

## **Genre Typology of Art-Related Content in Karakalpakstan Mass Media: Theoretical and Empirical Analysis**

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**Abstract.** *This study examines the genre typology of art-related content in the mass media of Karakalpakstan from both theoretical and empirical perspectives. In the context of rapid media transformation, art journalism is evolving from a traditional genre-based structure into a complex, multi-layered communicative system. The research applies a mixed methodological approach combining genre classification, quantitative analysis, and qualitative interpretation of 120 media materials, including print and audiovisual sources. The findings reveal that informational genres dominate (42%), followed by analytical (28%) and artistic-publicistic genres (18%), while hybrid forms account for 12% of the total sample. The results demonstrate that art journalism in Karakalpakstan is characterized by increasing genre integration, where traditional boundaries between genres are becoming less distinct. In particular, hybrid formats such as report-review and portrait-interview indicate a shift toward more flexible and synthetic media practices. The study argues that the transformation of genre structures is influenced by several factors, including the aesthetic nature of art, the audiovisual capabilities of television, and the impact of digital media platforms. These findings contribute to the theoretical understanding of regional art journalism and provide an empirical basis for further research on media and cultural communication in transitional media environments.*

**Keywords:** *Art Journalism, Genre Typology, Mass Media, Karakalpakstan, Media Transformation, Hybrid Genres, Cultural Communication, Regional Media, Journalism Theory, Digital Media.*

### **Introduction**

Modern globalization and digital transformation have significantly expanded the functional boundaries of mass media as one of the most important social institutions of society. While the traditional media model of the twentieth century was mainly limited to transmitting information, reflecting reality, and shaping public opinion, by the twenty-first century the role of mass media has fundamentally changed: it has become a complex communicative platform that constructs social consciousness, reproduces cultural codes, and influences the axiological system of society [1]. From this perspective, it becomes necessary to interpret mass media not merely as a technical or informational tool, but as an active subject shaping socio-cultural reality [2].

In particular, the coverage of art in the media plays a crucial role in this process. Art is not only a form of aesthetic activity, but also a complex phenomenon that reflects the spiritual condition of society, expressing its historical memory, identity, and system of values. Through art, society understands itself, reinterprets its past, and defines its future cultural orientations. Therefore, the way art is represented in the mass media, the genres through which it is communicated to the audience, and the manner in which it is interpreted constitute an important subject of study not only for journalism, but also for philosophy, cultural studies, and sociology [3].

In the modern media environment, the communication of art has evolved beyond a simple process of information transmission into a multi-layered and complex system. Within this system, artistic events are not only reported, but also interpreted, evaluated, aestheticized, and often enriched with new layers of meaning. As a result, art journalism has emerged as an independent specialized field with its own internal genre structure, methodology, and communicative strategies. At the same time, the specificity of art journalism lies in its ability to combine factual accuracy and analytical reasoning with emotional impact and figurative expression, which fundamentally distinguishes it from other branches of journalism [4].

The system of journalistic genres has been formed over a long period and is traditionally divided into three main groups: informational, analytical, and artistic-publicistic genres. Informational genres (news, reportage, interview) are aimed at the rapid transmission of events; analytical genres (article, commentary, review) focus on in-depth analysis and evaluation; and artistic-publicistic genres (essay, feature story, portrait) influence the audience through figurative and emotional expression [5]. Although this classification is widely accepted as a universal model in journalism theory, it proves insufficient in the context of art journalism. The main reason is that the phenomenon of art itself is inherently multi-layered, symbolic, and emotional, and therefore cannot be fully expressed through purely informational or analytical approaches.

As a result, in practice, genres tend to integrate, transform, and give rise to new hybrid forms. For example, reviews enriched with reportage elements or interviews containing portrait characteristics are widely used in contemporary art journalism. This situation necessitates a reconsideration of classical genre theory and its adaptation to the conditions of modern media [6].

The development of television and digital media has further accelerated this process. Due to its audiovisual nature, television enables the presentation of art in a vivid, emotional, and impactful manner. Digital platforms, in turn, have transformed art journalism into interactive, concise, and dynamic formats. On social media, content related to art often does not adhere to traditional genre boundaries, but is instead formed through the synthesis of multiple genre elements. This requires the understanding of modern art journalism as an even more complex and multidimensional phenomenon [7].

