

images of militant victims are still used for propaganda”⁹.

In summary, the number of materials that promote extremist ideas is growing in the Internet. The fact that the majority of such propagandists work in foreign countries makes it difficult to combat them. In addition, representatives of extremist and terrorist organizations use social networking and messengers to spread their supporters and ideas into the minds of young people and women through Odnoklassniki, Facebook, Twitter and other networks.

Based on the above, it is advisable to:

- creation of a unified information space of the Republic of Uzbekistan, a cyber security system capable of combating cybercrime;
- providing the public with information and information on extremism in social networks, Facebook and mobile networks;
- establishment of a special center for disseminating false information and exposing extremist conspiracies in violation of Uzbekistan's domestic policy;

- provide Internet sites with information and information on true philosophy and Islamic ideas against extremist ideas, and to open dialogues on these topics.

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RELATIONSHIP OF COMMUNICATIONS IN THE TELEVISION

Abstract. This article retrospectively explored theoretical issues, such as areas of television activity that we analyzed as an object of study - the creation of dynamic compositions using words and visual aids, the artistic journalistic description of the mental state, and the transmission of information on pure television.

Keywords: TV, word, image, visual expression, communication, audience, miniature.

Russian author A.N.Dedov reminded us of the five main types of communication since the time of American politician Harold Lassuel:

- who (reports),
- what (is being reported),
- how (is) done,
- to whom (the message is delivered),
- how to react¹⁰.

In our view, it is necessary to learn how the subject of the message behaves in the process. The story of the subject, who is directly involved in the incident, tells the truth. At the same time, it is important to remember that the development of television, like traditional arts, is not measured by hundreds, millennia or even decades. The unique aspects of our heritage remind us of the inevitability of the "creation" of templates and templates of television products that are the product of such a vibrant process, and then impossible to analyze. Consequently, we believe that it is necessary for a

television researcher to "move freely" in different times and space, using complex methodologies for screen products.

When the Russian researcher N.N.Misyurov commented on television communications, "Information availability has dramatically changed the image of modern journalism, interactive television allows communication with the audience (dialogue)"¹¹, we think that the search for ways to build a dialogue with the characters that make it artistic opens the way for discoveries. So far we are listening to a monologue of the past, not a dialogue, as if we are moving the sound of the past. We are looking for a way to say the answer. For example, in order to have a dual dialogue with the Oriental miniature, it is necessary to understand the secrets of this art. Did the elegant atmosphere created by the artists influence the status of their inhabitants in classical poetry and the creation of letters? The process of finding the answer is more

⁹Хусанов А.Кибермакондан фойдаланувчи террорчи ва экстремистлар.17 июль 2018 й.//http://jizzax.uz/411-kibermakondan-foydalanuvchi-terrorchi-va-ekstremistlar.html.

¹⁰Дедова.Н. Технологии телевизионной журналистики: учебное пособие. Курган: Изд-во Курганского гос. ун-та, 2017. – С.15.

¹¹ Мисюроев Н.Н. Телевизионная коммуникация как “диктат большинства”: взаимодействие телевидения и современной массовой культуры. Вест. Ом. ун-та. 2015. №1. – С.236.

complicated, but more interesting. We can say that the miniature theme, the content, and the characters were taken from those poetic lines by Abulkasim Firdavsi, Alisher Navoi, Zahiriddin Babur, but not until we have proved that the pencil drawings are influenced by the unique landscapes, vibrant moments and spiritual experiences. When these considerations are scientifically grounded, it can be seen that, when they are thoroughly studied and analyzed, the interaction between verbal and visual forms is complex, and the impact (dialogue) is ambiguous. We intuitively realize that the two ancient arts have complemented each other and have increased their influence, and we are looking for ways to make a positive impact on television. Then we note the weakness of the theoretical foundations of today's television practice. It turns out that 21st-century art and the media are not aware of the lessons of the past. That is why the two subjects on the TV talk to each other, and the camera does not even remember the director or the audience. To the director, these shots look beautiful ... It is natural that listeners of the Bakhshi poem want to tell it when they are in the audience. Whereas, at this time, the creative dialogue is dual: it inspires the audience to listen to and enjoy the art, and everyone around - the same music fans, from the dutar, the singer, the narrator - speaks from the bounty. And when he puts his bets on TV in front of two or three cameras and turns the dazzling light sources on him, can anyone else be able to work freely in the studio when no one else is in the studio? In this study, we have seen that television theory can also come from practice. The content of the teleconference, trying to define the rhythm, not understanding the tempo of rhythm! It is hardly possible to explain and evaluate the "service" of a master who has not mastered it. The two anchors wanted to talk to the talented actor Mukhammadali Abdukunduzov. There were no comments about the concept, the problem, the peculiarities of the famous actor of theater, cinema and television, the artistic synthesis of the three goddesses¹². Here's one detail: Zahiriddin Babur's television product of many seasons is not a video. This is not a television play, which, in due course, provided its first aesthetic information about the king and the poet and the author of the great "Boburnoma". At that time, there was a process of liking more theater, less cinema. The time has come for us to analyze such products based on their scientific concept and give a fair, unbiased opinion on their role in the history of national television.

