

THE MAIN DIFFERENCES BETWEEN A STORY AND A FEATURE.

Kessikbayeva Assem Kabibebekqyzy,
PhD candidate

Yessenova Kalbike Omirbayevna,
Doctor of Philological Sciences, Professor

hazretosman@mail.ru

Abai Kazakh National Pedagogical University

Abstract. The main feature of an essay is its focus on accuracy and truthfulness, as well as a lively, artistic depiction of reality. An essay combines elements of reportage and artistic narration, which allows the author not only to convey information, but also to create an emotional perception of an event or object. Unlike a short story, which is a work of fiction with a fictional plot, an essay is based on real facts. A short story, as a rule, includes fiction, the construction of fictional characters and events, while in an essay the author focuses on reality, striving to reflect it in the most reliable form. An essay can be freer in style, often using elements of narration, dialogue, description, but always remains tied to reality. Thus, an essay and a short story, despite similarities in narrative form, perform different functions in literature and journalism, and it is important to understand these differences when writing or analyzing works.

Annotatsiya. Inshoning asosiy jihati uning aniqlik va haqqoniylikka qaratilganligi, voqelikning yorqin, badiiy tasviridadir. Insho reportaj va badiiy hikoya elementlarini birlashtiradi, bu muallifga nafaqat ma'lumotni etkazish, balki voqea yoki ob'ektni hissiy idrok etish imkonini beradi. O'ylab topilgan syujetli badiiy asar bo'lgan hikoyadan farqli o'laroq, insho real faktlarga asoslanadi. Hikoya, qoida tariqasida, badiiy adabiyotni, badiiy qahramonlar va voqealarni qurishni o'z ichiga oladi, inshoda muallif haqiqatga e'tibor qaratadi va uni eng ishonchli shaklda aks ettirishga intiladi. Insho ko'pincha hikoya, dialog, tavsif elementlaridan foydalangan holda uslubda erkinroq bo'lishi mumkin, lekin har doim haqiqatga bog'liq bo'lib qoladi. Shunday qilib, insho va qissa, hikoya shaklidagi o'xshashliklariga qaramay, adabiyot va publitsistikada turli vazifalarni bajaradi va asar yozish yoki tahlil qilishda bu farqlarni tushunish muhimdir.

Аннотация. Основной особенностью очерка является его фокус на точности и правдивости, а также на живом, художественном изображении реальности. Очерк сочетает элементы репортажа и художественного повествования, что позволяет автору не только донести информацию, но и создать эмоциональное восприятие события или объекта. В отличие от рассказа, который является художественным произведением с вымышленным сюжетом, очерк базируется на реальных фактах. Рассказ, как правило, включает в себя вымысел, построение вымышленных персонажей и событий,

тогда как в очерке автор ориентируется на действительность, стремясь отразить её в максимально достоверной форме. Очерк может быть более свободным по стилю, часто использует элементы повествования, диалогов, описаний, но всегда остаётся привязанным к реальности. Таким образом, очерк и рассказ, несмотря на сходства в форме повествования, выполняют разные функции в литературе и журналистике, и важно понимать эти различия при написании или анализе произведений.

Key words: *journalism, documentary as a feature of a feature article, feature article-story, feature article genre and its features.*

Introduction. In the world of writing, various forms of content serve different purposes, from informing and entertaining to expressing personal opinions and ideas. Among these forms, **features**, **essays**, and **stories** are some of the most common, yet they each possess unique characteristics. A **feature** is a journalistic style of writing that goes beyond the basic facts, offering in-depth analysis, personal angles, and detailed exploration of a subject. In contrast, an **essay** is more reflective and often focused on presenting the writer's own viewpoint or argument on a specific topic, while a **story** – especially a **news story** – is typically a concise and objective account of a recent event, presenting facts in a clear and direct manner.

