THE ROLE AND ARTISTIC-ESTHETIC FEATURES OF KARAKALPAK TELEVISION IN NATIONAL SCREEN CULTURE

Nietullaev Rustam Asanovich – *Lecturer*
rustam.niyetullaev@gmail.com
Nukus branch of UzSIAC

РОЛЬ И ХУДОЖЕСТВЕННО-ЭСТЕТИЧЕСКИЕ ОСОБЕННОСТИ КАРАКАЛПАКСКОГО ТЕЛЕВИДЕНИЯ В НАЦИОНАЛЬНОЙ ЭКРАННОЙ КУЛЬТУРЕ

Ниетуллаев Рустам Асанович – *преподаватель*
ГИИКУз Нукусский филиал

MILLIY EKRAN MADANIYATIDA QORAQALPOQ TELEVIDENIYESINING O‘RNI VA BADIIY-ESTETIK XUSUSIYATLARI

Nietullaev Rustam Asanovich – *o‘qituvchi*
O‘zDSMI Nukus filiali

Keywords: Karakalpakstan television, screen culture, development stages, national identity, digital convergence, folklore popularization, technological modernization.

Summary. This article analyzes the development stages of Karakalpakstan television from 1964 to 2026. Four stages (formation period, independence transformation, technological modernization, digital convergence) are examined through philological-sociological approaches to reveal the mechanisms of national screen culture formation. The role of television in popularizing Karakalpak language, folklore, and traditions, as well as preserving national identity amid globalization, is discussed. Scientific basis includes dissertations, monographs, and official statistics. The study forecasts AI and VR technology integration in the future.

Ключевые слова: Каракалпакстан телевидение, экранная культура, этапы развития, национальная идентичность, цифрова конвергенция, популяризация фольклора, каракалпакский язык, технологическая модернизация.

Резюме. Статья анализирует этапы развития телевидения Каракалпакстана в 1964–2026 гг. Рассматриваются четыре этапа (период становления, трансформация независимости, технологическая модернизация, цифровая конвергенция) и механизмы формирования национальной экранной культуры с филолого-социологической точки зрения. Исследуется роль телевидения в популяризации каракалпакского языка, фольклора и традиций, проблемы сохранения национальной идентичности в условиях глобализации. В качестве научной базы использованы диссертации, монографии и официальная статистика. Исследование прогнозирует интеграцию ИИ и VR-технологий в будущем.

Tayanch so‘zlar: Qoraqalpog’iston televideniyesi, ekran madaniyati, taraqqiyot bosqichlari, milliy identiklik, raqamli konvergensiya, folklor ommalashishi, texnologik modernizatsiya.

Rezyume. Ushbu maqola Qoraqalpog’iston televideniyasining 1964–2026 yillar taraqqiyot bosqichlarini tahlil etadi. To‘rt bosqich (shakllanish davri, mustaqillik transformatsiyasi, texnologik modernizatsiya, raqamli konvergensiya) orqali milliy ekran madaniyatining shakllanish mexanizmlari filologik-jamiyatshunoslik yondashuvida o‘rganildi. Televideniyaning qoraqalpoq tili, folklori va an’analarini ommalashtirishdagi roli, globallashuv sharoitida milliy identiklikni saqlash masalalari ko‘rib chiqildi. Ilmiy asos sifatida dissertatsiyalar, monografiyalar va rasmiy statistika ishlatildi. Tadqiqot kelgusida AI va VR texnologiyalari integratsiyasini bashorat qiladi.

INTRODUCTION

Karakalpakstan television serves as an important tool in preserving, developing, and popularizing national culture within the framework of the independence of the Republic of Uzbekistan. Its development, from its formation during the Soviet era to the technological and content transformation during the years of independence, manifested itself as the main shaper of national screen culture. Television has transformed from being merely an information provider into a cultural platform reflecting national identity (Даулетмуратов, 2021); in this process, the Karakalpak language, folklore, traditions, and contemporary creativity have played an important role. Under the conditions of modern globalization, television assumes strategic importance in strengthening national identity, because it delivers the cultural heritage of the Karakalpak people to the general public and connects the younger generation to their roots. Dissertation research notes that screen culture is

formed at the intersection of linguistics, folkloristics, and communication theories, ensuring cultural sovereignty through the growth of local content (Utepbergenova, 2024). This article analyzes the four main development stages of television using a philological-sociological approach, reveals the mechanisms behind the formation of national screen culture in each stage, and also defines the prospects for future digital transformation.

