



## NETWORK EVOLUTION OF THE LANGUAGE AND STYLE OF MATERIALS IN ANALYTICAL GENRES

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**Abstract-** In this article, the genres of analytical publications are considered, as well as examples of bloggers' articles are given, which allows you to understand the specifics of each genre in more detail. The first factographic method aims at fixing some external obvious characteristics of the phenomenon to obtain brief information about the subject where and when happened. Often this generalization reaches a level called journalistic or even artistic typification.

**Keywords:** network, language, style, analytical genres, publications, bloggers' articles, methods, journalism.

### I. INTRODUCTION

The analytical genre is one of the environments of the intellectual and political landscape. And perhaps one of the criteria for the integrity of the ideological and political field is the ability of "analysts" to see their place in it. There are publications specializing in analytical journalism, as well as those in which special categories are assigned to analytical genres. Analytical journalism may partly be present even in boulevard publications. But the main place of her stay is still a high-quality publication, not important, on the Internet or on paper. Publications with a smaller rhythm, of course, contain more analytics. Daily television news releases can also contain analytics elements, albeit to a lesser extent than weekly informational and analytical programs, which a priori are designed to analyze events, and not just retell them. The essence of journalistic activity as one of the means of developing the social process is especially noticeable in analytical ways of displaying reality.

### II. LITERARYREVIEW

The authors of the "Literary Encyclopedic Dictionary" write that "the stability of its norms should be an indispensable condition for the functioning of the language" [1, 198]. It should be noted immediately that in the work of bloggers this rule is not only fully, but even to the necessary extent is not respected.

Meanwhile, L. I. Mukhammadieva rightly argues that... "a strict approach to the genre does not deprive the journalistic work of its own identity, does not prevent it from revealing the author's creative individuality, on the contrary, it helps (observing the dialectical unity of the general, repetitive and special) to gain freedom of presentation of material for a more understandable perception of its readers..." [2, 107].

Given the fact that there are a lot of bloggers and analytical materials published by them, we decided to select several of the most popular authors and consider their typical publications.

Bakhtiyor Nasimov received a higher journalistic education, his blog <http://nasimov.pro> has more than 30 thousand daily subscribers. He worked as the editor-in-chief of the magazine "Ўзбекистонҳавоўллари." He is one of the country's famous bloggers.

On September 22, 2017, he published an analytical article, "The Art of Queuing," abundantly providing her with personal observations. A characteristic feature of the article is that the author often uses the pronoun "I," that is, gives the work a personal character. This creates an atmosphere of psychological intimacy between him and visitors to the site. It is known that not all authors decide on this. Moreover, this is a phenomenon that every person encounters every day.

The author from the very beginning focuses on the importance of the object of his research: "I did not accidentally say that the ability to stand in line is real art... But he began to get acquainted with the topic deeper and saw that there are entire branches of sciences that study which peoples and how they stand in lines. There are socio-psychological studies of the phenomenon of the queue, when strangers, often seeing each other for the first time and, possibly for the last time, observe an informal but reliable order. Perhaps you will be surprised, but the ability to quietly and with dignity stand in line is considered one of the indicators of social stability of society. No more, but no less. " The skillful conclusion, the exact linguistic and stylistic methods that the author chose, is imprinted in the reader's mind.

Then he conveys the story of a woman who stands with two children in line for herself, but two adult men demand a product out of line. The comment deserves to be quoted as saying: "What lesson did these two

healthy men give to children, asserting the "right of the brazen"? I deliberately did not write "the right of the strong." They're not strong at all. Imagine that it would not be a fragile woman with two young children, but a heavyweight boxer? Would they have sunk without a queue?"

The author appropriately quotes the words of the publicist Olga Andreeva: "The queue is something like a spontaneously educated social institution, a state in the state, with its code of honor, declarations of rights and obligations, colonization and a strict system of punishment."

Surely there will be many who want to reproach the author for the lack of patriotism, when he cites the following episode: "Back in 1946, a British comedian (George Mykes - B.N.) said: "In Europe, people waiting for a bus are aimlessly eloping around the stop. When the bus arrives, they all rush to it at once. An Englishman, even if he stands alone, responsibly creates an ordered queue of one person." B. Nasimov asks further: "When I said this to my friend AsrorYusupov, he joked sadly: "The Uzbek, even left alone, will push, swear and squeeze forward "This is a joke, but there is a lot of truth in it." [3]. The problem of decency and patriotism has been discussed in literature, journalism and journalism for a long time and the authors also came to classical conclusions in this regard many years ago. The words of N.G. Chernyshevsky "Pathetic nation! The nation of slaves, from the bottom to the top, all the slaves... "that he said about the Russians mean that he was perhaps a greater patriot than many others who beat themselves in the chest.

