



THEORETICAL AND METHODOLOGICAL FOUNDATIONS OF PUBLICISM AND TELEPUBLICISM

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Abstract This article examines the theoretical and methodological foundations of publicism and telepublicism as forms of mass communication discourse. Publicism is analyzed as a communicative phenomenon that combines informational and persuasive functions and influences public opinion. The study explores the structural and stylistic characteristics of publicistic texts, their genre system, and their historical development. Particular attention is given to the transformation of traditional publicistic genres in modern audiovisual media, especially in television. The research concludes that telepublicistic discourse represents a multimodal communicative system formed through the interaction of verbal, visual, and auditory elements.

Keywords: publicism, telepublicism, journalistic genres, mass communication, media discourse, audiovisual media.

Introduction

Publicism occupies an important place in the system of mass communication and plays a significant role in shaping public opinion and social consciousness. As a form of journalistic discourse, publicism combines factual information with interpretation and evaluation, which allows it not only to inform audiences but also to influence their attitudes toward social and political issues. The development of modern media technologies has significantly expanded the scope and influence of publicistic discourse. Historically, publicism evolved together with the development of the press and public communication. With the emergence of television and digital media, traditional publicistic forms have undergone transformation, leading to the formation of telepublicism. Television, as an audiovisual medium, has introduced new communicative possibilities, combining verbal expression with visual and auditory elements. In this context, the study of the theoretical and methodological foundations of publicism and telepublicism becomes particularly relevant. The purpose of this research is to analyze the structural and stylistic features of publicistic discourse and to explore the transformation of publicistic genres within modern audiovisual media.

Literature Review

The concept of publicism has been widely studied in journalism, linguistics, and media studies. Scholars generally define publicism as a form of discourse that combines informational, analytical, and persuasive elements aimed at influencing public opinion. Early theoretical approaches emphasized the social role of journalism in shaping public awareness and facilitating public debate. Research in mass communication theory highlights the role of media in constructing social reality and determining the public agenda. One of the most influential approaches is the agenda-setting theory, which explains how media outlets influence public perception of the importance of certain issues. This theory demonstrates that publicistic

discourse does not merely reflect social events but also actively shapes the public understanding of them.

Linguistic studies of publicistic style emphasize its hybrid nature. Researchers note that publicistic texts combine standardized informational language with expressive rhetorical devices. This combination allows journalists to present factual information while simultaneously expressing evaluation and interpretation. Scholars of functional stylistics also point out that publicistic language often incorporates elements of scientific, official, and artistic styles.

In recent decades, researchers have increasingly focused on the transformation of journalism in digital and audiovisual environments. Television and multimedia platforms have introduced new forms of communication where verbal text is combined with visual and auditory elements. As a result, telepublicism has emerged as a specific type of publicistic discourse characterized by multimodality and enhanced emotional impact. Despite the growing body of research, the theoretical understanding of telepublicistic genres remains an important area for further study, particularly in relation to the evolving media landscape and the increasing integration of multimedia technologies.

Methods

This research is based on qualitative theoretical analysis within the framework of journalism and media studies. Descriptive, comparative, and analytical methods are applied to examine the structural and stylistic features of publicistic discourse. A review of academic literature on journalism, mass communication, and media linguistics is conducted to identify key theoretical approaches to the study of publicism. The historical-analytical method is used to trace the development of publicistic discourse from early rhetorical traditions to modern media systems.

In addition, elements of media-linguistic analysis are employed to examine the interaction between verbal, visual, and auditory components in telepublicistic texts. This methodological approach allows for a deeper understanding of how traditional publicistic genres adapt to audiovisual media formats, particularly in television.

Results

The findings indicate that publicism is a complex communicative phenomenon combining informational and persuasive functions. Publicistic discourse integrates factual information with evaluation and interpretation, thereby influencing public opinion and social attitudes. The analysis also shows that publicistic style functions as a hybrid form of language that combines informational accuracy with expressive rhetorical devices. This dual structure ensures both credibility and persuasive power in public communication. The research identifies three main genre groups within publicistic discourse: informational genres, analytical genres, and artistic-publicistic genres. Each group fulfills specific communicative tasks within the system of mass communication.

Another important finding concerns the transformation of publicistic genres in audiovisual media. In television broadcasting, publicistic discourse becomes multimodal, integrating speech, visual images, and sound. As a result, telepublicistic genres emerge as adaptations of traditional publicistic forms within the audiovisual communication environment.

Discussion

The results of this study demonstrate that publicistic discourse continues to evolve alongside technological and social changes. The integration of informational and persuasive elements highlights the dual role of publicism as both a source of information and a tool for influencing public consciousness. Television and other audiovisual media significantly expand the expressive potential of publicistic discourse. Visual imagery, sound, and editing techniques strengthen the emotional impact of publicistic content and enhance audience engagement. At the same time, the boundaries between different journalistic genres are becoming increasingly flexible. The convergence of media platforms encourages the blending of informational, analytical, and artistic elements within single communicative products.

These changes suggest that future research should focus on interdisciplinary approaches that combine linguistic analysis with media and communication studies. Such approaches will allow scholars to better understand the evolving nature of telepublicistic discourse in the digital media environment.

Conclusion

In conclusion, the theoretical and methodological foundations of publicism reveal it as a complex communicative phenomenon situated at the intersection of journalism, literature, and social discourse. Publicistic texts are characterized by the integration of factual information with evaluative interpretation, enabling them not only to inform but also to influence and shape public opinion. The dual nature of publicistic discourse—combining informativeness and persuasive impact—distinguishes it from purely informational communication and highlights its role as a socially active form of discourse. The analysis demonstrates that publicistic style functions as a hybrid linguistic system where standardized informational elements coexist with expressive and rhetorical devices. This combination allows publicistic texts to remain both credible and emotionally engaging for mass audiences. The genre structure of publicism, traditionally divided into informational, analytical, and artistic-publicistic groups, reflects different communicative goals ranging from rapid dissemination of facts to interpretation and aesthetic influence. At the same time, the syncretic nature of genres indicates that boundaries between these categories remain flexible and dynamic. Historical development also confirms that publicistic thinking has deep cultural roots. Elements of socially oriented discourse can be traced in early didactic prose and rhetorical traditions, including works within Uzbek literary heritage. With the emergence of the mass press and later digital media, publicism evolved into an institutionalized system of public communication, significantly influencing social consciousness and political discourse. Publications of the Jadid period and early national newspapers illustrate how publicistic discourse served as a platform for modernization, social reform, and the formation of national identity. In the contemporary media environment, the role of publicism has expanded further due to digital communication technologies, which increase the speed, interactivity, and multimodality of information exchange. Particularly in television and other audiovisual media, publicistic discourse acquires new characteristics through the integration of verbal, visual, and auditory components. As a result, telepublicistic genres should be understood not merely as adaptations of traditional written publicistic genres but as transformed communicative models functioning within an audiovisual media system.

Therefore, the study of publicistic and telepublicistic discourse requires an interdisciplinary approach that combines linguistic, media, and pragmatic analysis. Such an approach makes it possible to understand publicism not only as a stylistic category of language

but also as an important social institution that reflects and shapes the informational and ideological landscape of modern society.

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