

Classification of The Genres of Sa'dulla Hakim's Publicistic Writing

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ABSTRACT

This article is devoted to the systematic classification of the thematic scope and genre features of Sa'dulla Hakim's publicistic writing. The article scientifically analyzes the ideological and artistic directions of the writer's publicistic heritage, its role in reflecting social life, and the author's individual style. In particular, the priority of themes expressing the Motherland, humanity, spirituality, social problems, and the spirit of the time in Sa'dulla Hakim's publicistic writing is substantiated.

Keywords: Phenomenon, publicistic, collectivization, literature, panegyricism, criticism, thinking, reflection.

INTRODUCTION

There are many scientific research works in Uzbek literature on the commonality of fiction and publicistic writing, its place in the works of poets and writers, and the study of writers' publicistic activity. In today's information age and globalized world, there is a need to reconsider scientific and theoretical views on publicistic writing on the basis of new principles.

As one of the researchers of the poet's lyrics, Feruza Nodirova, rightly noted, "Sa'dulla Hakim is one of the multifaceted phenomena. Indeed, he has the ability to create equally perfectly in all areas of literature. This very ability is also clearly visible in the poet's artistic publicistic articles" [1, 142]. Indeed, along with hundreds of poems, epics, and translations, he published dozens of literary-critical articles, interviews, reminiscences, and memoirs in mass print publications, on radio and television, and in various collections on socio-political, spiritual-

enlightenment issues and creative processes, and it is of great scientific importance to study them systematically and research their ideological and artistic features.

Before analyzing Sa'dulla Hakim's publicistic writing, it is also important to know what he himself thought about this type of creativity. In a conversation entitled "The Word of the Uzbek," conducted by journalist Abboskhan Usmonov with Sa'dulla Hakim, he says, among other things: "At one time, it was widespread to add the adjective 'militant' before the term 'publicistic writing,' and even to use it instead of the word 'artistic.' This became especially widespread in the 1930s–1980s of the past 20th century. It turns out that I also wrote quite bitter words on this matter in the manner of 'Where the wise man sits silently, the ignorant man sings.' I consider publicistic writing not verbosity, but conciseness; not a weapon of battles, humiliation and glorification, but the most urgent type of genuine artistic thinking, heartfelt words addressed to

contemporaries, a mode of artistic thinking. I think our publicistic writing should increasingly free itself from such undesirable moods as quarrelsomeness, wholesale defamation, blackening, or, as our respected scholar Ozod Sharafiddinov said, 'panegyricism,' and become a sincere and impartial expression of certain thoughtfulness, reflectiveness, restraint, conscious contemplation and human experiences as directly as poetry."

It is understood from these reflections that in the 1930s–1980s of the last century, publicistic writing, like literature, became a weapon of ideology. It was directed toward such goals as glorifying the policy of the Communist Party, collectivization, shock five-year plans, and heroes of labor. Also, on certain issues and problems, contradictory views, mutual disagreements, slandering, and personal hostility intensified in the mass media, and in this process publicistic writing served as a weapon for them. The following fact also confirms these views of the writer: in one of the 1959 issues of "Literaturnaya Gazeta," in an article entitled "Let Us Expand the Front of Militant Publicistic Writing!" it was written: "Publicistic writing is the direct militant expression of an event or phenomenon that occurred in life, excited the writer, and was noticed by him. The writer strives to exchange views about these events and phenomena as an artist and citizen of the era" [2, 3–4]. While criticizing such views, the writer came to the conclusion that artistic publicistic writing should not be "a weapon of humiliation and glorification," but "the most urgent type of genuine artistic thinking," "heartfelt words addressed to contemporaries," "an impartial expression of certain thoughtfulness, reflectiveness, restraint, conscious contemplation and human experiences," and he himself followed these principles.

First of all, we determine the weight and place of publicistic writing in Sa'dulla Hakim's creative heritage. For this purpose, we used the following comparative analysis: as noted in Nodirova Feruza's doctoral dissertation on the topic "The Expression of the Poet's Subject and the Interpretation of Symbolic-Metaphorical Images in Sa'dulla Hakim's Poetry," from 1970 to 2020, that is, until the end of his life, the poet wrote 125 poems, 3 epics, and 6 ghazals. Taking into account the socio-political situation, cultural environment, and literary-historical conditions in society, which were important factors in the formation of the writer's creativity, we aimed to study his publicistic writing by dividing it into the following two stages: 1. The period from the 1960s of the past 20th century to the day of Uzbekistan's state

independence. 2. His activity during the years of independence from 1991 to 2020.

The publicistic materials written by the creator from 1991 to 2020 amount to 118. Of these, 70 are articles, of which 16 were written on the themes of the Motherland and independence, 15 on literature, and 17 on spirituality. They were devoted to the works of writers and poets such as Navoi, Mashrab, Abdulla Qodiriy, G'afur G'ulom, Hamid Olimjon, Oybek, Abdulla Qahhor, Maqsud Shayxzoda, Zulfiya, Halima Xudoyberdieva, Saida Zunnunova, Erkin Vohidov, Shuhrat, Shukur Dadash, Poyon Ravshanov, and major representatives of the literature of kindred peoples such as Pushkin, Qaysin Quliyev, Tulepbergen Qaipbergenov, and Chingiz Aytmatov. If we compare these figures, we become convinced that from the 1960s of the 20th century until the day of Uzbekistan's independence he wrote 36 publicistic materials, and from the day of independence to the end of his life he wrote 113, that is, 77 more publicistic materials. This indicates that during the years of independence the writer's publicistic skill, experience, and responsiveness to socio-political issues rose to a higher level.

Articles make up the main part of the writer's publicistic writing. Therefore, first of all, we consider it appropriate to present the following scientific definition of this genre: "An article is the main type of analytical genres, and it is characterized by the complete and deep coverage of the event or phenomenon being studied, the generalization of facts, the revelation of the laws of the essence of phenomena, and the determination of its cause" [3, 29]. "An article differs from other publicistic genres in that it is a study devoted to an important issue in our reality and covers the facts of social life by generalizing them and analyzing them scientifically and deeply" [4, 56]. In both definitions, it is emphasized that an article is a study of an event, phenomenon, or problem in social life, and has the feature of analyzing it on the basis of facts and drawing socially significant conclusions.

The history of the article genre is long, and it was widely used in scientific, literary, and other fields even in the pre-press period. Whether in the West or in the East, the results of research and investigations, discoveries in the fields of literature, art, science, and politics first appeared in the form of articles in manuscript form. This genre was widely used on the pages of the press of the Jadid period to promote an advanced worldview. It is known that in the press of the Communist period this genre served the

dominance of a single idea.

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