Understanding the distinctions between these forms of writing is crucial for both writers and readers. Each form has its own set of rules, purposes, and stylistic approaches that cater to different types of audience engagement. In this discussion, we will explore what a feature is, how it differs from an essay and a story, and why recognizing these differences is essential for effective writing and communication.

The founder of the theory and practice of the essay in Soviet literature, M. Gorky, defined the essay as "a work of art, but distinguished by its attachment to journalism, about the closeness of essays to stories in some essayists", "the essay has a full-fledged artistic value, at the same time it is a genre that meets the demands of the time", "the essay, on the one hand, is adjacent to journalism, on the other - to the story, a special genre that is unable to replace either a story or journalism". In the 1950-60s, this question was raised again among prose writers, literary scholars and critics: "if we consider the essay to be journalism, can journalism be called a work of art, how to distinguish between an essay and a story?" [1]. There were controversial interpretations around such questions. If the majority reduced the meaning of the essay to journalism, then some considered it a work of art, bringing it closer to a story. In his article "An essay is journalism," published on April 25, 1958 in the Literaturnaya Gazeta, Yu. Surovtsev expressed the opinion: "An essay is either just journalism, or artistic journalism, but it is still journalism." And those who consider an essay to be a "work of fiction," in order to support their thoughts,

cite as examples artistic essays by the great Russian writers Korolenko G., Uspensky, Saltykov-Shchedrin, Gorky, Serafimovich, and others [1].

Definition of a Feature and a Story

Feature: A feature is a detailed, in-depth article that explores a subject, event, or individual in a way that provides context, background, and often a more personal or nuanced perspective. It is often longer and more comprehensive than a standard news story. Features focus on storytelling and are often found in lifestyle, culture, or human-interest sections of newspapers or magazines. The common feature between a short story and short stories is the following: both an essay and a short story, like a short story, are written in the form of literary artistic language, and they widely use portrait characteristics, landscape descriptions, and psychologism. The structure scheme is like that of a short story: it has an exposition, a plot, a climax, and a denouement. If in a short story the line of constructing an image lasts from the beginning of the work to its end, in an essay it is the same, although even the construction of an image is put first here [2].

Key characteristics of a feature:

Length: Typically, longer than news stories, often several hundred to a few thousand words.

Tone: More descriptive and narrative; it often delves into the emotions, motivations, or histories of the people or events it covers.

Structure: Feature stories often follow a narrative arc, using techniques like anecdotes, detailed descriptions, and interviews to build a vivid, engaging picture.

Purpose: To provide insight, evoke emotions, or offer a deeper understanding of a subject.

Story: A story, in the journalistic sense, refers to the more concise and immediate reporting of an event or piece of information. It is typically a news article that focuses on reporting the facts with clarity and precision, answering the "who, what, when, where, why, and how."

Key characteristics of a news story:

Length: Generally shorter than features, often just a few hundred words.

Tone: Objective and straightforward, aiming to inform rather than entertain or provide deep analysis.

Structure: Follows the inverted pyramid structure, where the most important information (the "lead") comes at the beginning, followed by supporting details.

Purpose: To quickly convey breaking news or provide essential facts on a subject.

Importance of Understanding the Differences for Writers and Journalists.

For writers and journalists, understanding the differences between a feature and a story is essential for several reasons:

Approach and Research:

Feature: Requires extensive research, interviews, and a deeper understanding of the subject. Journalists must be prepared to explore angles that are not immediately obvious and provide rich, detailed content.

Story: Requires rapid gathering of facts and the ability to synthesize information quickly. A journalist focusing on a story needs to be clear and concise.

Writing Style:

Feature: Writers need to embrace storytelling techniques, making use of descriptive language, vivid imagery, and emotional resonance to captivate the reader.

Story: The writing style needs to be clear, factual, and straightforward, focusing on delivering the news without unnecessary embellishment.

Deadlines and Timing:

Feature: Features may have more flexible deadlines as they involve more in-depth reporting and editing.

Story: News stories often have strict deadlines, especially if they relate to breaking news, requiring journalists to be quick and precise in their reporting.