In exploring television and film expressions, first of all, the description of the possibilities of the image. It is seen as an absolute fact that it is a priority. We also note that the two types of audiovisual arts - cinema and television - have evolved from the colorful content of the film, and the technology has given it dynamic power, and in later stages of development it has shown

its power in creating an environment, composition, and portrait. However, the emergence of an image in the context of a written word that has been widely used, both in the past and in the present, is not studied in special studies. The miniature was nourished by prose and poetry, myths and legends. Literary thought is a holistic fabric that has been rediscovered, the artistic thinking of the painter, visually enriched with intelligence. The experience gained during this process also contributed to the creation of images not related to the literary work. The bird is depicted as the bird landed in the queue, when its wings were not drawn, but the preoccupation with the flight, when its whole body began to move. We enjoy the description of the first phase of the movement, the first moment of our eyes. As we observe more and more of the later stages of the bird movement, we can imagine the continuation of the artist's image: the wings stumbled and the bird raised. These stages of movement, including flight times, are often described, sometimes evenly, in the fine arts, literature and music. On television, the film does not describe the word before it was written. Passenger train arrives in Paris and stops at the station, passengers departing from the train station (December 28, 1985). One of the creators of the TV show, "Grabowski takes off his headgear and sometimes wears it,"¹³ uses a primitive camera to transmit a moving image to a distance. We value such shots as a true representation of a sealed, distant environment. The past is not indirect, with the help of writing, storytelling or sound, but it is communicative that it is the direct manifestation of those moments in a film or video. However, one of the young artists, when he turned to literature, was the fiction of Lev Tolstoy's work ("Stories of Sevastopol") in a compact white tent. Second, when the TV was involved in its work, it gave a broad idea of the landscape and the definition of the environment. When he followed Eisenstein's teachings, the technology of inheritance was explored. A new environment has emerged to improve the treasury of technical arts. This is not the case with television, especially Uzbek television and its science. National television has looked to literature as a source of plot and image. The same is true today. In general, classical literature, folklore, their elegant, serene expression in the miniature can contribute to the development of today's audiovisual culture, in particular, film and television, to address the issues of artistic synthesis, the interplay of verbal and visual expressions, and the enrichment. We can say with certainty that it is inevitable. Eisenstein pondered the question of white and black color and then asked, "What kind of art is there to learn how to create colorful cinema?" all students say they are "from arts", the teacher will answer "no, from literature"¹⁴. Russian poet A. Blok also asked: is there a lot of paint or a word? He himself said: There are many words. But the words that suit me

¹²2018 йил июль, "Madaniyat va ma'rifati" телеканаллари
¹³Ўзбекистон Республикаси Марказий давлат архиви. Р-2562 фонд, 3-рўйхат, 80-иш. 28-29 бетлар.

¹⁴Эйзенштейн С. Избранные произведения. В шести томах. Том 3. М.: Искусство, 1964.– С. 3.

for certain colors are enough. Uzbek poet Rauf Parfi thinks differently: "... Everybody determines colors in their own imagination. For this purpose, whether a poet, an artist, or a composer, he seeks meaning in color, based on his perceptions and needs. I think everyone knows what color they should talk to"¹⁵.

