publicism. We believe that publicism is newspaper and magazine and other texts devoted to the discussion of current massive social and political facts and processes that contain a compelling logic and conceptual tools, as well as special emotional and stylistic form

Scientific and Creative Direction in Literature and Publicism

Life and thinking of the people are reflected and manifested in different forms, types and genres of literature. These movements are reflected in two major literary trends: the traditional (classical) and non-traditional (post-classical).

The classic schools and trends are classicism (France, XVII c.), Sentimentality (United Kingdom, XVIII c.), Romanticism (Western Europe, the beginning of the XIX century: F. Novalis, J. Byron, Shelley P. etc.), critical realism (Europe, XIX century: O. de Balzac, Flaubert, Dickens, Gogol, etc.). We will not stop more on these trends, which are familiar to every literary critic and publicist.

The post-classical (neoclassical) course consists of modernism, surrealism, postmodernism, etc.

Modernism of late XIX - early XX centuries most clearly manifested itself in art, particularly in the literature. Its founders and prominent members were T. Elliott, J. Joys, G. Stein, V. Wolf. Modernism sharply denied the forms, types and methods of assessment of previous artistic forms, it helped to search for both original ideas and new means of expression.

The Surrealists are the authors who are trying to understand the absolute reality and seek to implement it in their work. Developed during the period between the first and second

world wars, the founder of this movement became the poet A. Breton.

Postmodernism is so complex, multi-dimensional view of creativity and literary movement that it is impossible to name any single writer as its founder. The term for the first time is mentioned in "The crisis of European culture" (1917) by R. Ranvilt. F. de Onis applied the word "postmodernism" in 1934 to describe the work of poets who were within the avant-garde and who sharply denied existed before literary traditions. Subsequently, the concept was greatly enriched by the historian Arnold Toynbee, a philosopher Jean Lyotard and others

Of course, the creative flows of fiction are not only composed of the above. But we can not go into this issue further. Our objective is to compare the literature and publicism, the identification of common and special between them. As can be seen from just above, publicism is far enough from the above areas. Of course, nonfiction can be done in the way of classicism, sentimentalism, romanticism or critical realism. However, due to the nature of publicism as a public event and needs, these methods may not be prevalent in such statements as it is quite possible for works of fiction. Because the purpose, objectives, and methods of making nonfiction works are different.

The further away from the nature and objectives of publicistic work, compared with the classical currents are modernism, surrealism and post-modernism. It is known the representatives of these movements perceive and express their attitude to reality with a very peculiar position. Similar attitudes and characteristics are markedly different from even the most modern journalistic assessments of reality. Therefore, object, subject, purpose and objectives of modern publicism are markedly different from the object and the subject of neoclassical trends in literature, because otherwise it is a very social destination. The purpose of publicism is the awakening of social thought, bringing people together around ideas illuminated in the article, the formation of public opinion in accordance with this idea, the mobilization of the audience to perform certain tasks, making of it a unified, single-minded masses of people organized for the implementation of specific social programs.

In short, if we compare the publicism and publicistic works with the results of the works of art in the style of the above, and prevailed in different centuries literary trends, it inevitably strikes a historical, theoretical and classification difference between literature and journalism. Publicistic performances from ancient times to the present are the style and methods of their introduction, on how to influence a mass audience are very close to each other^[5], while the literary works of that time are very different to each other, and sometimes they even deny each other.

The Traditions of Creativity in Literature and Publicism

It is quite important to clarify the question of the relation of literature and publicism to creative traditions of their fields. From the above it follows that the denial of previous traditions is the main way to develop a new direction in the literature. There were many writers who were comfortable with the fact that they did not understand the surrounding. They hoped that if not contemporaries, then their descendants will understand what actually the case is. For example, some writers for their work were banished from the country (the Italian poet Dante, the Karakalpak poet Ajiniyaz), while others were punished by death (Sufi poet Mashrab). After a few centuries, these people were declared national heroes. In short, you can remember

quite a few writers whose works have not been recognized by their contemporaries, but after some time become colorful, national and world literature, and the writers themselves - the pride of their people (M.Servantes, "Don Quixote", Mikhail Bulgakov, "The Master and Margarita").