The author concludes his article-observation with the following words: "I am in favor of having queues only in museums, exhibitions, theaters and concerts and at the presentation of new smart interesting books. Beautiful even calm intelligent queues." The absence of commas in the enumeration in the last sentence is, in our opinion, a special stylistic technique that gives dynamics to the presentation.

### III. MATERIALS AND RESULTS

An even more acute topic is touched by an analytical article-reflection with the rhetorical treatment method used in the title: "What is wrong with you, autouzbegin?," Published on the website on November 18, 2017. It is about the fact that Tashkent drivers do not miss cars with special signals, including an ambulance, as a result of which people sometimes die. Here is the beginning of the material: "The woman was bleeding. The Damas ambulance car made its way through the flow of cars on the streets of the city from the TTZ massif to the other end of the city, on Chilanzar, to the republican scientific center for emergency medical care... "Don't drive," the paramedic was told. Dovez, "the paramedic stubbornly answered." We will drive... " The drivers of Tashkent did not think to miss the Damas with flashing lights and siren. They hurried to the chaykhana to eat piles, they hurried to their families and amicably materialized an ambulance with a bleeding woman, a paramedic and a driver swearing from powerlessness... Sister will die three hours later, in traumatology. One driver killed his sister and injured a woman. Now the other drivers seemed to do everything on purpose to make her die on the road. But it only seems that a bitter bowl of grief will not come close to their mouths. In that incomprehensible Damas, ambulances tomorrow cannot carry strangers, but a daughter, mother or sister of drivers who did not give way today. " A complete analysis of the linguistic and stylistic means used here would take a lot of space: the image of a woman bleeding, the image of a car breaking through the flow of cars, the images of drivers rushing to the float, the image of a dead sister, brief, well-remembered dialogues, language turns like "as if on purpose," "it seems that a bitter bowl of grief will not approach their mouth," "in that incomprehensible"

Fulfilling the request of an injured woman (this is another public function of a blogger) B. Nasimov uses the method of appealing to the official responsible for road order from the pages of his website: "I appeal to the Ministry of Internal Affairs of the Republic of Uzbekistan and personally to Colonel HolmatzhonSaidaliev, head of the Main Directorate of Road Safety of the Ministry of Internal Affairs, whom I personally know as a decisive person. Please, Holmatjon-aka, pay special attention to the attitude of emergency medical care machines on the roads of the country. Do everything, and I know that you can give way to them and pass at traffic lights. All over the world, drivers, as soon as they see the signal lights of a police car, ambulance or fire engine in the rear-view mirror, instantly rebuild to the right row and even stop on the side of the road." [3]

The use at the end of the work of the same language revolution that was put into the title is an effective technique of framing, which leaves a good impression of the publication: "What is wrong with us? Сена нима бўлди ўзи, хей, автоўзбегим? " The use of foreign language (Uzbek) vocabulary in another language series is usually considered a drawback. However, given that most of the drivers mentioned in the publication are native speakers of the Uzbek language, it turns out that in this case this is justified.

It is known that violence for bloggers is an extreme measure of their assessment of certain events or people. As we wrote above, in our opinion, with mass information work, which is the activity of bloggers, violence cannot be justified anywhere and under any circumstances, because the material goes to the general public. However, sometimes authors are let down by their emotions. B. Nasimov is one of the country's calm and intelligent bloggers, but he also could not stand it when the Russian sports journalist and television commentator, showman and actor VasilyUtkin spoke negatively about a judge of such a

high international class as Ravshan Irmatov. In the material "For the first time, the World Cup in your country" (22.06.18), written in the genre of analytical appeal directly to the Russian himself, B. Nasimov likened him several times to a fat duck. V. Utkin really looks like his animal prototype. In blogging practice, such analogies are often found. However, in our opinion, this should be limited. It was not worth using violence in one of the final sentences of the material: "The once interesting football commentator slowly turned into a vicious fat... with a blanket tongue." Comparing a person with excrement goes beyond ethics.