Within the context of regional mass media, these processes manifest in particularly distinctive ways. The media space of Karakalpakstan, in particular, represents a unique subject of scientific interest. In this region, art has developed in close connection with national traditions, folklore, and historical heritage. Traditions such as bakhshi performance, jirau storytelling, theatre, musical performance, satire, and television miniatures are not only integral parts of cultural life, but also key elements shaping social identity. Therefore, their representation in the media should not be viewed as a simple informational process, but rather as a complex cultural and communicative system.

Nevertheless, existing research has mainly focused on general journalism theory, while the genre typology of art-related content in regional media, particularly in the context of Karakalpakstan, remains insufficiently studied. Most existing works are either limited to general theoretical issues or analyze individual genres in a fragmented manner. Comprehensive, systematic, and empirically grounded studies are rare. In particular, the formation of hybrid genres in modern media conditions, the influence of television and digital platforms on genre structures, and the specific features of regional art journalism have not been adequately explored from a scientific perspective.

Thus, a clear research gap can be identified in this field. First, the genre structure of art-related content in the mass media of Karakalpakstan has not been systematically investigated. Second, the applicability of classical genre theory to regional art journalism practices has not been sufficiently examined. Third, the nature, functions, and developmental trends of hybrid and modified genres have not been conceptually substantiated. Addressing this gap represents an important task for contemporary media studies.

Based on this, the main objective of the present study is to identify the genre typology of art-related content in the mass media of Karakalpakstan, to analyze its theoretical foundations, and to reveal how it is formed in practical media experience. Achieving this objective will not only provide a clearer understanding of the current state of regional art journalism, but will also contribute to enriching

journalism theory with new empirical data. Furthermore, the findings of the study will help to identify trends in the development of art journalism, to understand its communicative model, and to explain the transformation of genres in the modern media environment.

Thus, this study is aimed at a comprehensive examination of the theoretical and practical issues of art journalism in the context of contemporary media conditions, representing an important interdisciplinary research direction at the intersection of journalism, cultural studies, and socio-philosophical analysis.

## **Methodology**

This study is aimed at identifying and systematically analyzing the genre typology of art-related content in the mass media of Karakalpakstan, employing a comprehensive methodological approach. The research has a descriptive-analytical character, in which journalistic materials were examined using both quantitative and qualitative methods. The main focus was on identifying the genre characteristics of media texts related to art, classifying them, and evaluating their functional effectiveness. The research process was carried out in several consecutive stages, each organized according to clearly defined criteria, ensuring the reproducibility of the study [8].

As an empirical basis, materials related to art published in the regional mass media of Karakalpakstan were selected. The study included print media (newspapers and journals), television programs, and journalistic outputs related to art. A number of criteria were established for selecting the materials: first, the material had to be related to art (theatre, music, bakhshi performance, visual arts, satire, etc.); second, it had to be presented in a journalistic format; third, it had to be available in full text or audiovisual form; and fourth, it had to correspond to the time frame defined within the scope of the study. Based on these criteria, a total of 120 journalistic materials were selected and accepted as the basis for analysis [9].

In the next stage of the research, genre identification was carried out in order to determine the genre affiliation of each material. In this process, criteria such as the compositional structure of the material, its functional purpose, stylistic features, and the presence of the author's position were taken into account. As a result, all materials were divided into four main genre groups: informational, analytical, artistic-publicistic, and hybrid genres. Informational genres included news, reportage, and interviews; analytical genres included reviews, commentaries, and analytical articles; artistic-publicistic genres included feature stories, essays, and creative portraits. If a material contained elements of two or more genres (for example, reportage combined with analysis), it was classified as a hybrid genre [10].

At the stage of quantitative analysis, the number of materials in each genre category was calculated, and their proportions within the total sample were expressed in percentages. A standard formula was applied for the calculations, whereby the number of materials in a particular genre was divided by the total number of materials and multiplied by 100. The obtained results were systematized in tabular form, which allowed for a clear visualization of genre distribution and facilitated the identification of dominant genres. In the process of statistical analysis, the primary focus was on determining the ratio between genres; complex statistical models were not employed, as the main objective of the study was to establish a typological classification [11].

At the qualitative analysis stage, each material was subjected to an in-depth content analysis. In this process, factors such as the level of aesthetic expression, the degree of authorial interpretation, the emotional component, and the level of audience impact were evaluated. Particular attention was given to the specific features of art journalism, including the presence of figurative language, metaphorical expression, aesthetic evaluation, and the author's subjective perspective. This analysis made it possible to reveal not only the external structure of the genre but also its internal content characteristics [12].