Such version of events is completely unacceptable for publicism. Publicistic works include the specific political, socio- economic, national and environmental issues of the time and the particular society, in contrast to the works of fiction that give a broader socio- political and moral view. It is important for publicism to be understood by contemporaries, because it's devoted for them and prepared for a specific purpose to bring in people with a spirit of unanimity publicist, and contribute to a certain position in life, to mobilize action. Publicist works for today, while the writer is looking at the future. A writer can deny before existed traditions and principles of literary work, in fact, he consciously aspires to it. For a publicist it is unacceptable way, he must stick to his proved their contemporaries' traditions of publicism, otherwise he will not be proved by his contemporaries quickly understood and it may not be desirable for it to cause rapid public response. Therefore, the fundamental condition for the success of journalistic presentation is relevant issues raised by the author in accordance with accepted in the community customs and traditions. For a publicist it is important to create a work in harmony with his contemporary public mood, moral rise of the people, and the spirit of his social life forces.

Impossibility for the literature to restrict the national framework has led to the emergence and development of a new system of basic social guidelines - human values. Talented poets and writers devote their works to a wider audience than their local community, thereby overcoming national boundaries and creating new categories of values common to all mankind. The real writer explains not only national, but also human values, connecting the first and second into a single, harmonious, artistic picture. As a result of the creation prepared for a wide range of people become artistic and aesthetic sensation of world significance, being transformed into literary classics. National literature was developed from these art works.

World Literature became the first refuge of spiritual, or rather moral bulwark, which united people of all countries and continents. In the millennia of human history there were many attempts to join people by the military, political and economic ways. However, they did not give the desired result. Great military leaders (Makedonian, Chenghis Khan, Amir Timur) created great empires, but they broke up after their death. However, the world-famous "Iliad" and the "Shahnameh", "The Tale of Igor's Campaign" and "Lost Paradise" have successfully passed from century to century sung in their national and human values, literary and aesthetic traditions. They have long crossed national borders and have become common heritage of mankind.

The Object and Purpose of Publicism and Literature

The object of literature is the reality of nature, human consciousness. The reflection of the present is a very wide, informative and controversial process. Ways, forms and ways of learning things, and their reflection in the artwork depend on the attitudes and positions of the writer. In turn, the newer, the more non-standard, the more unexpected approach of a writer is, the more original will be the work. (We are not talking here about the talent of the writer, his presence meant of course.)

However, it is difficult to clearly and accurately imagine the object and subject, the problem and the methods of literature. These categories are so complex and endless, that they fully or even mostly are not available to any researcher. What is the object and the subject, reflecting the problems and the author's method of such famous works as "Oedipus Rex", "Decameron" and "Gargantua and Pantagruel"? Is there any answer to this question?

Of course, in general terms it can be said that the subject of fiction is the problem of life, well- summarized by Hamlet in his famous "To be or not to be". However, as the answer to the question that is the subject of most of the works that have become a traditional or a modern classic? For example, what is the subject of the works of Isaac Asimov and Alexander Belyaev and "Tristan and Isolde", "The Forsyte Saga" or the "Golden Calf"? As you can see, this is quite a difficult question. Discussed problem is so boundless that it is impossible to find an answer to it within the known theory of literature (publicism, aesthetics, politics, etc.) or any common professional criteria.

As for publicistic work, here the object and the subject are quite specific. The object of publicism is the branch of life, the activities of ministries, businesses or institutions, life episode or fact that are prevalent in society and became an area of study publicist. Subject is social problems that afflict large groups of people, social causes, which became the reason for the event taken place and reflects its publicism. The subject of publicistic performance can be a particular economic, cultural or environmental issue. However, the facts of the first plan, direct eye-catching information, events or processes. In fact, in their first principle, as a rule, there is a problem by management, industry or enterprise, or more precisely, the disadvantages of this style of management.

In nonfiction, as its subject matter, in the background can sometimes be another issue (or social issue), but there is no third, fourth plans. Because publicism is mostly one-dimensional, straight, one should have a specific question and the presentation of the real ways to bring its solutions. The tasks of publicistic performances require fast and correct solutions; there lies the decisive precondition of their effectiveness and efficiency. As for the features and cut them meanings of literary works, they are endless, infinitely deep and do not require early implementation.