#### IV. DISCUSSION

From the point of view of language and style, very peculiar correspondence in the announcements was published by B. Nasimov on June 26, 2018 under the title "Coat of Arms of Tashkent. For whom and for what?" The author's proposals for creating the coat of arms are completely detached from ideology, which is difficult to accept for an Uzbek whose consciousness has been formed for decades in a harsh ideological atmosphere (independence, Amir Temur, Islam Karimov, etc.). It is clear that it is especially difficult to accept the author's position to the governing structures. However, in our opinion, firstly, the author of the rights in his proposals, secondly, many residents of Uzbekistan and foreigners want to see the coat of arms of Tashkent. Refer to the material whose text continues with the title:

"First of all, for citizens, residents of Tashkent, for Uzbeks coming to the capital and guests of the country. Over the past quarter century, the structure of the urban population has undergone significant changes. We need a symbol, a coat of arms that would consolidate people of different nationalities, religions and origins."

The following is a series of suggestions with direct speech, possibly heard by the author from someone:

"Here is our coat of arms... We love our city. We are proud of our coat of arms."

"I will wear this coat of arms on a baseball cap, on a T-shirt."

"The badge with the coat of arms of my city will be on the lapel of my business suit."

"I will buy and take a souvenir with the coat of arms of Tashkent to Indonesia or Holland, because it does not cause rejection: it has neither religious nor political symbols, nor sculptures of people unknown to me..." The blogger continues further:

"The coat of arms of Tashkent loves its inhabitants and is glad to the guests of the city.

No words except "Toshkent."

No sickles, no hammers, no crescent, no crosses, no stars of David, no Tamerlans, no Karimov....

Юрагим жиз этиши керак." The material again ends in Uzbek, but this is justified.

Thus, we see that as the genre evolves and becomes more complex, language standards decrease, and the number of unexpected words and combinations that break the usual language norms increases.

An unusual method of direct, without editing, quoting the letter as an analytical genre was used by B. Nasimov in his material of July 25, 2018, "On the Question of the Fresco at the Kokand Theater." He has the subtitle "For those in the topic," which makes it clear that the material is addressed to those who know what it is about. A similar addition was made because it is difficult for those who do not know the background of the question to understand the text of the publication itself. In general, this material can be classified as material written in the genre of photography, and literal, albeit rewritten.

The unusual nature of the publication is expressed not only in the fact that the author left in it, as in the original, parts of the text of the author of the letter, People's Artist of Uzbekistan Bakhodirjalolov, but also in the fact that the letter clearly understands all the absurdity of the monetary claims made to him in connection with the repair of the fresco in the Kokand theater. Moreover, the letter shows that the artist painted him in a state of undisguised excitement, which makes his presentation even more sincere and believable.

We will give part of B. Dzalalov's letter to B. Nasimov: "Even at the beginning of all this misunderstanding on ALL PRESSING issues, my colleague Kokanda, now living in Tashkent, Murojon Fozilov, even introduced me to the course of all this. I immediately reacted positively. I was told on the phone to quote verbatim, ready to come to restore all the interference with the painting, the only thing I asked was to find the opportunity to finance only with paint... And about 20 million sums as a language, they turned, even there was no question of such an amount. They also told me about this five times I was sent a letter on the restoration of the painting."

Bloggers rarely use the method of publishing letters to the editorial office on the site and extremely rarely post them without literary editing. However, today requires more new and tempting methods of working with mass information. Therefore, bloggers are always in search, while they can find quite attractive solutions. We believe that the publication of letters by famous authors without literary editing is one of the modern linguistic and stylistic techniques that attract the attention of readers and the decision made by B. Nasimov justifies itself.

From this we can draw another necessary conclusion that traditional word use, word-setting, word-making, in general, the norms of the literary language and style are often not recognized, ignored, and criminalized by bloggers in order to achieve greater impressiveness of their performances.

