

Analysis Of The Genre Features Of Journalism And Fiction

Nasrullayev Elmurod Jumaboyevich

Acting Professor at Gulistan State Pedagogical Institute, Doctor of Philological Sciences (DSc), Uzbekistan

Received: 18 March 2026; **Accepted:** 23 April 2026; **Published:** 20 May 2026

Abstract: This article analyzes the interrelationship between fiction and journalism, as well as their genre features, from theoretical and practical perspectives. The article pays special attention to the common aspects of these two fields — sociality, imagery, impressiveness, and the expression of the author's position — as well as to their distinctive features. In particular, it is substantiated that while aesthetic depiction and artistic fiction are predominant in fiction, in journalism promptness, accuracy, and coverage of social problems based on real-life facts occupy an important place.

Keywords: Journalism, plot, thesis, public, oratory, thinking, ideology, theory, epic poem, pamphlet, research.

Introduction: Fiction and journalism have an ancient history, like humanity itself, and from the moment they appeared to the present day, they have lived by complementing each other and influencing each other. Both reflect social life, are considered the art of the word, use composition, plot, and artistic expressive means, awaken the attitude of the general public toward innovations and events in society, sharpen thinking, form opinions, and educate spiritually and intellectually. However, at the same time, both have their own specific features and distinguishing aspects. In particular, fiction depicts through images, while journalism is based on facts and documentary accuracy. In fiction, depending on the creator's idea and purpose, events may take place in the distant past, in the present, or in the future, whereas in journalism the current news or problem is conveyed to the people of the present day.

Several textbooks and teaching aids have been created about the history of fiction and journalism. We consider it appropriate to cite here the scientific conclusions expressed in two of them.

In particular, the book *History of Uzbek Literature* states: "The art of the literary word is one of the most ancient and historically long-standing spheres of culture. Its beginnings emerged as early as the period when the ideological imagination of people of primitive

society and types of ideology had a syncretic character. People began to develop skills in depicting and expressing their life experiences and their ideas and concepts about nature and society through figurative words. The growth of the experience of the literary word and the gradual improvement of artistic taste and pleasure gave rise to various artistic forms and literary genres." Indeed, fiction initially appeared in the form of myths, legends, narratives, songs, proverbs, and fairy tales. In them, the dreams, desires, and aspirations of the people found expression through various images.

The origin of journalism, like fiction, also goes back to ancient times. Professor Fayzulla Mo'minov writes the following about this: "Explaining the emergence of journalism, which reflects social relations, requires studying it together with the history of the emergence and development of humanity. In general, although the first newspapers of the modern type appeared in the seventeenth century, the phenomenon of people informing one another through social information has a very long history. It is almost as ancient as humanity itself." From this definition it becomes clear that journalism is a phenomenon connected with the history of humanity and arose from the necessity, that is, the need to deliver reports and news to the public. Initially, even before writing was invented, heralds and messengers delivered news orally to the people.

Gradually, the art of oratory emerged. Later, with the emergence of writing, methods of informing the public by writing various news on stones, tablets, plaster, and animal skins were formed. In short, journalism emerged within the bosom of fiction and developed in harmony with it. Along with this, a number of scientific research works, monographs, and brochures have also been created in world and Uzbek literary studies on the history of journalism, its connection with society, its place and role in awakening public opinion and forming attitudes toward events, as well as its genres, language, and style.

During the years of independence, controversial views on the theory of journalism also formed. One group of scholars recognizes journalism as a separate science and emphasizes that it has its own genres. Other researchers began to put forward new scientific theses denying this view. That is, attempts were made to prove that journalism and publicism do not mean the same thing, and that it was wrong that these two concepts had been used as synonyms until now. In particular, one of the leading researchers of the theory of publicism, Y. P. Prokhorov, defended his doctoral dissertation on this topic and published three monographs. At the initial stage of his research, this scholar also spoke about the possibility that publicism could be a third type after rational and emotional cognition in a person's perception of reality. However, these views were not proved in practice. Therefore, he later also abandoned this opinion and came to the conclusion that publicism is a specific form of cognition.

In the textbook *Fundamentals of Literary Studies* by literary scholar To'xta Boboyev, it is stated that artistic publicism is an operative and militant expression of fiction, that it has genres such as feuilleton, pamphlet, and article, and that publicistic elements are found in works of fiction.