RESULTS AND DISCUSSION

The First Stage: Formation and Experimental Period (1964–1991). The official beginning of Karakalpakstan television dates back to November 5, 1964 – the exact day the first programs were broadcast in the city of Nukus (Даулетмуратов, 2021). Initially, only a 5-minute "Telenews" program was broadcast in the Karakalpak and Russian languages, consisting mainly of news, short announcements, and simple educational materials (weather, local events). This period was a trial phase for television; with the construction of the Nukus Telecenter in the late 1960s (approximately 1968–1969) and the installation of repeaters in areas such as Altynkul, Beruni, and Muynak, the coverage gradually expanded. In 1965, the airtime extended to 2.5 hours, with broadcasts occurring 4 days a week (Monday, Wednesday, Friday, Saturday); by 1966, daily broadcasting reached 3 hours, and a special content block for children ("Children's Hour") was added. In the 1970s, the repertoire enriched with the appearance of programs like "News of Karakalpakstan", "Oral Folk Art", and "School and Life". Although television functioned during this period as a tool for information and propaganda subordinated to the centralized Soviet system, the national language and cultural elements began to be popularized through the screen (Utepbergenova, 2024).

Screen speech was shaped through the presentation of Karakalpak folk songs ("Adeshe", "Kambar"), fairy tales (excerpts from "Alpamysh"), poetry recitations, and national dance performances. In technical terms, due to the construction of the Nukus Telecenter and repeaters, coverage reached 50–60%, turning television into a medium of mass culture. From a philological perspective, this stage established the screen standard for the Karakalpak literary language: an official style took hold in news speech, children's programs approached spoken language, and folklore programs preserved epic intonation and rhythm. Consequently, television initiated the popularization of the Karakalpak people's cultural uniqueness on a mass scale, forming the genetic code of national screen culture.

The Second Stage: Independence and Institutional Transformation (1992–2002). Following independence, Karakalpakstan television was institutionally reorganized and became an important component of the national media system (Utepbergenova, 2024). During this period, the number of programs dedicated to national culture, folklore, and literature rose sharply, significantly increasing the share of local content. Television turned into an important cultural institution reinforcing national identity. In 1994–1995, a modernization project for the Nukus Telecenter was executed, substantially improving broadcast quality and coverage. In 2002, the company was restructured as the Teleradio Company of the Republic of Karakalpakstan, introducing a completely independent management system (an executive director and a creative council). In the same year, the program "Assalawma aleykum, Qoraqalpog'iston!" was launched – the first major project to popularize national greeting formulas and emphasize cultural identity (Allambergenova, 2024). The program aired every morning, discussing national holidays such as "Karakalpakstan Day", "Navruz", and "Independence Day". Concurrently, the "News of Karakalpakstan" program aired twice a day (at 12:00 and 20:00), covering local and republic-level events. Folklore programs ("The World of Dastans", "Singers' Night") integrated epic poetry and oral folk traditions into screen culture. At this stage, screen culture altered drastically: Soviet ideological restrictions (party propaganda, communist symbols) were entirely removed, and the share of local content escalated from 30–40% to 70–80%. Programs like "Family Traditions", "Karakalpak Cuisine", and "National Clothing" emerged, reflecting the culture of daily life. Literature programs ("Poetry is Read", "Conversations with Writers") conveyed works of Karakalpak literature (Berdakh, Ajiniyaz, T. Tukhtakhodjaev) to the public. Meanwhile, music programs merged contemporary and traditional music through projects such as "Karakalpak Estrada" and "Young Singers".

From a philological perspective, this period demonstrated the consolidation of the Karakalpak language within screen discourse: news established an official-informational style, folklore programs determined an epic-rhythmic intonation, and children's programs adopted spoken language. Television advanced to a new level, acting not just as an informant, but as a

medium that strengthens national unity, cultural heritage, and shapes the cultural consciousness of viewers. As a result, national values (family traditions, national holidays, literature, music) were fully mirrored on the Karakalpak screen, establishing an independent ontology of screen culture.