A peculiar and instructive analytical article without a title was published by B. Nasimov on July 26, 2018. In fact, this is a translation of the text of the famous brand specialist Simon Anholt. Seeing that S. Anholt's opinion does not coincide at all with the position of Uzbekistan's specialists on this issue, the blogger prudently only transferred a foreign specialist, presenting to the Uzbek reader his vision of the issue under consideration: "The country has a brand, but you can't dismiss the country... As I explained many, many times in my books and articles: this is not a field of knowledge of marketing. There is absolutely no evidence that countries can change their international and image through marketing communications. Still, many countries continue to waste crazy amounts of their taxpayers' money each year on futile propaganda campaigns in the press and on television without the slightest hint that these efforts have led to any success in changing someone's opinion for the better. Countries are judged by what they do and what they produce, but not at all by what they say. It is for this reason that I do not believe in country branding: this is a false and dangerous idea. Nations, states have brands - in the sense that they have a certain image - and this image is absolutely important for their development and prosperity in the modern world... Only new strategies, new investments and innovations can change the image of the country - and this takes a very long time. " As we see, the installation of a foreign researcher is fundamentally at odds with the attitude towards the propaganda of Uzbekistan abroad by our domestic specialists, apparently, this kind of inconsistency served as the main reason for the publication of this material.

The blogger begins publication with words that leave no doubt about his completely clear civic position: "Create the Brand of Uzbekistan is a hot nonsense of those who believe that the image of the country can be improved by spending millions of dollars on image shares (or sawing them) ... If there are grandmothers, why not chew. " It becomes clear from the text that millions of dollars need to be skillfully extracted from the national treasury, under the sign of ennobling the international appearance of Uzbekistan, so that they can be "sawn," that is, spend some on meaningless propaganda actions and the rest appropriated. And this is already too serious a question, including for vigilant law enforcement agencies. If they want to understand this, this is not a driver to stop.

The material ends with the reservation of B. Nasimov: "my translation, do not swear." Knowledge of English makes it an honor for a blogger, because translation is quite decent. As for the words "hot nonsense" (close to "brand"), "sawing," "grandmothers," puffing "and others, they say that the author was able to exercise his right to choose colorful words that most closely express his emotions.

The main distinctive feature of the creative handwriting of one of the most popular bloggers in Uzbekistan, columnist "Газеты.uz" Nikita Makarenko, are extensive and long publications of a very uncertain genre. His materials not only do not coincide with the traditional classification, but also noticeably go beyond journalism and journalism, approaching the genres of economic research, political analysis-commentary, historical essay or philosophical essay. This complicates the linguistic and stylistic analysis of his works, but avoiding such only for this reason for a scientific study about bloggers would not be serious. With this reservation, we begin to consider his works, choosing from his work what is close to the object of our research. Note that although he has only 35 official subscribers, his list of friends is 436 pages. But we singled out Nikita Makarenko not so much on this basis, but because of the quality of his performances.

The question of whether statistics can be considered an element of the language of the work has been discussed for a long time. Some linguists believe that statistics have nothing to do with the language, others consider statistics to be part of the linguistic range, especially in journalistic works that need to document the author's opinion. We are inclined to join the second group, since in this case we are talking about the need to convince a mass audience through such irrefutable facts as numbers.

Statistics is the main method of persuasion in a large article (6 pages) by N. Makarenko on the topic relevant for Uzbekistan "Corruption kills: impunity and death on the road," published on December 6, 2017.

After the introduction and preface, already at the very beginning of the material, its author successfully uses the method of contrasts: "Uzbekistan is considered one of the safest countries in the world. The state is making great efforts to make residents feel protected from various threats. But let's recognize: there is a sphere that continues to endanger the life of each of us every day - this is the sphere of traffic... Last year, 9,845 people were injured in 10.2 thousand accidents in Uzbekistan and 2496 were killed. From January to October of this year, 7,622 were injured in 8,000 accidents and 2,031 people died. What has recently been made noticeable by the GUBDD of the Ministry of Internal Affairs to solve this problem? Stopped publishing statistics on deaths in accidents? No numbers - no problem. When "Газета.uz" asked the question: "Why are there no numbers?" The press service of the GUBDD answered us: "Do you have any others?" We consider this topic acute and very important." [4]

The first linguistic and stylistic contrast is Uzbekistan as a safe country and the number of people killed in accidents. The second is the indifferent attitude to the issue of accidents of the press service of the GUBDD and the naming by the editors of the site of this topic as acute and very important.

