FEATURES OF THE ESTABLISHMENT AND DEVELOPMENT OF KARAKALPAK TELEVISION JOURNALISM

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ОСОБЕННОСТИ ОБРАЗОВАНИЯ И РАЗВИТИЯ КАРАКАЛПАКСКОЙ ТЕЛЕЖУРНАЛИСТИКИ

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QARAQALPAQ TELEJURNALISTIKASÍNÍŃ PAYDA BOLÍWÍ HÁM RAWAJLANÍWÍNÍŃ ÓZINE TÁN ÓZGESHELIKLERI

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Key words: television, television journalists, directors, editors, television studios, cinematography, technological progress, digital technologies, image aesthetics, expressive means, traditional and modern approach.

Summary. This article analyzes the role and significance of television journalism under the influence of modern information technologies and globalization processes. The study examines the transition of traditional television broadcasting to digital platforms, the transformation of genres in the industry, and new content creation formats. It also addresses the professional ethics of a television journalist, methods for establishing feedback with the audience, and the introduction of artificial intelligence into the field.

Ключевые слова: телевидение, тележурналисты, режиссуры, редакция, телестудия, Кинемотография, технологический прогресс, цифровые технологии, эстетика изображения, выразительные средства, традиционный и современный подход.

Резюме. В данной статье анализируется роль и значение телевизионной журналистики под влиянием современных информационных технологий и процессов глобализации. В ходе исследования рассматривается переход традиционных телепередач на цифровые платформы, трансформация жанров в отрасли и новые форматы создания контента. Также будут затронуты вопросы профессиональной этики тележурналиста, методы установления обратной связи с аудиторией и внедрения искусственного интеллекта в сферу.

Tayanısh sózler: televidenie, telejurnalistler, rejissyorlar, redaktorlar, telestudiyalar, kinematografiya, texnologiyalıq progress, sanlı texnologiyalar, súwretlew estetikası, kórkemlew quralları, dástúriy hám zamanagóy kózqaras.

Rezyume. Bul maqalada zamanagóy málimleme texnologiyaları hám globallasıw processleri tásirinde televidenie jurnalistikasınıń ornı hám áhmiyeti tallanadı. Izertlew dawamında dástúriy telekórsetiwlerdiń sanlı platformalarǵa ótiwi, tarawdaǵı janrlar transformaciyası hám kontent jaratıwdıń jańa formatları kórip shıǵıladı. Sonday-aq, telejurnalisttiń kásiplik etikası, auditoriya menen qayta baylanıstı ornatıw usılları hám jasalma intellekttiń tarawǵa kirip keliwi máselelerine toqtap ótiledi.

The 1970s were a period of complete formation of the technical level of television and the political and professional skills of journalists, turning it into a sharp, fast-acting weapon on the ideological front. During these years, Karakalpak television journalism also took shape and developed in terms of genre diversity.

In the 1980s, television and television journalism in Karakalpakstan rose to a new level and became a significant factor in the spiritual life of the republic's public. The development of television in such a short time depended on the needs of society, the experience of publishing, word, radio broadcasting and cinematography. In 1964, when Karakalpakstan's television began its work, all national republics in Central Asia had had their own television for several years, and there were television centers in any region of Uzbekistan, not to mention the Tashkent television studio. Several journalists working in them had some experience in the field of television. But in our republic, everything has been rebuilt. Personnel and technical teams lacking experience in this field also encountered certain mistakes and shortcomings.

The emergence of television journalism in Karakalpakstan is inextricably linked to radio journalism. The fact that radio broadcasting and

television were on the same committee was a great help for television to quickly get back on its feet. In his early years, he worked as a radio journalist on television. The proximity of the genre styles of radio and television journalism has had a positive impact on their mutual enrichment and development. In the early years, TV journalists G. Seytnazarov, V. Kopilov, and others were journalists who had gained invaluable experience by working in publishing and radio broadcasting for several years. They also worked on themselves, read literature on television journalism, toured the Tashkent television studio, exchanged experiences, and studied the nuances of new genres with interest. As a result of creative discussions and the exchange of experience, the foundations of Karakalpak television journalism were laid.