Literature and publicism are panoramas of human life and thought, but each in its own way. The literature dominates the ideal, perfect and aesthetics. Publicism has strong emotions, social significance and relevance.

Literature, literary process, art work are a very capacious concepts. There is a special publicism, explaining the literary work (articles of V.Belinskiy and D.Pisarev). But there are no works of fiction, explaining the publicistic work, only if just publicistic speech didn't give rise to the creation of specific works of literature. Subject of publicistic performance, in generally compared with a work of art or literature, is much narrower and has a specific task of staging. For example, publicism helps to explain the ideas of artistic works, drew the attention of literary critics and the public to them.

In particular, the object of a well-known article "The Aral sea in front of a white wall" by talented publicist of Uzbekistan and Karakalpakstan Urazbay Abdurahmanov is the drying Aral Sea, the subject is related to this environmental catastrophe problem, unsustainable use of irrigation water, destruction of flora and fauna in the delta of the Amu - Darya, the destruction of the saigakh for their horns, and, as a

common denominator, irresponsible people's attitude to this urgent crisis [6].

The ratio of publicism and literature to the audience

This ratio varies greatly among the publicism and literature. The concept of artistic works conventionally looks like the following scheme: a writer - reality - a work of art - the audience. The concept of publicistic presentation is somewhat different: a publicist - a problem - work - the audience. The method of all publicists is a call to action. As for writers, for submission to the specific composition of a particular social panorama each of them has their own style and that's the style recommend it to the masses as the original, the original author. Such styles are often very different from each other. A writer, who can not find their own style and repeating the other authors, is doomed to failure. At the same time, all writers use a similar method; it is a call to the audience through coverage urgent social problems. The writer brings up his audience and publicist mobilizes it.

Literature is a reflection of the philosophy of life in the form of art expression and artistic aesthetics. Publicism is the transformation of real life practice, the call to action by updating problems, the organization of mass socio-political movement by drawing public's attention to the important issues of the day, to protect the interests of specific sectors and groups inhabiting a given society. Literature fulfills the task of perspective and is seeking to raise the general cultural and aesthetic level of the audience; it is a kind of spiritual investment for decades and centuries. Publicism is fighting for today's interests of the people.

Literature is the territory of fine feelings. Publicism is a little snobbish and looks more straightforward, if not, coarser as it uses a direct appeals. It has a specific purpose to engage a wide audience in the issue of the article. Creative nonfiction is designed for large numbers of people, so it has direct appeals, assessments, sometimes quite dramatic. Work of art is full of mysterious labyrinths of the author's thought, deeply incised sketches, prescribed contours of aesthetic reflection of reality lives for centuries, and each new generation discovers in it a layer of images and values.

Publicistic performance strikes topicality reflected operational problems; over time the level of the relevance is reducing or completely disappearing. "Lost Paradise" by John Milton even today affects people with its importance and grandeur, while the "Areopagitica" by the same author is not so relevant, since the problem of press freedom raised in many countries has already been resolved. Literature is a smoothly flowing, wide and deep river. Publicism is a mountain river that rushes noisily through the rapids and drops; thanks to that it attracts attention. If a writer is based on reality and himself, a publicist focuses more on the subject, and the public interest. If the purpose of a writer is a reflection of the panorama of life, the purpose of a publicist is the awakening of social consciousness, mobilization of thought and movement of people in a certain direction.

Followers of a writer tend to be narrow and specialized. Not all people can easily read and quickly understand the artistic composition. Therefore, there is a difference in the age at which a person reads the creation of the writer, being young or mature. Each age gives its perception: after the acquisition of life experiences the same episodes of art can give a completely different feeling.

Every reader of artistic creation finds meaning in it that matches his character, outlook, experience. Publicism is not satisfied with a diversity of opinions. It needs to understand it

in the same way, or publicism will not be able to combine the different social strata, the general public and thereby to fulfill its primary social function mobilizing people to perform a specific social problem.

Genres in Literature and Publicism

Another opportunity to understand better the commonalities and differences between literature and publicism is to compare them in terms of their use of genres. Ease of this is that it is sometimes difficult to grasp ideas methods principles author's position, while the genres are understandable to everybody, their classification and understanding usually unobjectionable.

