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Formation of National Television in Uzbekistan and Development Processes

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ANNOTATION: The article deals with the changes in television programs with the declaration of independence of Uzbekistan, the first steps towards the restoration of national television, national values, the long history of our people, the appeal to great ancestors, the process of updating topics.

KEYWORDS: national television, Central television, national holidays, Navruz and Independence performances, national traditions, universal values, spirituality, repression, national awakening, nation.

I. INTRODUCTION

The declaration of independence of Uzbekistan has opened the way for the nation's self-awareness, aspiration to life and universal values, as well as Eastern philosophy, kindness, mutual tolerance and respect, compassion for others, respect for the religion of our ancestors, Islam. Noble ancestors, who contributed to world civilization, contributed to the treasury of human history and culture, deserved the great legacy they left, brought up our children in the spirit of devotion to this land, instilled in their hearts a love for every inch of this blessed land.

II. MAIN PART

Central Television, which was produced in Moscow, the capital of the former Soviet Union, and broadcast nationwide, ended its broadcasts on December 27, 1991. The All-Union State Television and Radio Company was transformed into the Ostankino Television and Radio Company. In turn, on April 7, 1992, in accordance with the Decree of the President of Uzbekistan, the State Committee for Television and Radio Broadcasting of Uzbekistan was renamed the Uzbek Television and Radio Company. This was also a great historical event in its place.

The agenda of the Arts Council of Uzbek Television, held on June 25, 1992, included the issue of improving the quality of programs, the restoration of spiritual values on the screen, which was attended by prominent intellectuals, scientists, folk poets and writers. The Uzbek intelligentsia should increase the number of programs that raise awareness of economic issues, introduce the rich history of our people, organize a series of programs to explain the era of Amir Temur, tell the truth about the first and second waves of Stalin's repression. They stressed that the time has come to tell the truth about our great ancestors, the history of Turkestan, the history of our people, the history of diplomacy of the Uzbek people, founded by Amir Temur and Babur. .

But the process was extremely slow and it took a very long time for these topics to enter the TV screens.

RESULTS AND DISCUSSIONS. The period of independence allowed to pay special attention to the revival of national holidays formed over the centuries and their mass celebration. Mass folk festivals have acquired a new meaning in the form of theatrical performances. Large-scale theatrical performances, theatrical performances dedicated to the holidays of Navruz and Independence, anniversaries of great statesmen, commanders and scholars, the 2500th anniversary of Bukhara and Khiva, the "Sharq Taronalari" music festival, the 1000th anniversary of the "Alpomish" epic took over.

Creative and technical staff of the television began to take part in the process of staging these holidays, which have become a nationwide tradition of celebrating in a special uplifting spirit, not only joyful, but also a sign of the restoration of the nation's spirituality, spirit, pride and dignity. The TV group led by the artist of the Republic of Uzbekistan Kuzijon Hakimov successfully carried out the process of organizing and conducting Navruz and Mustaqillik performances. For the first time, the Independence Day celebrations, held in one of Tashkent's main squares on the evening of August 31, 1992, were more political in nature. It was not easy to maintain the warmth of the spectacle, the pleasure of watching in a large area in the evening, through sixteen cameras mounted on a large area at the same time.

June 9, 1992 was declared Eid al-Adha by the decree of the President of Uzbekistan, and from 8.00 a.m. programs in the spirit of the holiday began to be shown. The best issues of the films "Ahmad Yassavi", "Shashmaqom", "Ma'rifatnoma", "Juma okshomi", "Oltin beshik", O.Otahanov, F.Mamadaliev, O. Excerpts from videos about Hotamov, M.Karimov, the best examples of Uzbek national cinema ("Last Days", "Mahallada duv-duv gap", "Yor-yor") and shows reflecting the customs, traditions and way of life of our people. The holiday program was formed. However, in March 1990, on the morning program "Assalomu alaykum", the editor of the program for the word "Happy Hayit" by the People's Poet of Uzbekistan Erkin Vahidov was very upset.

In accordance with the decision of the Cabinet of Ministers on the celebration of the national holiday "Navruz", the holiday was celebrated in order to restore universal values on the basis of national traditions, demonstrate the creative power of the people, love, compassion, friendship, peace and tranquility among all nations. . The State Television and Radio Company of Uzbekistan in cooperation with the Navruz Charitable Foundation held a continuous telethon on March 21 under the motto "Independence is respect for human beings".

The programs of songs and dances, folk dances, kupkari, folklore ensembles dedicated to traditions and ceremonies, preserved in the remote regions and villages of Uzbekistan, have been presented in a new interpretation in "Oynai Jahon". Thanks to the first steps in the study of our artistic and musical heritage, the TV festival "Zilol" (author - N. Jabbarova, director - M. Karimov) was born. The festival, which was attended by the winners of regional contests and festivals, gave a wide range of musical traditions and folklore (folk dances, folk songs, askiyas) and wedding ceremonies. Later, this topic was continued on the TV channel "Yoshlar" in the program "Bir Ulkaki". Experiences in covering the Navruz celebrations have also increased.

The fact that the TV artists of the time had many tasks, such as building a new society, shaping its philosophy and ideological views, promoting a new way of life and thinking, necessitated new changes in the television system. For this reason, the existing editorial offices of "Information", "Socio-political", "Economy", "Youth", "Music", "Literary and dramatic", "Children and adolescents", "Sports", "Cinema" are new creative associations merged into. In the new programs of these associations, great attention was paid to the spiritual, ideological and intellectual maturity of the national audience. Spirituality and culture began to be interpreted in a new way in the fulfillment of such responsible tasks as building a new society, issues related to the economy, everyday life, information, political and social issues.