We believe it would be appropriate to conventionally divide the path of growth and development of television journalism in Karakalpakstan over the past years into the following five periods.

1. The initial, study, and research period of Nukus television and Karakalpak television journalism. This period, covering 1964–1969, includes the beginning of Nukus television broadcasting, the subsequent installation of a new standard studio and high antennas, the growth of technical and creative personnel, the increasing interest of viewers, the beginning of the formation of broadcast genres and forms, the increase in the number of televisions among the population, and attempts to stabilize programs.

2. With the expansion of technical capabilities, the period of creative competition for the people, the preparation of programs outside the studio, and the formation of television journalism genres. During this period, which spanned 1970–1975, the emergence of satellite television stations (TS), video recorders, and broadcasts gained daily quality, and new television magazines, cycle programs, and television plays began to be broadcast based on the wishes and demands of viewers. The quality of broadcasting has significantly improved, and the population of the republic has gained the opportunity to watch the broadcasts of Tashkent and Moscow continuously.

3. In 1976-1984, as a result of the government's unlimited support, the technical and creative forces of television were renewed. Nevertheless, negative phenomena such as illegal actions and exaggerations in society during this period did not affect television broadcasts.

Most of the broadcasts of this period were characterized by waiting for orders from above, lack of initiative, general phrases, praise of individual leaders, exclusion from targeted criticism, and "ignoring" the facts of mass fabrication in industry, agriculture, and other fields.

4. As in the entire Soviet government, we can see the transition to a qualitatively new stage of reconstruction, democracy, transparency, and television broadcasting in Karakalpakstan's television. This period covers the period from 1985 to 1991.

5. We can include the development of Karakalpakstan television during the period of independence from 1991 to the present. It would not be a mistake to say that this period was marked by a new personnel policy, the renewal of technical equipment, the preparation of television programs in accordance with modern requirements, the creation of conditions for the effective work of editorial offices, and the support of new ideas. The history of television is not only the history of these television techniques but also the history of the emergence, development, and evolution of the form of television genres and programs.

Among the many shortcomings and problems in television programs, the issue of genre is important. The development of genres and forms of programming on Central and Uzbek television, as well as the process of their change, is also multifaceted and characteristic of Karakalpakstan television. These processes are considered normal. This is because, despite its small size, the television of Karakalpakstan has also traversed such a difficult and arduous path. However, in Karakalpakstan's television, which relied on the experience of large television channels, these processes proceeded easily. Specifically, while the Moscow and Tashkent television studios often broadcast newsreels, feature films, and plays during the early years, the Nukus television studio broadcast "tele-news" during its initial broadcasts. Because when the Nukus television studio was launched, it was customary to broadcast information programs in central cities. For this reason, we have every reason to say that the genre of information quickly formed on Nukus television.

There are specific requirements for the preparation of information messages. It was necessary that the reports do not repeat each other, that the geography of the districts be preserved, that they cover various sectors of the national economy, and that there be corresponding video series. It goes without saying that information must be concise, equal in content, and operational.

Moreover, for the programs to be pleasant, it was necessary that the news consist not only of information, but also of short reports and interviews in the "disturbing signal" genres.

However, during the initial period of Karakalpakstan's television development, video series (cinema scenes, photographs) were insufficient. It is, of course, difficult to say that information constituting facts, which is not provided with video series, was well received by television viewers. Nevertheless, it must be admitted that much of the information presented in "Telenews" was long and prolonged, which initially bored the viewers. In the early years of the development of Karakalpakstan television, the political and social editorial office provided some noteworthy programs. Nevertheless, the programs of the first years showed the inexperience of television journalists. Due to the shortage of film, photographs were used in many cases, and the genres of the show were mixed.

The first broadcasts were often 10-15 minutes short. The speeches of the people invited to the studio consisted of reading the texts prepared in advance. Television journalists of Karakalpakstan have begun preparing short programs and concerts, as well as large-scale series on political and social topics.

In the early years of television's establishment, a single socio-political editorial office managed other fields, starting with television news, but from the middle of 1965, the increase in the number and duration of programs for the Nukus television studio led to the emergence of new staff positions. The political-social editorial board was separated into the literary-artistic, children's and youth, agricultural, and later industrial and construction editorial boards.

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