# ARTISTIC INTERPRETATION OF THE JOURNALIST CHARACTER IN HABIBULLA OLIMJONOV'S NOVEL-ESSAY "THE JOURNALIST"

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**Abstract:** This article investigates the artistic interpretation of the central character—the journalist (Alisher Akhmedov)—in the novel-essay "The Journalist" by the renowned lawyer and journalist Habibulla Olimjonov. Through a synthesis of documentary facts and fiction, the study analyzes the psychological world of the journalist character, his struggle for social and legal justice, and his adherence to professional ethical principles.

**Keywords:** Habibulla Olimjonov, novel-essay, journalist character, publicistic interpretation, documentary prose, conflict, social justice, internal monologue.

**Introduction.**

In contemporary Uzbek literary studies, the research of hybrid genres (novel-essay, documentary narrative, detective chronicle) resulting from the integration of fiction and publicism remains a highly relevant issue. In particular, the reflection of global themes such as socio-legal transformations, human rights, and the triumph of justice in documentary prose has elevated the concept of the protagonist to a new level. The novel-essay "The Journalist" by the prominent lawyer and publicist Habibulla Olimjonov is a work structured on a powerful synthesis of real-life truth (fact) and artistic imagination. According to the conventions of the novel-essay genre, its central character possesses a certain degree of autobiographical nature. Habibulla Olimjonov efficiently utilized his personal experience, direct participation in judicial and investigative processes, and life conclusions to shape the image of the journalist protagonist.

However, according to the principles of literary theory, there is a distinct boundary between a prototype (a real-life individual) and an artistic character. The author elevates the image of the journalist from a mere chronicler who reconstructs events to an artistic subject capable of deep philosophical and lyrical contemplation. When the protagonist confronts actual injustices, false accusations, and violations of the law, his emotions and sufferings are vividly brought to life through fiction and psychological realism. Defining the position of this work within the system of Uzbek literature, along with scientifically evaluating the artistic configuration of the journalist character and his function within the system of internal and external conflicts, constitutes the primary subject of this article. The objective of the research is to identify the evolution of the creator's image in Uzbek documentary prose by shedding light on the nature of the main protagonist in the work.

**Methods.**

The scientific analysis conducted in this article relies on the following methodological foundations:

- **Biographical method:** Employed to establish the correlations between the author's legal and journalistic activities and the text of the work;

- **Structural-analytical and comparative-typological methods:** Utilized to classify the similarities and distinct features of the journalist character in comparison with other media figures represented in Uzbek prose;
- **Analysis of artistic psychologism:** Applied to study the dynamics of the character's internal monologues and emotional experiences.

The empirical foundation of the research comprises the text of H. Olimjonov's novel-essay “The Journalist”, alongside scientific sources concerning contemporary Uzbek publicism and literary studies.

**Results.**

Textual and typological analyses yielded the following scientific conclusions:

**Synthesis of Genre and Character:** By its generic nature, the work “The Journalist” differs from the traditional novel, relying more heavily on the author's subjective intuition and documentary chronicles. The protagonist—the journalist character—is modeled not merely as a reporter observing events from the outside, but as an artistic subject positioned at the epicenter of events, evaluating them from legal and philosophical standpoints.

**Typology of Conflicts:** In the work, the character traits of the journalist are disclosed through a chain of dual-directional conflicts: The first is the social (external) conflict, which manifests in the struggle against the systemic flaws, corrupt officials, and wrongful accusations depicted in the book. While conducting journalistic investigations, the protagonist faces threats and obstacles. In this process, the author intentionally highlights the character's fearlessness and resoluteness. The second—internal (psychological)—conflict unfolds through the protagonist's personal doubts, the burden of responsibility, and moral dilemmas. This represents the character's debate with himself, his human skepticism, and the weight of accountability. Questions such as *"Am I doing the right thing?"* or *"Will someone suffer because of this investigation?"* are reflected in the character's lyrical monologues. The work states: *“Writing the truth is not merely scribbling on paper. It means altering someone's life or striking a blow to someone's foundation. A journalist's pen resembles a surgeon's scalpel: a single erroneous movement can lead to catastrophe.”*

**The Articulation of Legal Thinking:** The journalist character in the work departs from the "emotion-driven" creator archetype typical of traditional Uzbek publicism. He analyzes every fact based on legal statutes, forensic examinations, and judicial logic. For the first time in Uzbek literature, the author succeeded in creating a flawless conceptual model of a "lawyer-journalist" embodied by Alisher Akhmedov.

**Discussion.**

In his research on the issue of documentarism in fiction, literary scholar D. Quronov emphasizes that a fact is elevated to the status of an artistic character only when it is endowed with an aesthetic function. This exact principle is observed in H. Olimjonov's novel-essay “The Journalist”. The chronicle of court proceedings encountered during the protagonist's professional career—specifically, the repercussions of the “Cotton Affair” from the Soviet era and the legal reforms of the independence years—is processed through the prism of the character's worldview. In his lyrical monologues, the protagonist writes: *“The press is the nervous tissue of society. If it fails to react to the pain within society, it implies that the entire organism is paralyzed.”* Such conceptual insights demonstrate that the protagonist is not just a character, but an ideal image carrying the author's socio-political philosophy.

**Conclusion.**

The analysis of the central protagonist's artistic-publicistic interpretation in Habibulla Olimjonov's novel-essay "The Journalist" allows for the following final scientific conclusions:

1. **Synthesized Character:** The journalist character in the work is the product of a synthesis of real-life facts (documentarism) and high artistic intellect; he is not a mere correspondent, but a publicist-philosopher who lives through the grievances of society.

2. **Social Subsidiarity:** Through the image of the journalist, the author boldly exposes the most painful vulnerabilities of society—corruption, bureaucracy, and the violation of human rights—transforming the protagonist into a symbol of justice.

3. **Generic Innovation:** Due to the assimilation of legal terminology into the artistic layer of the text, a definitive conceptual model of the "lawyer-journalist" character has been established in Uzbek literature.

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