

THE ARTISTIC-AESTHETIC NATURE OF SMALL INFORMATIVE GENRES

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Abstract: This study analyzes the artistic-aesthetic nature of small informative genres, as well as their role and significance in Uzbek literature. The work examines the characteristics of these genres during their formation process, their ideological and aesthetic functions, types, and position in modern literature. The primary goal of the article is to reveal the artistic-aesthetic potential of small informative genres and to identify changes within the literary process. The results of the research demonstrate the formation and delivery of literary content and ideological-aesthetic values through these genres. In conclusion, the creative and aesthetic significance of small informative genres is comprehensively highlighted.

Keywords: small informative genre, artistic-aesthetic nature, Uzbek literature, genre characteristics, literary process, ideological-aesthetic values.

Introduction and Overview

Small informative genres are emerging as an artistic-aesthetic phenomenon in literary studies, press studies, and linguistics that requires special attention, particularly within the modern communication environment. To analyze the essence of these genres, it is first necessary to define the content, historical development, and present-day communicative significance of the term "small informative genres."

Small informative genres are understood as short-form journalistic and literary text formats aimed at delivering information, expressing reality quickly and concisely, and attracting audience attention. They mainly include press genres such as news items, announcements, chronicles, short sketch forms, feuilletons, critical notes, interviews, mini-essays, reports, and other similar formats. The main task of these genres is to convey information about an event, phenomenon, or situation in a short, precise, concise, and impactful manner, while making it more attractive through artistic-aesthetic tools.

The emergence and development of small informative genres are directly tied to the development of the press. In the late 19th and early 20th centuries, the expansion of newspaper and journalistic activities, alongside the need for rapid information exchange, accelerated the evolution of these genres. Initially serving solely to convey information, these genres gradually became enriched with elements of artistry, imagery, individual style, and aesthetic expression.

A unique path of development for small informative genres is also observed in the Uzbek press. In particular, in early press outlets such as *Turkiston Viloyatining Gazeti*,

Sadoi Turkiston, Buxoro Axbori, and Shuhrat, news items, announcements, chronicles, and short sketches developed, with their artistic and aesthetic facets strengthening in subsequent stages.

Theoretical and Terminological Spectrum

Terms such as "informativeness," "artistry," "aesthetics," "journalistic nature," "communicativeness," "genre," "chronicle," "news item," "sketch," "reportage," and "feuilleton" are widely used in this field:

- **Informativeness:** Refers to the feature of conveying facts and details about an event, phenomenon, or condition briefly and accurately in a text.
- **Artistry:** Refers to the presence of descriptive, figurative expression.
- **Aesthetics:** Points to the aesthetic impact, emotional diversity, language culture, and stylistic richness of the text.

The artistic-aesthetic nature of small informative genres is primarily manifested in the harmony of these factors. Although small informative genres were initially limited to conveying facts, they began to acquire an artistic-aesthetic character as a result of the formation of artistic-journalistic style in the press and the widespread use of literary language and descriptive devices. In particular, concise and succinct expressions, clear and compact language, as well as artistic devices such as idioms with visual power, metaphors, similes, irony, and antonomasia began to be widely used in news reports and chronicles. In short sketches and feuilletons, elements of criticality, artistic perception of social reality, individual style, and aesthetic evaluation began to complement one another.

Modern Context and Genre Typology

Today, small informative genres are widespread not only in the press but also in electronic media, internet journalism, blogs, social networks, and other modern communication platforms. Their artistic-aesthetic nature is constantly updated and enriched with modern language and style, new descriptive tools, visual and audio formats, and multimodal styles. Small informative genres meet the demands of timeliness, conciseness, imagery, journalistic tone, modernity, and communicativeness. Therefore, they manifest as a unique artistic-aesthetic tool for attracting audience attention, covering social issues, and promoting national and cultural values.

Studying the artistic-aesthetic nature of small informative genres requires, above all, determining their linguistic and stylistic features, level of imagery, power of aesthetic impact, and their role and function in the modern communicative environment. In press studies, this process is mainly carried out through linguistic-stylistic, discursive, functional, and socio-culturological methods of analysis. The author's individual style, structural and compositional features of the text, expressiveness of language, and the degree of using figurative means play an important role in shaping the artistic-aesthetic nature of small informative genres.

