
CONFERENCE ARTICLE**National Thought And Spiritual Awakening In Azim Suyun's Journalism****Safarova Madina**

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Abstract: This article analyses the journalistic activity of Azim Suyun, one of the distinctive representatives of modern Uzbek literature and journalism. Based on the articles, interviews, reflections, and memoirs collected in the author's book *O'zlik*, his views on national identity, the native language, historical memory, independence, the Motherland, spirituality, and human values are examined. The structure of the *O'zlik* collection and the ideological and artistic features of its sections "*Bo'ronlarda bordek halovat*," "*Hurriyat haqiqatlari*," and "*Yashil navo*" are also analysed. The integration of artistic thought and social ideas, the folk-like and sincere style, figurative expression, and manifestation of civic position in Azim Suyun's journalism are examined from a scholarly perspective. The study reveals the place and significance of the writer's journalism in the modern Uzbek literary process.

Keywords: Azim Suyun, journalism, *O'zlik*, national identity, native language, independence, spirituality, historical memory, artistic thought, civic position, journalistic style, national spirit.

Introduction

Journalism is one of the important creative fields that reflects social life, human thought, and the problems of the era in a social and artistic spirit. The main characteristic of a journalistic work is that the author's attitude toward reality, civic position, aesthetic views, and spiritual world are directly manifested in it. In this sense, journalism is not only a means of conveying information, but also a spiritual and aesthetic phenomenon that encourages the reader to reflect on a particular issue and develop a conscious attitude toward reality.

As a form of literary creativity devoted to the socio-political and other topical issues of the era, journalism performs the function of shaping public opinion and illuminating important aspects of reality on the basis of documentary facts and artistic reflection [1]. In this process, the publicist's artistic skill, use of linguistic possibilities, figurative thinking, and employment of expressive means are of great importance [2].

In the history of Uzbek literature, the roots of journalistic thought go back to ancient sources. The ideas concerning morality, society, human perfection, and state governance in *Qobusnoma* appear as some of the earliest manifestations of journalistic thought [3]. In Alisher Navoi's prose heritage, the journalistic spirit became further developed. In such works as *Mahbub ul-qulub*, *Munshaot*, and *Majolis un-nafois*, issues concerning the era, society, the individual, and spirituality are extensively addressed [4].

In the subsequent development of Uzbek journalism, the *Jadid* press constitutes a distinct stage. The articles of such enlighteners as *Mahmudkhoja Behbudi*, *Abdurauf Fitrat*, *Abdulla Avloni*, and *Cholpon* served to awaken national consciousness, develop education, preserve the native language, and reform society [5]. These traditions continued in Uzbek journalism of subsequent periods.

Ideological Foundations of Azim Suyun's Journalism. Azim Suyun's work occupies a distinctive place in modern Uzbek journalism. In his journalistic heritage, issues such as social life, national identity, the native language, the Motherland, independence, historical memory, and human spirituality occupy a leading position. The author does not limit himself to simply

describing reality, but seeks to reveal its inner essence and encourage the reader to reflect.

The book *O'zlik* is an important source for studying Azim Suyun's journalistic views. Published by the "*Sharq*" publishing house in 1999, the collection includes the author's articles, interviews, reflections, and memoirs written in different years. The book presents his views on society, the nation, the Motherland, language, spirituality, and the individual as an integrated whole.

Discussing *O'zlik*, Q. Yo'ldoshev notes that the articles in this book demonstrate the author's attitude toward numerous issues such as the fate of the national language, the creativity of young writers, environmental protection, education, the economy, national independence, and journalism [6]. This indicates the broad thematic scope of Azim Suyun's journalism.

The book consists of three main sections: "*Bo'ronlarda bordek halovat*," "*Hurriyat haqiqatlari*," and "*Yashil navo*." These sections are semantically interconnected and consistently reflect the author's social, political, spiritual, and aesthetic views.

The first section gives priority to issues related to literature, the creative personality, the human psyche, and national spirituality. In particular, the article "*Shoira suv ichgan buloq*," devoted to the image of *Zulfiya*, demonstrates the author's attitude toward memory, personality, and creativity. Azim Suyun associates *Zulfiya*'s work with devotion, sincerity, and national spirit. His childhood memories of the poetess give the article a memorial character [7].

One of the most important themes in Azim Suyun's journalism is the issue of the native language and national identity. This is particularly evident in the article "*Ona tilisiz xalq – chirog'i o'chgan xalq*." The article was published in the 15 September 1989 issue of the newspaper *O'zbekiston adabiyoti va san'ati*, shortly before the Uzbek language was granted the status of the state language [8].

The title of the article itself embodies the author's main idea: the loss of the native language poses a serious threat to the spiritual life of the nation. The author interprets language not merely as a means of communication, but as a principal factor ensuring the historical memory, thought, culture, and spiritual existence of the people.