The Third Stage: Technological Modernization and Content Diversification (2003–2014). In the 2003s, television transitioned into a phase of technological modernization. The introduction of the digital broadcasting system, the opening of dubbing studios, and the emergence of new content formats considerably enriched screen culture. These processes provided an impetus for the development of live broadcasting, interactive programs, and new communicative formats on television (Umbetov, 2024). In 2005–2007, a digitalization project for the Nukus Telecenter was carried out, initiating the transition from analog signals to digital formats. In 2013, the DVB-T2 digital broadcasting system was fully implemented, and coverage reached 95% – spanning territories such as Nukus, Khojeyli, Beruni, and Muynak. Simultaneously, in cooperation with mobile telecom companies, mobile TV services via 3G were launched. Dubbing studios opened in 2008, starting the translation of foreign cartoons and series into the Karakalpak language. This process philologically enriched neologisms – technical terms like "pixel", "streaming", and "playlist" entered screen speech. Foreign series were broadcast with Karakalpak subtitles, adapting to bilingual viewers. The development of non-governmental channels became a distinctive feature of this stage:

- Tortkul TV (1997) – dominated by religious and moral education programs
- Ellikkala TV (2002) – specialized in sports and youth culture
- Amudarya TV (2004) – oriented toward business and economy
- Jaslar TV (2007) – special content for children and adolescents

Their popularization occurred between 2008 and 2014, spreading via cable and satellite broadcasting. Content diversified: folklore programs, music, ethnic culture, and modern series went on air. From a philological standpoint, this period exhibited the stylistic diversification of Karakalpak screen speech:

− Informational style – news and public information

− Artistic style – series and poetry programs

− Popular style – reality shows and estrada (pop music)

− Popular-science style – educational and historical programs

The number of programs based on works of Karakalpak literature increased; pieces by Berdakh, Ajiniyaz, T. Kaipbergenov, and I. Yusupov were adapted for the screen. Internet broadcasting was launched in 2010 through the gotv.uz platform, expanding the viewer base beyond urban and rural borders. For the younger generation, competitions like "Yosh" combined national values with modern formats. At this stage, national screen culture was reinforced under the influence of globalization while preserving local specificities. Technological innovations not only multiplied the number of viewers but also initiated the formation of a digital archive of Karakalpak culture.

The Fourth Stage: Modern Convergence and Cultural Integration (2015–Present). In the contemporary stage, television is integrating with digital platforms, shaping a new media environment. The development of talk shows, reality shows, and other genres has ensured the diversification of television content (Ernazarova, 2026). In this regard, television has become a platform that does not merely inform but also shapes cultural and social discourses within society. The current stage is characterized by the complete digital transformation of Karakalpakstan television. The "Karakalpakstan" TV channel broadcasts 18–24 hours a day, covers 95–98% of the population, and transmits programs in Karakalpak (primary), Uzbek, Kazakh, and Russian. In 2017, with the advancement of 4G/5G infrastructure, mobile TV coverage reached 80%. A convergence process (TV + internet + mobile + OTT-platforms) was introduced, ensuring online broadcasting via GoTV.uz (2016), MTRK.uz/regional/qoraqalpoq, and YouTube channels. In 2020–2025, due to the COVID-19 pandemic, online viewership increased by 300%.

Content adapted to international standards: HD/4K broadcasting, Dolby Audio, and AI-subtitling were deployed. National series highlighted themes of family values, love, and patriotism. Reality shows and educational programs connected the youth with national heritage. Philological-sociological analysis:

− Trilingual discourse – Karakalpak-Uzbek code-switching reflects national integration;

− Modern speech formats – youth speech is being shaped through vlogs, podcasts, and short-videos.

According to statistical data in the viewer ratings (2024), "Karakalpakstan" TV holds 65%, non-governmental channels hold 25%, the share of local content stands at 85% (compared to 70% in 2015), and 55% of young viewers (aged 18–35) utilize online platforms. This stage forms a complete paradigm of national screen culture, ensuring the preservation of Karakalpak identity in the digital era.

CONCLUSION

The four-stage development of Karakalpakstan television (1964–1991: formation; 1992–2002: independence transformation; 2003–2014: technological modernization; 2015–present: digital convergence) has ensured the full establishment of national screen culture. Television has transformed from a Soviet information tool into a modern cultural platform, popularizing the Karakalpak language, folklore, and traditions, and strengthening national identity. Technological evolution (from analog to DVB-T2, from TV to the metaverse) and content diversification (from news to VR programs) have adapted screen culture to globalization. In the philological aspect, Karakalpak speech has standardized within screen discourse, enriching itself through trilingualism and modern formats. Consequently, television has become an institution conducting a policy of openness while maintaining the cultural sovereignty of the Karakalpak people. In the future, AI, VR, and 5G technologies will elevate national content to a new level. This study serves as a foundation for dissertation work and requires additional empirical analyses (audience surveys, content monitoring).

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