Such considerations call for the study of contemporary sounds in national cultures as well as the demands of the time, the stages of research in verbal and visual cultures, and the comparative study of literary and scientific views formed in different places and times. We don't get the idea of the big breeders hitting the paw. At the same time, we note that there is an evolutionary process in the field we are thinking about. One of such thinkers as G.Lessing, N.Buallo, Leonardo da Vinci prevailed over the word. Some intend to prove the greatness of the image. The debate was tense and lasting. Brecht in Germany, S.Eisenstein in Russia, A.Bazen in France argued that film and television were not "deconstructing" expressive means, but were "colliding" according to aesthetic requirements, based on the laws of artistic synthesis. There is a need for a similar methodological study. In technogenic arts, both word and image are associated with many "capacitive" concepts. Installation and interval, dance composition and media environment, sound (including music, intervals) and techniques ... Each of them has performed as an independent director, voice actor (what we believe to be fair and accurate on television) is an independent product. Of course, the nature of the work is based on the poetry and the style of interpretation. But they are, in the end, intended to serve a common purpose - to reveal the artistic idea at a high aesthetic level. The need to ensure image dominance in cinema and television products is ensured by science and practice. But Professor Irakliy Andronikov, a master of artistic speech, who has served as a catalyst for the development of television culture with a series of verbal stories, wrote his daughter, a keen scientist, and a great researcher who studied the history of moving images. - We also keep this in mind. "The series of images are the basis of television production. We propose an important modification to this view: the basis of television art, the backbone, the means to put it back on is the word that is addressed to the viewer." French poet and classical theorist Bualo Nicola, reflecting on the image and artistic expression, says that "what is more subtle than story is more powerful. But we can't tolerate seeing what we're used to hearing". The idea that preceded the invention of television and cinema makes us think about the modern forms of creative practice. The situation changed when a new form of artistic synthesis emerged, while simultaneously providing the opportunity for voice and

image representation. When it is more difficult to watch, a word (spoken or written word) can get used to watching that image. M.Kayumov and N.Otaullaeva told the film "Thirteen Swords" that "the cement that he discovered was able to withstand a great deal of pressure. The heart could not withstand the scientist" said the photographer on a large scale, while the interval between shots continued, the music, the enlarged portrait, the breathtaking pronunciation of the words, gave the spirit of the montage a few moments. In the feature film "The rich and the service", Solikhboy (actor Obid Jalilov) has a dynamic image relationship and ignorance of self-expression, saying, "This one went smoothly like a dough ..." In the miniature ¹⁶ it is possible to see the sick Zahiruddin Babur in the paints of pain, the hands of the poet and the sultan, who connect together those who come to comfort, and the endless love and devotion of the noble people. The poisoned Babur will not be displayed. Similar questions arise when we see the artist's sealing and sealing during movement, with words such as "How poisoned?", "Who needs the death of this Great Man?" The painter goes on to show that he is not a poet in a difficult situation, but of the people of the palace, who are devoted to him, and the physicians of medicine. Consequently, the owner of the painting does not create works based solely on the poems written by Zahiriddin Babur and Gulbadanbegim. He knows that word and visual arts can be targeted, but he performs their aesthetic and communicative tasks to the best of their ability. It does not duplicate the look, fill it with content and make it move. The polished landscape is also valuable as a response to those who do not tolerate seeing a moving image.

The practice of television shows that the creators of the "Navoshow" (anchor Akhror Kushmatov), which is regularly aired on the "Navo" channel of the National Television and Radio Company of Uzbekistan, use visual and verbal expressions based on the nature and content of the television. When we examine this television program, we will note that its form reminds me of Russian TV's "Guess the Melody!". The musicians are left in the background and they are in the mood for the show (the singers sing the song, cheers and applauds) when the anchor says: "Great! Beautiful! Beautiful! Beautiful!" is not included. The room (space, corner) on the screen is narrow. Music playing and receiving is associated with a wide range of spaces. There is a difference between a soloist, a tight-knit band, and a dancing, tumbling performance of a musician with millions of music, vocals and related physical movements.

They try to "draw" the teleportet only with information, praise, details of life. The respect and love

¹⁵"Шарқ юлдузи" журнали. 2012. №2. 149-бет. Мазкур иктибосга изоҳ бериб ўтамиз. Рауф Парфи кинематография давлат комитетида муҳаррир сифатида ишлаган. Бинобарин, кино санъати билан таниш бўлган. Биз келтирган мулоҳазалар шоир Р.Парфига тегишли деб ўйлаймиз. Р.Парфи – киночи эмас.