It is quite natural that the blogger does not leave a sense of civic responsibility for the problem, because we are talking about such an extreme case that there is nowhere else - people die. Against this

background, it is all the more striking that the persons directly responsible for this issue do not take it seriously enough. This is followed by a direct and convincing refutation of the security forces by the blogger: "In the statements of officials (as in the opinions of users of social networks) it sounds: all the problems due to the driving culture, drivers and pedestrians simply must comply with the rules of traffic rules, and then everything will be fine. This argument is deceptive and false. This is the entrance through the back door (successful image - N.I.) The driving culture does not appear on its own. She is not brought up without proper conditions, which are not there now. Nothing will change the six hundred thousand post on Facebook: "Terrible accident, I beg, be careful!" For the streets to really become safer, there must be two prerequisites:

a) Streets must be properly organized;

b) Punishment for violators should be inevitable. " Recalling the Tashkent Dreams project discussed above, the author says: "In the meantime, the world experience of urban planning is ignored by responsible persons. With the organization of the streets, everything is still bad. " Also noteworthy is the author's well-written image of a "naked king," that is, a traffic inspector standing at the right intersection in the right place (i.e. in an ambush).

The image of the creative worker of high flight - Tashkent artist AsyaYakhina - was created by N. Makarenko from the words of the artist herself in the material "Our Man in the New York Times: as an artist from Tashkent became the designer of one of the most prestigious newspapers in the world" (28.05.20, 5 pages). The material is posted under the heading "Interview," although this is actually an interview of the type of analytical article made in the genre of portrait essay, which once again confirms the transition of the genres of publications on electronic sites.

By contrast, the title shows that in Uzbekistan free creativity that violates the usual canons is not welcome. Otherwise, why would our man work in the New York Times, he would find a place in the YangiЎзбекистон. True, the comparison is given in a hidden form, but the understanding person will understand the essence of the matter.

The reception of contrast in short form is repeated in the first paragraph of the material: "When in childhood AsiyaYakhina painted fields in her school notebooks, she did not even think what it would lead to. Now she is 26 years old, and she works as a designer in one of the most prestigious newspapers in the world - the New York Times. " The blogger used well and the coincidence of consonant words he heard: "Yahina, the artist is from the word" thin. "" It is known that God's gift is always highly appreciated by all peoples, especially when it comes to creatively gifted people.

Indirect criticism of teaching methods in schools in Uzbekistan is contained in the following words of the heroine, taken from her interview: "Soon it became clear to me that even if some doors opened, a lot of effort should be made. Gradually, I became accustomed to studying in English and to the new education system, where they learn not to remember, but to think. Not write off, but reasonably state your own ideas. " It is known that the main form of study in domestic schools is the memorization of texts and tests. Although this method has been criticized for many years, educational ministries do not think to change the method of work convenient for them. As a result, talented Uzbek professionals go abroad.

The words of AsiyaYakhina matter, as the opinion from the outside, not only for the education system of Uzbekistan, but also for the schoolchildren themselves ("even if some doors have opened, a lot of effort needs to be made"). They show how important it is to be able to work on yourself, to have the will and desire to learn.

Another important conclusion for the teaching system is not new, which resembles the proverb "new - long forgotten old." We are talking about the importance of practice for education, which is included in all programs, but not a single university takes it seriously: "In the process, I absorbed everything new, realizing that the school of practice will teach faster and more effective than any other. From this experience, I learned one important lesson: the work of the designer is not limited to creating pages pleasant to the eye. A designer who does his job qualitatively should look like a juggler. In the process, it takes into account a number of factors and balances often conflicting priorities in order to ultimately offer an elegant and realistic solution to the task. In addition, the team and superiors need to be able to explain the step-by-step process that led to it. " "Balancing often contradictory priorities" is not very competent from the point of view of the rules of the Russian language, but the blogger correctly did that he did not set out the artist's normative, since in this case the color of creative thought would be lost. Try, further, to explain to the editor-in-chief of the site or newspaper in Uzbekistan why the designer made some new design decision, he will not listen to it and will entrust everything to the responsible secretary, who will decide everything to his liking.

Undoubtedly, the opinion of A. Yakhina on the working methods of The New York Times, which made the publication one of the leaders of the world press, would be of interest to specialists in the field of journalism, but consideration here was delayed, so we will proceed to the next publication. It is written on the topic of protection of historical places of Uzbekistan popular among bloggers and is called "The city is in danger! We will protect the historical development of Tashkent and Samarkand "(15.02.19).