A comparative analysis method was also applied during the research. The obtained results were compared with the classical genre model existing in journalism theory. This comparison made it possible to determine the extent to which genre structures in regional media practice correspond to or diverge from traditional classifications. In particular, the formation of hybrid genres and their

functional characteristics were identified as one of the key findings at this stage [13].

At the final stage, based on the empirical and theoretical results obtained, a conceptual model of art journalism was developed. This model was defined as consisting of four main layers: informational, analytical, artistic-publicistic, and hybrid layers. This approach allowed art journalism to be interpreted not as a simple collection of genres, but as a complex communicative system in which elements are interconnected and mutually reinforcing [14].

The reliability and reproducibility of the study were ensured through clearly defined criteria. All selection criteria were explicitly stated, genre classification was conducted according to a unified system, and calculation formulas were transparently presented. Therefore, other researchers are able to replicate the study using the same methodology. At the same time, certain limitations of the study should be acknowledged, mainly related to the size of the sample and the regional scope of the research. Nevertheless, despite these limitations, the applied methodology provides sufficiently reliable results for identifying the genre typology of art journalism.

## Result.

During the study, Table 1. a total of 120 journalistic materials published in the mass media of Karakalpakstan were analyzed, and their genre composition was identified. The obtained results indicate that art-related materials are unevenly distributed across different genre groups, with certain genres demonstrating clear dominance.

The distribution of journalistic materials by genre is presented in Table 1.

**Table 1.** Distribution of Art-Related Materials by Genre in Karakalpakstan Mass Media.

Genre Category	Number of Materials (N)	Percentage (%)
Informational genres	50	42%
Analytical genres	34	28%
Artistic-publicistic genres	22	18%
Hybrid genres	14	12%
<b>Total</b>	<b>120</b>	<b>100%</b>

As shown in Table 1, informational genres dominate with 42%. Within this group, news and reportage were the most frequently observed genres. In particular, the majority of the analyzed materials were presented in the form of short news reports covering theatrical performances, concert programs, exhibitions, and cultural events. The reportage genre was mainly identified in materials produced directly from the scene and demonstrated broader descriptive elements compared to news. The interview genre was also recorded within the informational group; however, its proportion was lower than that of news and reportage.

Analytical genres accounted for 28% of the total materials. Within this category, the review genre showed a clear predominance. Reviews were primarily devoted to theatrical performances, stage productions, and creative events, presenting the content, staging style, and performance quality on a factual basis. The commentary genre appeared in materials that generalized several artistic phenomena. Analytical articles were less frequent but were distinguished by their broader thematic scope.

Artistic-publicistic genres constituted 18% of the materials. Within this group, creative portraits and feature articles occupied the leading position. Creative portraits were mainly dedicated to well-known artists, actors, bakhshi performers, and musicians, describing both their professional activities and personal characteristics. In feature articles, it was observed that the depiction of events and individuals was presented simultaneously. The essay genre appeared less frequently and was primarily associated with materials reflecting the author's subjective reflections [14].

Hybrid genres accounted for 12% of the total sample. In these materials, at least two different genre elements were combined. For example, in report-review formats, the description of an event was

accompanied by an evaluation of the artistic work. In portrait-interview formats, conversational elements were combined with descriptive characteristics of the subject. In feature-reportage types, the author not only described the event but also presented personal observations.

A separate analysis across genres revealed that reportage was one of the most widely used forms. It appeared not only as an informational genre but also frequently in combination with other genres. The review genre was mainly identified in materials related to theatre and stage art. The interview genre, although presented in the form of conversations with artists, was often combined with elements of other genres.

The thematic distribution of the materials was also examined. The results indicate that the majority of art-related content focused on theatre and musical events. Materials related to bakhshi performance and folklore also constituted a significant portion. In contrast, visual arts and contemporary art forms were covered less frequently.

In addition to genre distribution, the structural characteristics of the materials were analyzed. Informational genres were characterized by brevity and conciseness, primarily focusing on factual information. Analytical genres contained longer texts with a more extensive presentation of events. Artistic-publicistic genres, in turn, demonstrated a greater presence of descriptive and emotional elements [15].

Furthermore, the time factor was taken into account. It was observed that the proportion of hybrid genres has been increasing in recent years. This trend was particularly evident in materials related to television and digital platforms. In audiovisual formats, the combination of multiple genre elements within a single material was more frequently observed.