¹⁶Бобирнома расмлари. 16-миниатюра. Бобир Самарқандда касал ҳолда. Ўзбекистон ССР Фанлар академияси А.Навоий номидаги адабиёт музейи. Ўзбекистон ССР Фан нашриёти. Тошкент 1970.56-бет.

for “Nemat Aka” was evident among the participants of the show, which was dedicated to the real man, the pen owner Nemat Aminov¹⁷. Anchor G.Karimova took the show with great pleasure. But why not create a portrait of a writer based on the specifics of the television story? It's not just vocabulary ... television discoveries can be nourished for centuries from a century ago, created with images. Mavlon Khondamir creates a portrait of the great thinker Alisher Navoi in his book “Makorimul akhloq”. The book's psychological traces of our great-grandfather, the request of his friend Hussein Baykara when he was on a pilgrimage trip, avoided the harness of his travels, his intention to perform the pilgrimage, and the careful ant with his mistress.

The artists also come from words, events, scenes, vibrant and visceral moments in the creation of portraits of heroes, such as Alisher Navoi, Zahiriddin Muhammad Babur and Hussein Baykara. Visual expressions of famous, world-renowned verbal expressions are beautiful, charming, adorable ...

A retrospective look at television practice suggests that the moments leading up to the present sound are the same. At the same time in “Navoshow”, which is broadcast on the “Navo” TV channel, the singer and the musician are also listened to with their artistic taste and at the same time presenting the program as words, physical movements, moods, dances, and singers. It gives you pleasure, as well as scenes from folk theater, pages of art. The anchor does not imitate the situations described in the past. He sees himself as a ghost who he has never seen or heard, as a storyteller, now enjoying the show, sometimes in a rhythmic tone, hand, body movement, and sometimes as a singer and then as an ordinary audience. We can enjoy the simultaneous singing of the masters of the show, the dancing, and the delicate movement of the accompanying singer, the singing, and the exhilarating words. Immediately, we think about the merits of artists who make the mood of the buddy, who plays the poetic details of uddi instrument, who plays the tune of Noyi, who gives the mood to someone, and who makes them angry. Armed with the technology of the 21st century, the creators are intuitively drawn to such a synthetic nature, including verbal, visual, electronic assemblies. There are particular examples of Abdullah Kadiri's intuitive use of expressive ways of expression in European countries (although he was unaware that it was used in Italy and other countries)¹⁸.

Another focus of our research is on the role of verbal expression in music television episodes that do not involve anchor. Here the verbal description of a particular event, its expression, and its expression in the sounds of music are compared. In both cases, both the reader and the music subject are imagining the story, the atmosphere, and the character. The image is represented in the imagination, in symbols. But these two situations require that the music is free to the imagination if the verbal expression is clear and direct.

When the word “connects” the reader to a particular setting, event, melody, rhythm, make-up, instrumental or vocal performance, it is a great idea to encourage someone to remember their peers and to think about the seasons. Consequently, the use of words and music in a single episode is much more complicated. Not only artistic and aesthetic, technical aspects of this issue, but also economic and financial aspects are not resolved. When television went on to learn how to use verbal and audio from cinema, it only went through the study of the incompatibility of the image (including music) with the concept of increasing the cadre's power (contraception) as a result of the “collision”. There have been cases where this method has been used in practice. But the film had its own symphonic orchestra, composers composing music based on the regularities of the screen, and the sources of funding. And it has developed with the scientists and fuzalos capable of creating the aesthetic foundations, theoretical foundations of this issue. Television even went on to use previously recorded music and popular songs in its artistic production. In general, both television series and single-part screen products require independent screen music. Television also offers a wide variety of visual expressions and a wide variety of audio devices. At the beginning of the 21st century, music has been largely illustrative, even though television has traveled almost 80 years. However, only one television series “Seventeen Moments of Spring”, written by M.Tariverdiev, not only enriched a large film, but also showed the potential for composing songs and songs for a small screen (that is, a screen on the back of our home).

