

ORGANIZATION OF PUBLICISTIC PROGRAMS IN MASS MEDIA

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Abstract. *This article talks about mass media, television, their types, journalistic programs and their educational importance.*

Key words: *television, show, audience, education, plan, composition.*

ОРГАНИЗАЦИЯ ПУБЛИЦИСТИЧЕСКИХ ПРОГРАММ В СМИ

Аннотация. *В статье говорится о средствах массовой информации, телевидении, их видах, журналистских программах и их просветительском значении.*

Ключевые слова: *телевидение, шоу, аудитория, образование, план, композиция.*

Among mass media, television plays a big role, especially artistic, journalistic shows, performances based on documentary topics, which have been brought to the attention of the audience in recent years, make up 70-80 percent of television programs, and contribute to the spiritual maturity of people. It is gaining great importance in his education. "Village life", "Life and law", "Analysis", "Telecommunication", "Face-to-face", "Equilibrium", "Attitude", "Detail", "Courage", "Telecommunication", "Speaking", "Yakhshilik" and many other programs are shown to the audience with a strong position in television programs. At this point, questions arise and problems are raised about the preparation, broadcasting, professional level of quality, journalism and directing creativity, and to what extent it meets the laws and regulations of television.

Just as artistic creativity has its own laws and secrets, it depends on the activity of the TV director to pay attention to the laws and rules of dramaturgy, compositional structure, genre, and language in television journalistic shows. At present, it is possible to observe that the shows are being prepared in a hurry, superficially, without a clear plan. How can a heartless, carelessly produced show shock the audience? How can a bullet fired in the direction it hits hit the target, and who can be excited and stunned by the program broadcast in its name? How long can this process last when the quality criterion comes to the fore now? What are the weaknesses of the television director in preparing social, political and journalistic programs?

In solving these problems, in my opinion, attention should be paid to the following issues:
1. Directing should not be just a practical profession, but a creative person with a formed worldview. The person who creates a real work of art in the theater and cinema is the director, and the one who turns a small show into a real television work is the director. A television image consists of frames. Each frame should have a certain meaning, should acquire meaning. It should not be forgotten that the director, as a person, gives weight to that frame, the show is built around the famous frames, it depends on his worldview, thinking, cognitive power. First of all, it is necessary to find a plastic solution for the show. Why are the shows repeated as if they were similar to each other, as if they came out of the same mold, because when each show does not find its own

plastic solution, when it lacks its own image interpretation, it is possible to see the director's defects.

The spiritual concept of the shows, the moral structure are the main foundations of the direction. Most of the time, it is possible to see the events taking place in various stages in the video footage. Mood, pace, spiritual orientation are the main factors of the director's skill. Without these findings, no matter how hard the director tries, the show will not be attractive and interesting.

Another aspect that the director should pay attention to is the issue of sound. Harmony of sound and image, proportionality to each other, their mental state form the shape of the show. Sometimes we observe that one image is from a garden and the other from a mountain. This is also one of the facets of the director's work. When the word fills the image, when the image reveals the essence of the word, when the meaning discovers the content, it becomes a complete frame, rises to the level of a work of art. These conditions have been raised to a high level in cinema and theater productions, but the daily production of television does not yet have these opportunities.

The director should strive for this: to find bright cases of sound and tone, image and means of expression. When the director works on documentary journalistic topics, it is necessary to pay attention to his ability to sort. It should not be said that every document should be visible on the screen. Sorting, sorting with taste, sorting with shots that show reality in open and clear, concrete facts are considered aspects of the director's skill.

Finding the pictorial expression of photographs, archival documents, reproductions and other works, searching for situations that make the viewer confused is the key to the art of directing. It should be noted that one of the problems of current television directing is to work with the participants based on the intended goal and plan, to transfer them to the screen according to the standards, and all of them should be sealed in the director's script from the beginning. Another problem of television directing is editing. First of all, montage is the director's language, a means of conveying the topic, framing his point of view.