From the title to the last word, the material is written in the manifesto genre unusual for journalism. It would be much more convincing and effective to simply convey the entire text of the manifesto, which is prepared on the basis of specific facts, with evidentiary reasoning and a high degree of emotionality of the author. The manifesto can serve as a model for how the author should use the language, writing on a topic that is topical for Uzbeks.

The site adheres to its traditional presentation style and begins publication with an introductory paragraph-generalization: "How do we protect the historical development of our cities? Nikita Makarenko in the city manifesto raises the acute and unresolved problem of conflict between authorities, developers and citizens."

The publication begins with the appeal: "Comrades! Tashkent. The city is in danger!" Already the second paragraph is highly rhythmic: "Do we like the way officials deal with the history of the city? No! Do we like the way developers treat us? No! Do we believe their promises? No! No! No!". A three-fold combination of anaphora ("Do we like it") and epiphora ("No!") Creates the necessary dynamics and adjusts the reader to a single wave with the author.

The blogger is merciless in creating a collective image of builders who break the historical appearance of the capital: "While we rejoiced at the dawn of new times (meaning the first years of independence - N.I.), anticipating a fair and carefree life, the insidious enemy burst into our streets. He sweeps everything around, leaving behind ruins, dust and tasteless aluminum buildings. The artillery cannonade of demolitions rattles, whole mahallas and quarters are erased by ruthless carpet bombing." The author's military terminology and similar description of the energetic actions of developers skillfully convey their mood, spirit and uncompromising.

Referring to the source of antiquity, the author addresses the Tashkent people: "Hear the alarming gogot? These geese shout in all their throats: "Get up, Romans!" It is known that the phraseologism "Goose Rome Saved" has two versions. In the first case, we are talking about the Gauls, who, according to the Roman historian Titus Livy, besieged the Roman Capitol fortress and secretly tried to capture it at night when the defenders of the fortress slept tight. At the temple of Juno, geese lived, who loudly harvested and awakened the guards. According to the second version, at night in Rome there was a fire and the geese woke the residents who extinguished the fire with their go got.

From paragraph to paragraph, the image of builders who eliminate old Tashkent, expensive to many generations, is reinforced by new, even more significant negative features: "Today you still admired the beauty of your hometown and refined buildings, and tomorrow an ugly quarter of sixteen-story anthills grew in front of your nose. The conquerors spare nothing! No history, no trees, no people, no animals. With an iron-shrouded shoe, construction battalions are trapping everything that is dear to us." In front of the reader, the image of a military invader rises.

The phrase "Business decides everything" is more appropriate than ever in describing the events that the blogger talks about: "Who treacherously invaded our calm life, disturbed the virgin peaceful sky and put a dagger for a deadly blow to Tashkent in the back? These are those of foreign and local developers for whom the words "architectural heritage" and "respect for people" mean nothing. Unfortunately, some unscrupulous officials betray their hometown, opening the gates for this army." The image of the invader delivering a dagger blow to the back of Tashkent is impressive, the primitive psychology of officials betraying the centuries-old history of their hometown is effective rhetorical questions of the author.

The blogger managed to do a rare thing - he was able to combine military ruthlessness, financial interest and elementary culture-free in one way. He writes: "Alcha is more and more gold, such capitalist sharks will not stop at anything. The history of our cities for them is an empty sound. The old streets do not find a response in their hearts, because they are touched only by the ringing of coins. They do not know our city, do not love it and do not respect it. Everything around them is only a resource that needs to be turned into its benefit. What drives the invasion, is the thirst for profit? Oh no! Heritage destroyers are often uneducated, tasteless and primitive. So, the Gauls burned Roman paintings and sculptures, being unable to appreciate their beauty." The question-and-answer form used by the author reinforces the impression of the text.

The style of the manifesto is seen in each paragraph and word: appeals, rhetorical questions, exclamations, comparisons, neologisms, escalations: "Compatriots! Peace negotiations have not been successful. The invaders simply cannot understand what we are talking about! And we're theirs. And it's not about language. "Innovation is modern - dilapidated," we only hear their template exclamations, which they pronounce like Indian fakirs dressing snakes. Don't believe it! Their "modern" city is a megacity overflowing with cars, choking in smog. High-rise men designed to make maximum profit. No one lives like that! No planning, no understanding of how the city will develop in the next 30-50 years." Noticeably enhance the perception of the text and the often-occurring contrasts.