When we think about it, we focus more on visualizing music and associating it with verbal instruments (or choosing a rhythm, tuning rhythm). In the meantime, we will be focusing on the television version of the song playing on screen. After all, teleconferences have not yet taken shape. The staff is looking for ways to enrich the art of the singer. Let us begin with the intention of showing the complexity of this process, at the same time, in the analysis of a music program that aired in September (2018, “Navo” TV channel).

A special room equipped with music and recording techniques of various genres is illuminated by light rays. Free of dazzling light, the singers and musicians practice in this beautiful institution without interfering with each other. At this creature, the camera slowly floats, and sometimes the dancer sings the rhythmic musician, the singer who delights in the decoration, the gentleman who strokes the sophisticated bowl of the tattoo and then the delicate lyricist. Not to mention that he is busy searching for a song that is close to his heart. When the Inspirational Fairy visits this warm room, the dutar instrument sounds. It's just us and the musician ... When Khafiz's charm spreads around, we find that the gentle voice of

¹⁷2018 йил 17 июль, “Madaniyat va ma'rifat” телеканали.

¹⁸Ҳ.И.Ақбаров. Илм хосияти, таълим таровати. Т.: Fan va texnologiyalar Markazining bosmaxonasi, 2016 й. 116-117 бетлар.

the singer is filled with creative light. As the camera moves, the "Tanovar" is trapped by a woman who is as sensitive as the princesses. When an anchor emerges from a creative space where the sad, sometimes glamorous, sometimes lyrical tones of imaginative voices pop into this extraordinary world, a simple word, a commentary to the atmosphere of sentimentality is revealed. In fact, the creators themselves were aroused by delicate emotions, with lyrical observations and philosophical thoughts, with their melodies, sounds and impressive performances.

The said word was in vain. The exquisite visual expression did not coincide with the clear visual sound. The word, which is a powerful expression of intelligence, did not "resonate" with the mysterious atmosphere created by the director, cameraman, and sound director.

This kind of practice in television shows that the word is absorbed in music, and that music emerges in the quest for an artistic aesthetic function, such as words and phrases. At this point, the composers note that television is a powerful artistic weapon, a means of expression - the words, the mood and the pen to create the mood, while the writers are able to enter the hearts of the audience with pleasant melodies and dramatic sounds. After all, with its audiovisual culture, synthetic nature, aesthetic appeal, and sophisticated and refined techniques, the globe is looking for ways to utilize these two artistic possibilities for creative purposes and in the creation of various ornaments. We believe that a more detailed study of artistic synthesis research will inevitably lead to enriching theoretical thinking and making discoveries in television practice. However, in the case of our thesis, the process of visualizing music with a dialectical approach to the subject is extremely complex, with no practical considerations in television practice (such as the theoretical underpinnings, the possibilities, and the aesthetic influence of television in television). We intend to show. The dialectical approach allows us to demonstrate the common situations that exist between yesterday's and today's practice of television, a 60-year experience in the formation of small screen aesthetics, and how the use of verbal and visual means depends on the level of mastering the electronic techniques and enriching theoretical knowledge.

It seems that contrary to the thesis we have been proposing, television's dominance of image dominance has been created in the so-called "talking genre," and the number of such products is growing. On many national television channels, two or sometimes three people talk to each other, depending on the camera's sensitive lens (i.e. the audience, mainly the listener!), Based on their needs, carefully examining words, phrases, and most importantly, storytelling and behavior. Note that the... Doctor of Philology, writer Irakliy Andronikov has been so passionate about TV shows about the life and work of writers and composers

that he has continued his thoughts on the stage. "In fact, it was noted forty years ago that the profession of a cartoonist was so close to journalism that he was a relative"¹⁹. Let us add another thought: the famous theater and cinema actor Igora Ilinsky said that "when she speaks on television, she is excited to write and communicate with both millions and subjects". Here are two ideas in the genre of television: the visual appearance of speaking, communicating with the listener, and the "burdens" of the environment surrounding the broadcast - the literature, the variety, the viewing. Theoretical knowledge gained during the study and study of all types, the art of drawing. I.Andronikov, who we have written twice, did not carry his own TV presentations about the great composers of his time in a specially designed television studio, in a monologue. He travels to St. Petersburg (before this city was called Leningrad). The luxury concert halls invite a TV audience and a TV presenter. Consequently, the splendid melodies of the symphonic orchestra provide an opportunity for the use of visual and vocal means that reflect the slight noise, excitement, and wonder of the large hall. Storytelling - a musician's perception of the music world, the rhythm of those voices, the talk of the hall full of musical adventures, the charming orchestral charm of the notes, the conductor's delicate rhythm, the musicians relaxing in their music. The look of a conductor leading the orchestra with shaking, gentle movements, loving eyes - these are not only the imagination of I.Andronikov, but also the imagination of the audience. The outline symbols are also visible in the form. It is not a monologue, it is a technique that is created according to the aesthetics of television, the expression of the environment, the widespread visual representation of the storytelling, their invisible dialogue. In this case, the television word, the story is "storyteller, interviewer, speaker, commentator, past participant, person in the world"²⁰.