Researcher T. Masharipova takes a critical view of the scientific studies created during the Soviet period on the theory and genres of publicism. She emphasizes that mistakes were made in expressing the concepts of publicism and journalism, that the time has come to correct them, that in fact the concept of "genres of publicism" itself is incorrect, and that, on the contrary, the publicistic spirit may be manifested in one or another genre of journalism or literature. With these views, she denies the scientific-theoretical views of scholars such as O. Tog'ayev, R. Muhammadiyev, M. Husainov, T. Boboyev, and M. Xudoyqulov on the genres of publicism. In our opinion, these views of M. Masharipova are debatable. Because publicism cannot be imagined without genres.

In world literature, Mark Twain, Émile Zola, Ernest

Hemingway, Gabriel García Márquez, Lev Tolstoy, Mikhail Sholokhov, Chingiz Aitmatov, and many other famous poets and writers, in addition to writing novels, novellas, short stories, poems, and epics, also created effectively in artistic publicism. Of course, dozens of scientific research works have been carried out on their publicistic works as well as on their works of fiction. Because every writer's literary articles, conversations, reports and speeches at various conferences and meetings further complement and improve their artistic-aesthetic views and life convictions. In particular, in the dissertation of the Ukrainian researcher M. D. Kokta on the topic "Sholokhov's Publicism," his works written in the genres of essay, pamphlet, and article during and after the Second World War were analyzed, and their characteristic features were revealed. In particular, the abstract of this dissertation states: "The writer's works are imbued with civic pathos, publicistic ideas, and conclusions. It is impossible to imagine the writer Sholokhov without the publicist Sholokhov." This research work also emphasizes that there are elements of publicism in the writer's world-famous works *And Quiet Flows the Don* and *Virgin Soil Uplifted*. This confirms the harmony between a work of fiction and publicism. The dissertation presents conclusions about the writer's works in the genres of article and pamphlet. While acknowledging these, it should also be especially noted that since the research work was created in the 1960s of the past twentieth century, the principles of partisanship and class approach are also clearly felt in it.

In Russian literary studies, dozens of scientific research works have also been carried out on the publicism of L. N. Tolstoy. In Yekaterina Gennadiyevna Kultisheva's dissertation entitled "The Publicism of Lev Nikolayevich Tolstoy in 1890–1910: Theme. Problem. Style," these scientific research works are listed by periods. In addition, this work also pays attention to the aspects of the connection between L. Tolstoy's publicism and his works of fiction.

In A. M. Kulyabin's articles "I. G. Ehrenburg's Publicism during the Second World War," the typology and artistic mastery of the writer's publicistic works are revealed.

In Uzbek literary studies, there are also scientific research works devoted to the analysis of the publicistic works of writers and poets. In them, scientific conclusions are drawn about the theory, history, and genres of publicism. In particular, researcher O. Tog'ayev writes the following about the genres of publicism: "Alisher Navoi is considered not only the 'sultan of the realm of ghazal,' but also one of the founders of letter publicism. In the letters he sent

to various officials, it is clearly seen that he lived with a feeling of care for his homeland and people, thought a great deal about improving the condition of the people, and proposed practical measures in accordance with his political views. This determines their socio-publicistic character. Thus, before the emergence of the press in Central Asia, the main features of letter publicism had been formed in the work of Alisher Navoi.”

Another researcher, Mamasodiq Husainov, also continues these views of the scholar. He also emphasizes that works in the letter genre of publicism were initially written in poetic form on the theme of love, that their thematic scope was narrow, and that in the letters sent by the great poet and thinker to Husayn Boyqaro, Badiuzzamon, and other rulers, he drew their

attention to certain shortcomings in state and public administration and to problems that needed to be solved, thereby filling this genre with socio-political content, and that publicism also occupied a special place in his work.

In scientific research works, attention is also paid to proving the distinctive features of both fiction and publicism by comparing them. In particular, literary scholar O. Tog’ayev compares the coverage of the theme of friendship of peoples in Oybek’s novels Breezes from the Golden Valley and The Sun Does Not Darken, and in Hamid Olimjon’s articles entitled “About Our Friendship” and “I Speak on Behalf of the Uzbek People,” and reveals their distinctive aspects. This can be shown in the table as follows:

Table 1.1

Comparative analysis of a work of fiction and a publicistic article

In Oybek’s novels (<i>description, image, and symbolism</i>)	In H. Olimjon’s articles (<i>logical reasoning, real-life facts</i>)
In the novel, the struggle of the children of the Uzbek people together with representatives of related peoples against the enemy, as well as the friendly and cooperative labor relations in restoring the national economy after the war, are described on the basis of a specific plot and with the help of artistic descriptive means.	In the article, the essence of friendship is analyzed on the basis of facts as follows: our cradle was here; an Uzbek child fell asleep to the lullaby sung by a Kazakh mother; Uzbeks lived in one courtyard with Tajiks; Navoi regarded Turkmens as kindly as Uzbeks; our people intermarried with each other, giving and taking daughters; our grandfathers herded sheep, lambs, and goats together in the foothills of our mountains; our ancestors studied together in one madrasah; our grandfathers corresponded with one another; our young men played ulak in one field.

As can be seen from the above table, the same topic is expressed in a distinctive style in a work of fiction and in a publicistic article. In works of fiction, the friendship of peoples is depicted through images, while in the article facts and information about the ancient blood kinship, customs, and closeness of values of related peoples such as the Uzbeks, Kazakhs, Tajiks, Kyrgyz, and Turkmens are used. Also, in the publicistic article, descriptive expressions characteristic of a work of fiction, such as “our cradle was in one place,” “an Uzbek child fell asleep to the lullaby sung by a Kazakh mother,” “Uzbeks lived in one courtyard with Tajiks,” and “Turkmens love Navoi just as Uzbeks do,” are used. That is, the commonality of fiction and publicism is shown.

From the 1960s of the past twentieth century, the issue of creating the image of contemporaries in literature and art also became one of the urgent issues. In those years, this issue was discussed in detail at writers’ congresses and seminars. This was not accidental,

because the policy of ideologization that began in the 1930s also influenced literature, and as a result, the creation of superficial, schematic images of workers, peasants, and intellectuals of the same pattern, similar to one another, possessing only positive qualities and free from errors and shortcomings, became widespread in works of fiction. In this, the criteria of class approach and partisanship were followed. From the 1960s onward, due to a certain easing of the socio-political situation and the emergence of a warmer atmosphere in the literary process, the attitude toward literature and art also changed. The creation of new-type, real, truthful, life-like heroic images in works of fiction was placed on the agenda. In literary studies, attention was also strengthened to the development of the scientific-theoretical foundations of creating the image of contemporaries.

The book The Hero as a Social Phenomenon by literary scholar O. Tog’ayev is devoted to this topic. In its literary-critical articles entitled “The Hero as a Social

Phenomenon,” “Theme and Mastery,” “Stars of Courage,” “The Power of Publicistic Thought,” and “The Mastery of the Publicist Writer,” the essays “The Beauty of Margilan” by the publicist writer Yoqubjon Shukurov, “A Day Worth a Year” by Erkin Madrahimov, “Honor” by Oqiljon Husanov, and “The Golden Treasure” by Hojiakbar Shayxov are analyzed. While acknowledging their achievements, the following shortcomings are indicated in the essays: the author’s purpose is unclear, facts are not perceived as a new social phenomenon, the leading features that turn the person into a social phenomenon are not clearly defined in the portrait description, analytical thinking, analysis, and synthesis are weak, the causes of events are not revealed, and generalizing conclusions are not drawn. The researcher not only notes these shortcomings, but also gives his suggestions and recommendations for eliminating them. In particular, it is emphasized that analysis and research should be strengthened, conclusions should be truthful and logically grounded, and they should help the renewal and transformation of life and society. That is, special attention is paid to the functions of publicism not only in describing and analyzing, but also in forming public opinion.

References

1. Маллаев Н. Ўзбек адабиёти тарихи. Дарслик. – Тошкент: Kafolat print, 2021.
2. Нурматов А., Дўстқораев Б., Мўминов Ф., Саидов Ҳ., Тошпўлатова Н., Махсумова С. Журналистика назарияси, тарихи ва тараққиёти. 10 жилдлик. – Тошкент: O‘zbekiston, 2019. 1- жилд.
3. Бобоев Т. Адабиётшунослик асослари. Дарслик. – Тошкент: Ўқитувчи, 2002.
4. Машарипова Т.Ж. Публицистика назариясида асарнинг мазмун ва шакл муаммолари. Филол. фан. б. фалс. док. дис.(PhD) автореферати. – Тошкент, 2017.
5. Тоғаев О. Публицистика жанрлари. Ўқув қўлланма – Тошкент: Ўқитувчи, 1976.