We have analyzed only the incomplete half of the text. The material is written so well that it deserves full consideration. However, the problem of the volume of the paragraph and chapter confronts the researcher continuously, so let us limit ourselves to the above.

In 2018, the French newspaper La Croix called Nikita Makarenko "a journalist who unexpectedly freely comments on the changes that are taking place." In 2019, he was named "the most popular Uzbek Russian-language journalist and blogger" in a publication by George Washington University (USA). In 2017, he received the prestigious CEC Artslink Fellowship, in which he delivered lectures at Oberlin College (USA) and Columbia University (USA). In 2018, he acted as a speaker at TEDx. He taught his own course on the theory and practice of combating propaganda for students at Oberlin College (USA) in 2019.

According to Uzreport.news, on August 26, 2020 President of Uzbekistan ShavkatMirziyoyev met with domestic and foreign bloggers who arrived at the Shark Taronalari international festival in Samarkand. He noted the important role of bloggers in covering the ongoing reforms in the country, promoting the culture and historical heritage of our people at the international level, and that the policy of openness of Uzbekistan will continue.

"I am very glad to see you on Uzbek soil, in the ancient cradle of civilization - Samarkand. Today we write a new history of Uzbekistan. Our goal is to ensure a comfortable life for the people, to make them look confidently into the future. I hope that you will also contribute," the head of state said. "I see among you and our bloggers. I'm proud of that. Know that the president will always support you," concluded ShavkatMirziyoyev.

Another blogger whose activities we would like to consider is the famous journalist, columnist of the site Anhor.uz Yuri Chernogaev. The study of his works would quite take not only a paragraph, but also the entire chapter. However, the author of this study should derive the general laws of the linguistic and stylistic work of domestic bloggers, so you will have to speak very briefly.

The great professional experience in journalism of Y. Chernogaev is visible in each of his materials. Without exaggeration, it can be said that the author has a deep and comprehensive analysis of the problem posed, a general and specific chronological approach, wide thematic and regional generalizations. Almost every material of the author deserves close study not only from the readers of the site, but also, to an even greater extent, the leaders of the republic - economists, politicians, environmentalists, etc. Most of his materials would honor any journalist. We asked the author why he left traditional journalism, where he was popular, and went to bloggers. He replied that, firstly, he continues to be a journalist, and secondly, the blogger has more opportunities to openly express his thoughts, less control. The materials we analyze below are available on the Anhor.uz website.

One of the most significant publications of Y. Chernogaev in recent years has been the material "Someone has already fallen into a debt trap. And we?" (10.03.19, volume - 5 pages). The author raises quite large and complex political and economic problems, so any analysis of this article-warnings to Uzbekistan will be limited. It shows in detail, with the necessary digital calculations, analysis and generalizations, how China gradually, but powerfully and confidently, takes under its economic power the Asian part of the planet, including, to a certain extent, Uzbekistan.

Beginning: "Today there is an occasion to talk about the Chinese project" One Belt - One Way. " And not because these days the project turned five years old. And because at the session of the National People's Congress (NPC) held in Beijing on March 8, the leaders of the PRC justified this project. Uzbekistan is among the countries that are youthful enthusiastic (we like to say that we are a young country) and participate in the Chinese project with an open treasury. Let's discuss, maybe first we need to carefully calculate "?" From purely linguistic methods, one can distinguish only the irony about a young country, but is not all this warning generally expressed in language? Everything that any person talks about, he sets out in the only language. And yet we should talk more about the linguistic and stylistic features of the article, although it has always been a mystery for us - how you can separate language forms (equal language methods and techniques or stylistic means) from content.

## V. CONCLUSION

Concluding the article, it can be noted that from the point of view of the genre commitment of the bloggers of Uzbekistan in relative terms can be divided into two groups - those who more or less adhere to genre characteristics (Bakhtiyor Nasimov, Yuri Chernogaev, etc.) and those who behave freely in relation to genres (Nikita Makarenko, UmidGafurov, Ali Kakhkharov, etc.). We explain this discrepancy in the attitude of bloggers to genre forms and linguistic and stylistic means by having more or less experience in practical work in traditional media. Representatives of the first group, in our opinion, had more such experience.

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