# THE PHENOMENON OF ART JOURNALISM AND ITS ROLE IN THE MODERN KARAKALPAK MEDIA SPACE

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**Summary.** This article analyzes the phenomenon of art journalism in the modern media system, its theoretical and aesthetic foundations, and its role in the contemporary Karakalpak mass media. The historical roots of Karakalpak artistic publicism are explored through the lens of Berdakh's heritage, specifically examining his poem "For the People" (Xalıq ushın). Furthermore, the article critically evaluates the superficiality in covering exhibitions at the I.V. Savitsky State Museum of Arts, the current state of ecological documentary filmmaking at the "Karakalpakfilm" studio, and the existing challenges in personnel training and field practice. Finally, scientific and practical recommendations are proposed to address these systemic issues.

**Keywords:** art journalism, phenomenon, Karakalpak journalism, artistic publicism, Berdakh, Savitsky Museum, documentary film, Aral tragedy, personnel training, media space.

## Introduction

In the system of modern mass media, the phenomenon of art journalism—a special direction that introduces, discusses, and evaluates the world of culture and art to the general public—is acquiring greater theoretical and practical significance than ever before. Art journalism is not merely a collection of cultural news; it is an intellectual bridge between works of art and the audience, a complex creative and analytical activity that cultivates the aesthetic taste of society and evaluates cultural processes. However, the current role and stages of development of this field in Karakalpak journalism present a number of systemic problems that need to be resolved urgently, alongside certain achievements.

The roots of the phenomenon of Karakalpak artistic journalism and public criticism should be sought not only in the press of the past century, but also in the masterpieces of our national literature. Specifically, the poem "For the People" (Xalıq ushın) by our great thinker and poet Berdakh appears as a sharp socio-publicistic observation and artistic diagnosis of its era:*A bad person does not know the value of words,*

*Bad people always harm their relatives and people,*
*Wanting to elevate their own glory,*
*They constantly harm the people.*
*A good person understands the meaning of words,*
*A bad person listens to base words...*

From the perspective of art journalism theory, Berdakh acted here not just as a lyrical poet, but as a chief publicist who monitored the cultural and spiritual strata of society, discussing the value of words and the responsibility of message delivery. The poet's calls, such as "understanding the meaning of words" and "do not say empty words and expect 'yes'," are fully consonant with the main criterion of modern art journalism—avoiding superficiality and striving for deep analysis.

Karakalpakstan is a unique cultural space possessing a world-famous treasury known as the "Louvre in the Desert," such as the I.V. Savitsky State Museum of Arts. However, the contemporary Karakalpak press (whether traditional newspapers like "Erkin Karakalpakstan" and "Vesti Karakalpakstana" or local television and radio channels) fails to adequately and highly reflect this rich cultural life and museum exhibitions.

The main problem is that mass media are limited only to dry facts, figures, or superficial information about past exhibitions. Deep ideas and professional reviews that reveal the inner meaning of a work of art and the artist's concept to the audience are almost non-existent. The main reason for this is the shortage of professional specialists who have equally mastered the secrets of art history and journalism. Although modern digital platforms and blogs on social networks exist, the content there is also extremely shallow and far from deep artistic analysis.

One of the most expressive branches of art journalism is the art of documentary filmmaking and its analysis in the media space. For Karakalpakstan, the Aral tragedy, ecology, and environmental protection are vital issues. Notably, "documentary films such as 'Kakim bil Aral', 'Kuduk', 'Pidayılar', shot by the 'Karakalpakfilm' studio between 2000 and 2015, were distinguished by their high performance and artistic-publicistic impact".

However, in recent years, the rate of creating documentary films on such important topics has decreased significantly. The demand of the modern era is different. Today, in the context of global climate change, there is a need to create a new generation of documentary films based on concrete facts, aimed at saving water, preserving the nature of the Aral Sea region, and awakening a sense of love and responsibility for mother nature in the hearts of the younger generation. Art journalism must support such projects and bring them to the center of attention of society. "In today's digital space, the art of cinema and its analysis through the prism of art journalism is one of the factors in the development of modern media".