We know many works and directors who skillfully and artistically used this technique in the art of cinema, they raised the art of montage to a high level. Television is also skillfully using this style of art in its films and shows with a creative approach. In particular, the appearance of video clips, videos, and the development of computer technology revealed the wide possibilities of this style. He created modern forms of montage style, using montage, the point of view and opinion of the author and director were expressed and had a holistic spiritual effect.

However, it cannot be said that these opportunities are being used effectively and correctly in current publicistic shows. Framing of the show, attention to its compositional structure, editing methods are fragmented, consistency, speed of editing is not on the way to a clear goal. Why, why is this footage appearing on the air, what is its gradual development and the end? - you will not find answers to these questions. This situation can be seen in almost all social and political publicist shows. The same frames, boring images that fall into the same pattern, repeat and repeat from show to show, cause indifference and indifference in the viewer.

The art of montage should shock the viewer, arouse interest in him and surprise him. We often don't make appropriate use of montage types such as parallel montage, metaphorical montage, montage in motion, in-frame montage, inter-frame montage, intersection montage. We

do not use special effects of general, medium, large plans. We don't even reveal the impact of sound and sound plans, tone states, words and underlying meanings in image frames.

We do not look for the expression of space and time in artistic shots. Instead, we broadcast shallow and dry shots. As long as the television director does not pass the school of montage art, he prepares for every situation. If theory and practice are not mixed together, a real television work will not be created. 3. One of the most important issues is the problem of mastering the basics of television dramaturgy. In today's journalistic socio-political shows, we see more journalists and characters in the form of interviews, conversations, reports, comments, and we don't think about whether the topic meets the laws of dramaturgy or not. Working with the author, the director's work with journalists and presenters, and perfecting the topic are the most important stages. If every broadcast is based on a clash of opinions, debates, and contradictions, it will not be boring, and the viewership will increase. Each broadcast has a composite structure, and it is visible only if it has a beginning, a gradual development, an end - a solution.

A television director should be able to find a characteristic expression of the human face, both when working with individuals and when working with a large number of people, and should look for ways of visual impact based on the laws of dramaturgy. We should not forget that television dramaturgy has its own characteristics compared to theater and film dramaturgy. The director must always remember that telescreen is mysterious to the viewer compared to other forms of art, small screen art reveals the inner world of a person like an X-ray, any lie is exposed on television - this is the basis of screen magic dramaturgy.

If these situations are not recorded in the screenplay by the director, if the planned plan is not reflected, the show will not become a television work. the idea, plan, theme, argument, goal, intention, and the television director should know exactly what the essence of the show is. The main tasks of a television director are to be able to distinguish between the lines of essays, portraits, essays, feuilletons, pamphlets, reports, interviews, interviews, reviews and analyzes in both information journalism, analytical journalism, and art journalism. enters.

It is the responsibility of the creative team to do social research on which audience the TV director is directing these shows to, what is the scope of influence, whether there is a response, whether the attention of audience communication is enough for the creation and longevity of the show. It is necessary to create opportunities to work with colors and light, to find expressive ways of light in the journalistic programs of the "Uzbekistan" channel. It is desirable to properly use the unlimited possibilities of current electronic technology, especially computer technology. Due to the inappropriate use of technical effects by the director, the effectiveness of the shot is often lost, despite the fact that the clips shot in different clothes, in different situations, and in different places are spliced and polished, the clear goal set by the director is not revealed.

The main solution to these situations is school. If the foundation of the director is not strong, if he does not master the steps of deep science, the intricacies of knowledge, and the secrets of technology, crude shows will continue. First of all, the talent given by God, then work, work, tireless work brings a person to perfection, opens up as a person. It will not be easy to catch up with technical progress. Constantly working on oneself, making knowledge and practice the main criteria of everyday life, paying attention to quality should be the main duty of every young

television director. Here are the main problems and the keys to their solution in the direction of current publicistic programs.

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