Audience Engagement:

Feature: Features engage readers by offering rich content that invites them to think, reflect, or emotionally connect with the story. They are often used to attract readers' attention on a deeper level.

Story: News stories engage readers by providing essential updates quickly and efficiently, ensuring they are informed about current events.

Purpose and Impact:

Feature: The purpose of a feature is often to explore, explain, or humanize an issue. It can provide a lasting impact on the reader, encouraging reflection and discussion.

Story: The purpose of a news story is to inform, ensuring that the audience knows what happened as soon as possible. Its impact is often more immediate but may not carry the same depth as a feature.

Several well-known writers and journalists have written features from abroad, bringing unique perspectives and in-depth reporting on international topics.

These writers have often covered foreign events, cultures, and issues for various publications. These writers and journalists have contributed significantly to feature writing from abroad, using their international experiences to provide detailed, thoughtful, and often emotional reporting on global issues. Their work continues to shape the way readers understand cultures, conflicts, and human experiences from different parts of the world. Here are some notable writers and journalists known for their international feature writing:

1. Paul Theroux is a renowned travel writer and novelist known for his detailed features on places abroad. His book *The Great Railway Bazaar* is a classic of travel writing, where he explores train journeys through Europe, the Middle East, and Asia. Many of his works involve immersive reporting from various international locations, offering rich insights into local cultures.

2. Richard Engel, the chief foreign correspondent for NBC News, has written several features about conflicts, human rights issues, and political upheaval in the Middle East and beyond. His reporting on the Arab Spring and his coverage from war zones have often been featured in long-form articles and broadcast reports.

3. Though best known for her philosophical writings, Hannah Arendt also wrote feature-style articles that explored political situations in Europe and the broader world. Her reports on the Eichmann trial and her coverage of totalitarian regimes provide deep dives into the political realities of her time.

4. Ryszard Kapuściński, a Polish journalist, is famous for his feature writing on African and Latin American countries, often capturing the complexities of political and social situations in these regions. Books like *The Emperor* (about Ethiopia) and *The Shadow of the Sun* (about Africa) are considered masterpieces of feature writing, blending journalism with literary flair.

5. An acclaimed war correspondent and journalist, Martha Gellhorn wrote feature articles from conflict zones, including World War II and the Vietnam War. Her writings for *Collier's Weekly* and later other publications detailed the human cost of war and political crises, offering readers vivid, on-the-ground reporting from abroad.

6. Known for his book *The Perfect Storm*, **Sebastian Junger** has written long-form features about international conflicts, particularly in the Middle East. His book *War* is a collection of his experiences embedded with U.S. soldiers in Afghanistan, offering an in-depth, humanistic view of war.

7. Pico Iyer is a travel writer and essayist who has written many features about his travels abroad, often exploring themes of identity, culture, and the intersection of the East and West. His work, like *The Art of Stillness* and *The Open Road*, offers deep reflections on places and cultures he encounters.

8. Marie Colvin, a war correspondent for *The Sunday Times*, wrote numerous feature pieces from conflict zones like Iraq, Sri Lanka, and Syria. Her deeply human-centered approach to war reporting earned her widespread acclaim. Colvin's pieces often emphasized the impact of war on civilians, and she was known for her courage in reporting from dangerous locations.

9. Though he's primarily known for books, Tracy Kidder's work in feature writing has been impactful. His reporting in *The Soul of a New Machine* (which explores the development of a new computer) and his feature writing for *The New York Review of Books* and other publications often takes a deep, investigative approach to topics abroad, especially in relation to technology and innovation.

10. Ari Shavit, an Israeli journalist, wrote extensively about the Middle East, offering nuanced features on the Israeli-Palestinian conflict, Israeli politics, and regional dynamics. His work often focuses on personal and societal narratives in the context of larger geopolitical issues, bringing international stories to readers in a compelling, accessible way.