The Spirituality Editorial Board reflects the policy of the independent state on spirituality, the peculiarities of the national awakening in the conditions of national independence, new changes in the psyche of the nation, the modern process of national and artistic observation through literature, theater, cinema and other arts. As the direction of the topic is directly related, the problems in this area were covered in the editorial programs along with the social, political, and cultural spheres in the broadest sense.

"At the beginning of the 20th century, the leading intellectuals of the nation, feeling the colonial tragedy in their hearts, set out to bring the people out of the swamp of ignorance, to open their eyes, to enlighten their hearts. But in essence, the communist ideology was in stark contrast to the teachings of the Jadids from within. In the first years of independence, a number of programs dedicated to the life of the Jadids, who fought for the freedom, development and perfection of the nation, were broadcast on Uzbek television. These include "New Pages of History," "Sacrifice of Independence," and "Unburned Records." [2]

The hardships of our nation, the hardships of struggle and struggle, the fate of the people who suffered from the repressions of the thirty-seventh and fifties became the subject of the program "Self" (author and host - Ahmad Azam). Despite the fact that the author uses the simplest genre of information journalism - dialogue, he has achieved great impact. While this show does not fully meet the requirements of the historical documentary film genre, it is significant in that due to its author's civic position, it reveals the hardships the former regime inflicted on people, bringing a new topic to national television. We interviewed people who had been persecuted, who had fought for national independence, who had been unjustly imprisoned on the show "Ozlik." Our goal was to awaken the national identity, pride and identity of the people. We have produced about one hundred and eighty shows and shown the fate of so many victims. My conclusion is how people lived during the Soviet era, how they behaved, what should be done to prevent such mistakes from happening again - I tried to draw people's attention to it" said the author [4].

Representatives of this generation, who sang Hürriyet and dreamed of a free life for their people - Mahmudkhoja Behbudi, Munavvarqori Abdurashidkhonov, Cholpon, Fitrat, Abdulla Qodiri - were the victims of the struggle for their good intentions and gave their lives. As times changed, the system changed, and our people reached the days of freedom they dreamed of, emphasizing the greatness of these fighters as human beings became a topical and honorable task for the shows as well. The first issue of the program "Hayrat", prepared by literary critic Rahmon Kochkor in the mid-90s and dedicated to the fans, is also dedicated to the creative work of Cholpon.

In general, the show focuses on the theme of independence and oppression in the poetry of Uzbek poets of the twentieth century. Despite the fact that the show has a simple plot and compositional look, it does not use visual images so widely, and on top of that it does not have a large volume, it was successful due to the fiery texts of the starter (1997). The documentary "I am the pure will power of my country", shot at the Uzbektefilm studio, is written by

Ozod Sharafuddinov, a well-known literary critic who dedicated his life to the birth of Cholpon. The documentary, co-produced with director Bakhodir Ahmedov, was a success, despite the fact that it was shot in a simple manner, without technical manuals and equipment, and was dedicated to the high qualities of justice, patriotism, national culture, and high sentiments. [5]

He dreamed and aspired to the independence of the nation with the lines "Let's take all the power from the people, let's embrace the people" or "The people are the sea, the people are the waves, the people are the power", "The people are the rebellion, the people are the fire, the people is the fire". The appearance of the name Cholpon on television is one of the efforts to restore the memory of great ancestors due to the opportunities created by national independence, to perpetuate the memory of Uzbek boys oppressed by the former regime. A multi-part video film based on Cholpon's "Night and Day" (1993) (directed by M. Yunusov) also commemorates the work done by our ancestors in the days of freedom, revolted against colonial policy, sincerely dreamed of the independence of our people. It is one of the works done to commemorate these immortal wrestlers and immortalize their names.

In 1996, the artist of the Republic of Uzbekistan, well-known TV director Mahkam Mahamedov made a multi-part video film based on the novel "Scorpion from the Altar" by another well-known writer of the Uzbek people Abdulla Kadyri. The spirit of the work, the environment of the period, and a series of important events are depicted in the film in very thin and clear lines through the destiny of a person whose life is lost in the conditions of bigotry, ignorance and ignorance. The moods of the protagonists, the rhetoric of the language are skillfully expressed in the performance of young actors.

III. CONCLUSION

The desire of the Uzbek people to understand their national identity and keep it as the apple of their eye is a characteristic feature of the nation. In the process of formation of national television, the issue of addressing the issues of national identity, which play an important role in the spiritual life of the people, came to the fore. Community, faith, reliance on the Fatherland, high spiritual ideals, strong family, spiritual superiority over materiality, devotion, tolerance, nationalism, superiority of duty over consumption and selfishness, supremacy of love and justice, common goal, devotion to truth, respect for national and religious values, it was realized that the close connection with devotion to sacred deeds is one of the pillars of the life of our nation and the importance of moving to programs. In these processes, it became clear that it is important to know and present to the audience the past of the nation, the path of historical development, the lineage, the identity of the ancestors, their great contribution to the development of world science and culture. The shows were enriched with insights into the nation's destiny, its past, present and future.

In the process of formation of our television, the inclusion of a sense of national identity in the ideas and directions of many programs has greatly helped our people to understand who they are, what they are capable of, their dignity, honor, national pride and pride.

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