The artistic experience of the author I.Andronikov, who has studied and mastered the features, nature and possibilities of television for many years, serves not only for practice, but also for the formation of the aesthetics of the world and enriching the theoretical foundations. It is possible to study and research the works of this TV expert about the interactions and aesthetic possibilities of the visual and verbal expressions we learn. A systematic approach to the methodology of the object enables the systematic study of the functional connectivity, nature and content of expression tools. There is a great need for fundamental research in this area. Now the visualization process has become a topical issue not only for film and television, but also for written journalism, primarily for moving and transmitted images. Specifically, the press states that the original manuscript, the font, the color of the paper, the original writing period, the environment, the creativity, and the

¹⁹Райкина А. Наедини со зрителем. Известия. 1964, 23 июнь.

²⁰Об экранном слове и природе ТВ. Ираклий Андрониковдан олинган интервью. Телевидение и радиовещание. Журнал. 1971 г. №9. – С. 9.

work of the workshop may have seemed to be the author²¹. We look at the work of the prose in the chapters of our dissertation. In this context, as television is not its own ancestor, we also seek out the genealogical roots of this invention and look at ancient art forms. Then we can learn from the fact that artists create visual images, situations, landscapes, and even portraits that correspond to the text (or oral story, narration, memory memos) based on written and oral expressions.

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РЕФОРМЫ СУДЕБНОЙ СИСТЕМЫ В ЗЕРКАЛЕ ПРЕССЫ УЗБЕКИСТАНА

Аннотация. Статья посвящена вопросам освещения на страницах газет и журналов Узбекистана хода судебных реформ. В ней особое внимание обращается как успехам, так и недостаткам деятельности журналистики как общего направления, так специализированного.

Привлечены материалы и проанализированы материалы сетевых изданий. На конкретных примерах выступлений отдельных изданий показано, что все ещё в деятельности прессы сохраняются некоторые стереотипы прошлого. Рассмотрены вопросы, связанные с ролью периодики в осуществлении судебно-правовых реформ за последние три года. Содержится сравнительный анализ судебной системы в прошлом – в период тоталитарного государства. Главная мысль заключается в том, что пресса о правовых реформах должна рассказывать не на языке юристов, а на языке обывателя. В этом и заключается специфика просветительской (образовательной) функции журналистики в переходный период от тоталитаризма к демократии, от старой судебной системы - к новой.

Ключевые слова: масс-медиа, периодика, газеты и журналы, судебная реформа, демократизация и либерализация, гласность, открытость, журналистика общего направления, интернет-издания, социальные сети.

Одним из главных приоритетов осуществляемой в Узбекистане программы реформ по модернизации и формированию правового государства является последовательная демократизация судебно-правовой системы как важнейшей ветви государственной власти. Она направлена на обеспечение верховенства закона и законности, надежную защиту прав и интересов человека.

Для рациональной организации государственной власти в демократическом

обществе необходимо разделение власти на соответствующие ветви. Еще в 1816 году французский правовед Шарль Луи Монтескье в своей доктрине - разделения властей, утверждал “чтобы не было возможности злоупотреблять властью, государственная власть должна быть разделена между независимыми друг от друга (но и в достаточной мере друг друга контролирующими) органами”²². Судебная власть занимает особое место среди других руководящих обществом ветвей, так как на нее возложено осуществление

²¹ Вестник МУ. Серия 9. Филология. 2008. №6. – С.138.

²² Par Montesquieu. De L'esprit des lois. DEL'IMPRIMERIE ET DE LA FONDERIE