A. Taabaldiev in the article "On the Peculiarities of Journalism" defines the following differences: "An essay does not dwell on all the problems of the day, but dwells on the most acute and new of them. It finds various manifestations, the first swallow of life, questions, problems, introduces new living heroes of the day into literature and submits them to the judgment of society. An essay with its narration of the new is called a combat genre - a scout. And a story in its own way is able to show all this after their dissemination, after everything becomes typical, characteristic. In this regard, the author's attitude to various new manifestations, which is the object of the essay, is shown openly and directly. And the story, describing the characteristic aspects of life, the author's attitude, his thoughts, mainly conveys them through well-known images" [3]. However, it seems to us that the discussion of synthesis arises because all the listed features of the essay are characteristic of other genres. If we consider the essay from the point of view of a distinctive feature, then the process of formation of new literary forms may indicate a different process than the process of disintegration of genres. Here we suggest turning for help to I. Kuzmichev, the author of the theory of synthesis of generic and differentiation of intra-generic, or genre forms [4]. Among other things, I. Kuzmichev's concept appeals to us because it does not deny the classical Aristotelian theory, but proves its validity and relevance. I. Kuzmichev suggests leaving behind the essay as a distinctive generic feature the real fact of reality, which organizes the remaining epic elements: plot, composition, methods of typification, the role of the narrator, means of subject depiction. This is how we understand the words of I. Kuzmichev that in the essay "circumstances are not 'created' in the course of the interaction of characters, but are taken directly from life" [5; p. 286].

For journalists and writers, understanding the distinction between features and stories allows them to adapt their approach to the needs of the assignment, whether it's delivering quick news updates or crafting a thoughtful, immersive narrative. Each type of writing has its unique role in informing and engaging the audience, and knowing when and how to use each form ensures effective communication and storytelling.

Conclusion. For journalists and writers, understanding the distinction between features and stories allows them to adapt their approach to the needs of the assignment, whether it's delivering quick news updates or crafting a thoughtful, immersive narrative. Each type of writing has its unique role in informing and engaging the audience, and knowing when and how to use each form ensures effective communication and storytelling.

In conclusion, while **features**, **essays**, and **stories** may all share the goal of engaging and informing the reader, they each have distinct characteristics that set them apart. A **feature** is an in-depth journalistic piece that delves into a topic or event, offering context, background, and often a human element to make the subject more relatable and engaging. It combines storytelling with factual reporting, making it longer and more narrative-driven than a news story.

An **essay**, on the other hand, is a more personal and reflective form of writing. It focuses on presenting an argument or exploring an idea from the writer's perspective, often using analysis, reasoning, and personal insights. Essays tend to be more subjective and philosophical, with less emphasis on external research compared to features.

Finally, a **story**, particularly a **news story**, is typically a shorter, factual account of an event that prioritizes clarity, objectivity, and the delivery of essential information quickly. Its structure is more rigid and follows the inverted pyramid model, ensuring that the most important details are presented first.

Understanding these differences is essential for writers and journalists, as it allows them to tailor their writing style, structure, and approach to suit the specific purpose and audience of each form. Whether informing, reflecting, or telling a story, each form of writing plays a unique role in shaping how we engage with information.

References:

1. Zhusueva S. Socio-moral problems in essays Ch. Aitmatova. Material International. scientific practice. conf. "Aitmatovsky readings-2016". Bishkek, 2016. S. 321-322, 255.
2. Osmonaliev K. Genre evolution of the Kyrgyz essay. F. "Kyrgyzstan", 1980. S. 7-9.



3. Tabaldiev A. Monument Oktyabryu. Frunze. "Kyrgyzstan", 1985. S. 221.
4. Podrobnее ob etom: Kuz'michev I.K. Literaturnye perekrestki: Tipologiya zhanrov, ikh istoricheskaya sud'ba. Gor'kiy. 1983.
5. Kuz'michev I.K. Vvedenie v obshchee literaturovedenie KhKhI veka. Lektsii. N.Novgorod. 2001.