Azim Suyun connects the relationship between language and nation with historical development. In his view, the spiritual development of a people, their awareness of their identity, and their aspiration toward the future are closely connected with their attitude toward the native language [8]. Therefore, this article reflects not only the social environment of the late 1980s, but also important aspects of the process of national awakening.

Q. Yo'ldoshev notes that the earliest articles in *O'zlik* were not later revised by the author to adapt them to a subsequent period, but were included in the book with the spirit and content of the time in which they were written [6]. This increases the historical value of Azim Suyun's journalism, because through these articles it is possible to directly observe the social thought and national mood of a particular period.

"Yashil navo" and the Artistic Portrait of the Creative Personality. The third section of *O'zlik*, "Yashil navo," has a memorial and literary character. Through the memoirs and recollections included in it, not only Azim Suyun's activity as a creative figure, but also his human qualities and his relationships with friends and contemporaries are illuminated.

The significance of this section lies in the fact that the poet's personality is revealed through the memories of different people. These memories complement one another and create a comprehensive creative portrait of Azim Suyun. His modesty, sincerity, devotion to creativity, and support for young writers are particularly emphasized.

Reflecting on young writers, Azim Suyun himself regards giving advice on their initial creative explorations, reading their manuscripts, and pointing out creative shortcomings as one of his responsibilities [11]. This demonstrates that he was active in the literary process not only as a creative figure, but also as a spiritual mentor.

An article by Miraziz A'zam published in the newspaper *O'zbekiston adabiyoti va san'ati* in 1994 discusses Azim Suyun's international recognition. It evaluates the poet's election as a member of the World Academy of Culture and Arts as an event that increased the international prestige of Uzbek poetry [12].

In the article "Yashil navo," Yo'ldosh Eshbek also gives particular attention to Azim Suyun's personal and creative qualities. The author portrays him as a modest, sincere, reserved, sensitive poet capable of deeply perceiving beauty [13]. These recollections make it possible to understand Azim Suyun's creative world together with his human character.

The article "O'h, Botirim, qaydasan?" in the section demonstrates the poet's civic position during difficult periods. Through Azim Suyun's poem "Buzilgan elni botir tuzatar," issues of national unity, courage, and involvement in the destiny of the people are advanced [14]. The central spirit of the poem contains an appeal to the people to overcome indifference and strive for unity and courage.

One of the main poetic features of Azim Suyun's journalism is the harmony of journalistic spirit and artistic thought. In addressing social issues, the author does not limit himself to dry facts and evidence, but uses poetic images, symbols, metaphors, emotional expressions, and folk phrases.

The language of his articles is simple, fluent, and natural. At the same time, a poetic imagination is strongly felt in the texts. This feature serves to attract the reader's attention and evoke an emotional response to a particular social issue.

In Azim Suyun's journalism, concepts such as the Motherland, people, language, history, and spirituality are interpreted not as separate issues, but as an integrated system of values closely connected with one another. Awareness of national identity is primarily associated with valuing the native language, preserving historical memory, respecting spiritual heritage, and feeling civic responsibility toward society.

The same feature is also evident in the author's interviews. He does not limit himself to giving simple answers to questions, but reflects philosophically on the individual, literature, the Motherland, spirituality, and creativity. As a result, the interview moves beyond a simple question-and-answer format and rises to the level of an independent journalistic and aesthetic text.

In this sense, Azim Suyun's journalistic heritage constitutes one of the important layers of modern Uzbek literary thought. His articles not only record the events of a particular historical period, but also reflect the psychological state, national aspirations, and spiritual needs of the people of that period.

Conclusion. Azim Suyun's journalism may be regarded as a distinctive creative phenomenon occupying a particular place in the modern Uzbek literary process. In his journalistic works, issues such as society and the individual, nation and history, language and identity, independence and spirituality are interpreted in close interrelation.

The book *O'zlik* is an important source for comprehensively studying the author's journalistic views, and its three sections—"Bo'ronlarda bordek halovat," "Hurriyat haqiqatlari," and "Yashil navo"—reveal different aspects of the author's creative and spiritual character.

An important feature of Azim Suyun's journalism is the integration of social thought with artistic thinking. The author expresses his views on national identity, the native language, independence, the Motherland, and spirituality in a sincere, folk-like, and expressive style. In his journalistic texts, fact and artistic image, social problem and human experience, historical event and philosophical reflection form an integrated whole.

In particular, in the article "Ona tilisiz xalq – chirog'i o'chgan xalq," the connection between preserving the national language and the spiritual existence of the nation demonstrates the author's strong civic position. In the materials included in the section "Hurriyat haqiqatlari," independence is interpreted as an important condition for national identity and spiritual freedom. The section "Yashil navo," in turn, reveals the poet's creative activity and human character more fully through the recollections of his contemporaries.

In general, Azim Suyun's journalism is a creative heritage that not only reflected the socio-political processes of its time, but also contributed to the formation of national thought, spirituality, and civic responsibility. His journalistic works continue to retain their significance today in matters of understanding national identity, respecting the native language, preserving historical memory, and valuing spiritual values.

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