It is known that the genre (along with the language and style) is one of the manifestations of the form work. The opportunity and privilege of art works have a wide range of forms, from simple to intricate. This is impossible in publicism. Publicistic speech does not like polysyllabic forms, which it will be long to understand by a mass audience. In this case, the author will not achieve his main goal to quickly mobilize his readers. The audience has neither the capacity nor the desire to read and re-read the op-ed, identifying more and more new meanings in it. Actually, a writer does not plan a similar attitude to his article. Classical artistic composition always has a complicated structure. Multilayered narrative aesthetically justified the direct and indirect reflection of many interpretations, encoding and promising values, all these are important factors to create real artistic creation. Over time, each successive generation reveals more and more layers of meaning of such a work, which allows them to remain in the ranks of the classics.

Publicism cannot exist in such way; its articles do not tolerate complex structure. It is more important for the author that a reader can understand it here and now. Therefore nonfiction essay is created with a simple, clear, very clear structure. However, this does not mean that the content of journalism can be superficial. Superficiality must be necessarily excluded from any work of any time. The content of publicism should be simple, to the best of primitive and easily perceived because it is designed for the simultaneous and unambiguous understanding of its large masses of people.

Consequently, the performance of the two types of genres of creativity is markedly different from each other. Let's look through the specific examples.

Literature is traditionally divided into epic, lyric poetry and drama. All three types of art include multiple internal classifications, for each of which there is a great scientific research.

The novel, which refers to the epic prose, is divided into a number of forms: epic, psychological, philosophical, fantastic, satirical, adventure, historical and others. Stories also have detailed classification. Each new form of lyrical creativity attracts new generations of researchers. Although there is drama for thousands of years experts have not come to the same opinion in its genre differentiation.

Publicistic works do not have such a rich variety of genres, it is difficult to become as, for example, fantastic or adventure. Such statements differ from each other more on the topic of work as political publicism, economic, environmental, military, etc.

If we go into the evolution of nonfiction genres and characterize the situation with the genre in its most general form, it turns out that for a long time, a number of researchers (M. S. Cherepakhov, Moscow; O.Tagayev, Tashkent) considered publicism as a separate genre of journalism

(literary) creativity. As Professor F. A. Muminov wrote that there is no prospect in this approach, journalism should be considered more than the quality of the product, rather than its form^[7].

In short, we can assume that the word "genre" is not very suited to publicism. Its works are not divided into genres, or, in other words, there is no term as "publicistic genres". There is a group of artistic-publicistic genres, which includes sketch, satire, lampoon, fable, etc. that is true. But these are not genres of publicism in its purest form; they are genres of journalism in terms of their publicistic saturation.

To clarify the relationship between the content of publicism and its genres, it should pay attention to two important features. First, publicism can be subdivided into lines (political, economic, etc.), but it can not be divided into genres unique to it. Second, although the first two groups of genres of journalism are not called publicistic, this does not mean, for example, that a report and interviews (of the first information group) or correspondence and article (from the second, analytical group) does not contain a publicist, it presents here and often in the ponderable form. Moreover, the article is a basic publicistic genre. It all depends on how the author comes to coverage of the chosen topic, using what methods and how to solve the questions. Elements of publicism in direct or indirect form may be present in any genre of journalism, unless the author realizes its task properly.

Literary traditions of the peoples of Central Asia show that publicism is an integral part of not only journalism, but also works of art. There is no doubt that the novels Abdullah Kadiri and Tulebergen Kaipbergenov, Chingiz Aytmatov and Mukhtar Auezov, many poems of Ibrahim Yusupov and Abdullah Aripov are rich with publicism. It is related to the national literary traditions and the unique creative abilities of mentioned writers. Often, the authors weave into the artistic fabric of novels, short stories and poetry, which is also an age-old local tradition. In recent years, there is gaining momentum creation of nonfiction essays, and non-traditional classification of genres of journalism.