Overall, the findings demonstrate that the genre composition of art-related content in the mass media of Karakalpakstan is diverse, with different genres occupying varying proportions. While informational genres dominate, analytical and artistic-publicistic genres also play a significant role. At the same time, the presence and notable share of hybrid genres represent one of the key findings of the study.

## **Discussion.**

The obtained results demonstrate that the genre typology of art-related content in the mass media of Karakalpakstan is grounded in the traditional classification of classical journalism theory, while in practice these genres have undergone significant modification. In the most concise terms, it can be stated that regional art journalism is forming as a system characterized by the dominance of informational genres, enriched by analytical and artistic layers, and evolving toward hybrid forms. The high proportion of informational genres indicates a strong demand for the rapid coverage of artistic events, while the presence of hybrid genres reflects that the media system is currently in a stage of transformation [16].

When these findings are compared with existing journalism theories, several important aspects become evident. In classical theory, genres are interpreted as a strictly defined system in which each genre has a clearly established function. However, the results of this study show that in real media practice these boundaries are relatively conditional. Particularly in the context of art journalism, genres tend to integrate and generate new forms. Although this phenomenon has previously been noted by some scholars within the broader framework of media transformation, in the case of regional art journalism it is confirmed by clear empirical evidence. In addition, the results indicate that, unlike political or economic journalism, art journalism is more inclined toward analytical and figurative expression.

Several key mechanisms can be identified to explain these findings. First, due to the complex aesthetic nature of art itself, it is insufficient to cover it merely at the level of factual reporting. This compels journalists not only to describe events but also to interpret them. As a result, informational and analytical components become integrated within a single text. Second, the development of television and digital media platforms acts as a significant factor accelerating the synthesis of genres. In the process of covering art through audiovisual means, text, image, sound, and authorial commentary are combined, naturally leading to the emergence of hybrid forms. Third, changes in audience expectations also play an important role. The modern audience is not only interested in “what happened,” but also

seeks answers to “what does it mean.” This leads to an increased presence of interpretation and analytical elements in journalistic materials.

The regional factor is also of particular importance. In the media space of Karakalpakstan, art is interpreted in close connection with national identity, folklore, and historical memory. Traditions such as bakhshi performance, jirau storytelling, theatre, and musical practices are perceived not only as aesthetic phenomena but also as elements of cultural heritage. Therefore, materials devoted to these topics are often presented not in a purely informational format, but in explanatory, evaluative, and figurative forms. This creates a natural basis for the development of artistic-publicistic and hybrid genres [17].

However, the study also has certain limitations. First, the empirical base is mainly limited to regional mass media, which necessitates further research within a broader national or international context. Second, the process of genre identification may involve a certain degree of subjectivity, particularly due to the difficulty of strictly classifying hybrid forms. Third, the study primarily focused on genre typology and did not specifically examine audience reception, which could be considered an important direction for future research.

The findings indicate that art journalism in Karakalpakstan is undergoing a process of modern media transformation, gradually shifting from a classical genre system toward a hybrid and integrated model. In this model, informational, analytical, and artistic components operate in close interconnection. From this perspective, it is scientifically justified to approach the study of art journalism not as a simple collection of separate genres, but as a complex communicative system [18].

## Conclusions

This study, based on a systematic analysis of the genre typology of art-related content in the mass media of Karakalpakstan, made it possible to identify a specific communicative model of regional art journalism. The obtained results show that art journalism is grounded in the traditional system of informational, analytical, and artistic-publicistic genres within classical journalism theory; however, in practice these genres do not exist within strict boundaries but rather manifest in an integrated form. In particular, the dominance of informational genres indicates a strong demand for the rapid coverage of artistic events, while analytical and artistic-publicistic genres play a significant role in revealing the aesthetic essence of art.

One of the important scientific findings of the study is the identification of hybrid genres and their considerable share within the overall genre structure. This phenomenon demonstrates that the genre system is undergoing transformation in the modern media environment and that art journalism is entering a new stage of development. Under the influence of television and digital platforms, art journalism is increasingly acquiring a synthetic and multi-layered form, in which informational, analytical, and figurative components are integrated.

Based on these findings, it can be concluded that art journalism in Karakalpakstan functions not only as a means of information transmission but also as a complex system that shapes aesthetic thinking, strengthens cultural identity, and influences social consciousness. The results of the study enrich journalism theory with regional empirical data and substantiate the necessity of studying art journalism within new conceptual frameworks

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