The root cause of problems in the field of art journalism goes back to the personnel training system. Until recently, there was no systematic education in this specialty in Karakalpakstan. Young people have been able to get educated in this direction only for the past two years. Naturally, major shortcomings are noticeable in the new system. The biggest shortcoming is the lack of practical training. The field for students to gain practical skills is narrow. Almost all creative youth are limited to visiting the editorial office of "Madaniyat", which is a single-sector publication. An art journalist needs to undergo live practice not only in specialized publications, but also within the editorial offices of newspapers such as "Erkin Karakalpakstan", "Karakalpakstan Jasları", "Jetkinshek", the "Amudarya" magazine, as well as in television, digital media, museum, and theater environments.

In conclusion, it can be said that the role of art journalism is immense in shaping the society that poet Berdakh dreamed of—a society that "understands the meaning of words." To elevate Karakalpak art journalism to a qualitatively new stage, the following steps must be taken:

1. **Integrated Education:** For students of the Institute of Arts and Culture, teaching not only journalism, but also fine arts, the history of Karakalpak theater and cinema in depth, and strengthening specialized training.
2. **Expanding the Geography of Practice:** Organizing internships for young personnel not only in a single publication, but also in the Savitsky Museum, state theaters, the "Karakalpakfilm" studio, and republican newspaper editorial offices.
3. **Digital Transformation:** Qualitatively transferring contemporary Karakalpak art journalism from traditional print media to digital platforms (Telegram, YouTube, cultural blogs).
4. **Ecological and Art Orders:** Establishing the creation of documentary films related to water conservation and the formation of ecological culture by the "Karakalpakfilm" studio, restoring state grants, and widely promoting them by art journalists.

Art journalism is not just a profession, but a strategic field that preserves and enriches the spirituality of the nation. Its development will determine the future of Karakalpak culture on a global scale.

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**Резюме.** В данной статье анализируется феномен арт-журналистики в современной медиасистеме, её теоретико-эстетические основы и роль в современных каракалпакских средствах массовой информации. Исторические корни каракалпакской художественной публицистики исследованы сквозь призму наследия Бердаха, в частности на примере его стихотворения «Для народа» («Xalıq ushın»). Также в статье критически оцениваются поверхностный подход к освещению выставок Государственного музея искусств имени И.В. Савицкого, современное состояние

экологического документального кино на киностудии «Каракалпакфильм», проблемы подготовки кадров и прохождения практики, а также предлагаются научно-практические рекомендации по решению этих системных проблем.

**Rezyume.** Ushbu maqolada zamonaviy media tizimida art-jurnalistika fenomeni, uning nazariy-estetik asoslari va bugungi qoraqalpoq ommaviy axborot vositalaridagi o‘rni tahlil qilingan. Maqolada qoraqalpoq badiiy publitsistikasining tarixiy ildizlari Berdaq merosi, xususan, uning «Xalq uchun» («Xalıq ushın») she’ri misolida ochib berilgan. Shuningdek, I.V. Savitskiy nomidagi davlat san’at muzeyi ko‘rgazmalarini yoritishdagi yuzakilik, «Qoraqalpoqfilm» kinostudiyasining ekologik hujjatli kino yo‘nalishidagi bugungi holati va sohada kadrlar tayyorlash hamda amaliyot tizimidagi mavjud muammolar tanqidiy baholanib, ularni hal etish bo‘yicha ilmiy-amaliy takliflar ilgari surilgan.

**Ключевые слова:** арт-журналистика, феномен, каракалпакская журналистика, художественная публицистика, Бердах, музей Савицкого, документальное кино, Аральская трагедия, подготовка кадров, медиапространство.

**Kalit so‘zlar:** art-jurnalistika, fenomen, qoraqalpoq jurnalistikasi, badiiy publitsistika, Berdaq, Savitskiy muzeyi, hujjatli kino, Orol fojiasi, kadrlar tayyorlash, media makon.