In the modern development process of small informative genres, their unique artistic-aesthetic facets are becoming even stronger. On the one hand, this process is characterized

by the shortening of texts and their enrichment with visual and interactive elements under the influence of information technology. On the other hand, it is characterized by an increase in artistry, imagery, emotionality, and aesthetic impact. In Uzbek literature and press, the artistic-aesthetic potential of small informative genres is developing based on the harmony of national traditions and modern trends. Through these genres, societal issues, socio-political life, cultural and spiritual values, human psychology, and matters of national identity are broadly covered.

Artistic Expressiveness and Comparative Perspectives

The issue of the artistic-aesthetic nature of small informative genres is a noteworthy object of research in modern literary theory and journalism theory. These genres—including news, short informative features (*lavha*), sketches, feuilletons, reportage, short forms of essays, and similar formats—stand out for their compactness, rapid depiction of reality, and their ability to combine artistic-aesthetic expression based on facts. Small informative genres possess broad artistic-aesthetic possibilities; they are created mainly on the basis of rapid, clear, concise expression of events and phenomena alongside artistic generalization. The aesthetic value of these genres is primarily manifested in the organic harmony of fact and image, reality and interpretation, emotional variety, and stylistic richness.

While small informative genres hold informational value on the one hand, they demonstrate their literary-aesthetic potential through artistic-aesthetic persuasiveness, imagery, language richness, and an emotional approach on the other. Facts and real-life events play the central role as the primary element of the genre. However, facts are not presented in a simple manner; rather, they are formed through the author's artistic gaze, aesthetic perception, and individual imagination.

In an informative feature (*lavha*) or sketch, alongside the analysis of facts, the author's emotional attitude, the character of the participants, and a specific artistic portrayal of events are reflected. For instance, when analyzing features or sketches found in modern Uzbek journalism, the author expresses observations and subjective impressions using artistic devices: reality takes on an artistic-aesthetic shape through metaphors, epithets, personification, linguistic inversions, and short dialogic fragments. In this way, small informative genres serve to present real events and facts within an aesthetic shell.

In the reportage genre, participants of the event, its location, time, description of the environment, and the author's individual observations are manifested through an artistic-aesthetic approach. Unlike major reportages, small reportages depict events in a concentrated, short, impressive, and figurative manner. Usually, placing the human being, their inner world, emotions, and mood at the center of the event enhances the artistic-aesthetic persuasiveness.

In short forms of the feuilleton genre, the author highlights problems in society by utilizing a critical spirit, irony, humor, and sarcasm. In small feuilletons, an event or phenomenon is revealed through artistic-aesthetic devices in a brief, concise manner within

an emotional sphere of influence. For instance, in feuilletons written about disorder in city transport or indifference to street cleanliness, the author expresses simple facts using artistic interpretation, figurative expression, irony, and satire.

From the perspective of artistic-aesthetic nature, a comparative analysis of small informative genres with literary-artistic genres is also appropriate. While fiction, plot-driven events, character traits, and dramatic conflict take center stage in a story, facts, real events, author observations, and artistic generalization take precedence in a sketch. Small informative sketches strive to depict facts precisely through artistic-aesthetic perception. In this respect, small informative genres harmonize many features of literary and journalistic genres.

Different approaches view the issue of the artistic-aesthetic nature of small informative genres in Uzbek journalism differently. One group of researchers considers the level of artistry in these genres to be low, viewing their factographic nature as primary. Another group scientifically proves that the artistic-aesthetic capabilities of small genres are expanding in the modern literary and journalistic environment. In modern Uzbek journalism, short sketches, reportages, and essays created by the younger generation of authors stand out for their artistic fluency, emotional richness, figurative expression, lyricism, internal monologues, and use of diverse linguistic means.

Conclusion and Practical Significance

The artistic-aesthetic nature of small informative genres is also connected to their social and cultural functions. In the modern information space, the demand for fast, accurate, concise, yet artistically and aesthetically rich information is growing. Even in a short text, the reader seeks not only facts, but also visual imagery, emotional impact, and aesthetic enjoyment. In recent years, small informative genres have been widely featured in Uzbek publications such as *Zarafshon*, *Yoshlar Ovozi*, and *O'zbekiston Adabiyoti va San'ati*.

In conclusion, the artistic-aesthetic nature of small informative genres is distinguished by its uniqueness, modernity, vitality, and deep meaningfulness. Through them, a strong bridge is built between literature and journalism, serving the development of reader intellect, aesthetic worldview, and artistic taste. Based on practical experience, deeply studying these genres and effectively applying them in modern literature and media holds great future significance.

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