Now is the time to speak to one of the controversial issues of the contemporary literary process. We are talking about assigning a specific product to a particular genre. Many experts believe (and there is a lot of truth) that the theory of genres of literature and journalism developed quite extensively, so it is not difficult for critic to assign a particular created work the name of a genre in which it is performed. There are no serious problems as long as the author does not interfere with the case himself. The situation becomes much more complicated when the writer refers his work to a certain genre that does not fit this product according to the traditional classification features. In Russian literature as an example of it can serve the book "Dead Souls" by Nikolai Gogol, which is estimated by literary critics as a novel, but the author himself referred to as a poem. Karakalpakstan writer Urazbay Abdurahmanov called his book "Threshold" ("Busaga") as novel, while there are national critics who deny this classification.

In our opinion, the right of the writer to refer his work to a particular genre is his absolute privilege, which no one can or should deny. Author is the only person who fully and in detail knows why and how his work was written, what goals and objectives it is focused on, what was and what was not achieved in the work. If the originality of Michel de Montaigne, who published his "Experience" in a completely unexpected for contemporary genre, has been ignored,

humanity would lose, or at least underestimate such a gorgeous art-journalistic genre as an essay.

In addition, a true writer always tries to create an original work, unlike the works of other authors. This is his creative object. As a result, he overcomes the frozen standards, the old stereotypes, obsessed with the thought to say something new, to achieve his stated original purpose. At such times, he often does not pay attention to the political orientation of modernity, moral and psychological situation in the society, the monetary interests or personal authority. But at the same time, the maximum author's personal achievement goals and objectives of the essay are sometimes the most likely way to create immortal work.

The critic can give a work the assessments that he considers necessary. A writer has the right to accept or reject the opinion of a critic. Each side is to be issued on the basis of their understanding of the life of the profession, goals and objectives, level of knowledge, aesthetic fitness, experience, etc. However, if a literary critic's task is to evaluate work on the basis of generally accepted principles, writer's main purpose is to create a work for the ages, not like the other works.

Of course, when a literary critic approaches to writing to the common (the general aesthetic, the general theoretical) point of view, thus it puts the writer in a difficult position, especially if a writer creates an original creation. But serious writers do not get used to it. They go to the costs of today, their product to be understood, and entered the ranks of the classics of tomorrow. In short, one can not doubt the right of the writer himself denotes the genre of his creation, because that's his job and he knows and understands better than others.

Publicism in Nonfiction Works and Publicistic Works of Art

It is impossible to understand fully and comprehensively characterize the relationship between literature and publicism because these two related social phenomena are mutually transformed into each other's process. But publicism is not a "light" literature, as some writers the writers think. Properly, the volume of nonfiction is usually significantly less than art work. But in this case, the volume can not be a criterion for evaluating the creative work. Often, a few pages of text or a picture of the artist can give more knowledge and food for thought than whole volumes of empty literary work. In the artistic and publicistic activities is an important method of realization of the authors' creative purposes, not anything else.

From the above comparisons and comments, it is clear that the selected objects as this article, literature and publicism is close to each other spheres of creativity. Both reflect real life, study societal problems meant for a large audience. Both are art speech calling people to follow certain ideas and actions. There is invaluable their place in education and educational work with the masses.

However, it should be said that, although the literature and publicism have a lot in common between them, there are serious differences that we have tried to show in this article. Let us turn to the conclusions. The main task now is to bring both concepts to a common denominator, without prejudice to each of them.

In our view, the optimal solution to the problem is to distinguish between publicism and publicistic nonfiction works of art. If nonfiction work is strong with public problems and relevance, the work of art has much of its publicistic and this drew the attention of the general public. Aesthetic and

educational value of a literary work is not immediately striking. Publicistic style, in contrast, is bright; it is much more like a magnet that immediately draws to itself the general reader, the key which allows it to penetrate into the mysteries of artistic works.

The works of Chingiz Aitmatov and Tulepbergen Kaipbergenov are not publicistic works, but they have a strong publicistic power. This spirit, along with the author's ideas and images of the system as a whole is one of the strengths of many classic novels and novellas. Publicistic works of art attracting the attention of the audience provide a report of their ideas to the masses. Publicistic position of the author, using its own character, brings better its ideas to a large audience and serves to create a mesmerizing pathos of the work. Therefore, publicism and publicistic spirit are necessary to a literary work like air, the classic writer's creation can not take exist and to live without pathos.

Publicism is natural for every serious literary work. The real publicism becomes artistic excellence. If a work of art is true because of its publicistic way, the publicism is attractive because of its artistic merit.

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