

Research Article

INTERACTIVITY IS A NECESSITY OF MODERN TELEVISION

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ABSTRACT

This scientific article is devoted to the interactive nature of modern television and analyzes the state of the system built on the basis of the connection of “man+technology” in Karakalpakstan television. The article analyzes the programs broadcast on Karakalpakstan TV channels and lists several factors for organizing interactivity at a high level. At the same time, integrating television programs with social networks and mobile journalism is revealed to increase the interactive nature of television programs.

KEYWORDS

Interactivity, television, TV program, presenter, mobile journalism, social network.

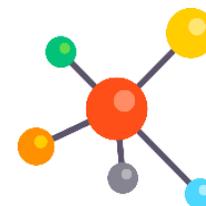
INTRODUCTION

One of the main features of today’s modern television is its interactivity. Advanced technological development has brought communication with the viewer to the most active and highest level (Penzhorn H. & Pitout M., 2022).

Interactivity in journalism is not just a “human + human” connection. With the aid of technology, the recipient becomes an active participant in communication, creating a “human + technology” connection (Karimov A. va boshq., 2019). This system

actively responds to the actions of its users, enhancing their engagement and connection with the content.

Interactivity has gone through several evolutionary processes to this day. We will justify this with the example of Karakalpakstan TV channels. In the early years of establishing the “Qarakalpaqstan” TV channel (1964), the viewers came to the editorial office to express their opinions and personal requests about the concert programs and performances shown on



television. This is confirmed by the following comments:

“The most interesting thing is that the play was a live production, performed during the formation of the creative team of Karakalpakstan Television, without being recorded in advance on a video recorder (there was no such equipment at that time). This short one-hour production made such an impression on the audience that less than half an hour after the play ended, a group of viewers came straight to the studio and said, “Did you show this interesting production? Let us see those artists. Did you direct it?” Television veterans repeatedly expressed gratitude to Bayram Matchanov, who played the role of the Negro boy, Biibikhatsha Oteniyazova, who played the role of the Negro girl Lukuliya ... and Reimbay Seitov, who played the role of the Negro boy's father.” (Mədireyimov T., 1989) So, face-to-face communication was conducted from those times because the audience expressed their reaction to this production.

Later, the culture of communication was formed, and viewers expressed their thoughts and opinions through letters using the postal service. Sources say that “television, which enters every home as a living propagandist, is increasingly penetrating the lives of the population. Letters from viewers arrive the next day for every broadcast.” (Qalimbetov M., 1969) It seems that Karakalpakstan Television has been communicating with viewers through letters since the first days of its operation. Another example is that since 1968, the “Teleminiature Theater” has been broadcast regularly on the “Qaraqalpaqstan” channel. The fact that this show aroused great interest among viewers can be seen from the letters that constantly arrived. In addition, the themes of Karakalpak's teleminiatures are not taken from books but from real life. Thanks to the artistic development and the director's unique approach, television works that captivated the audience were released on the screen.

The main characters of these works were usually lazy mechanists, careless supervisors, careless farmers, complacent bosses, and supervisors who looted public property. In addition, some vices among the people were also laughed at.

In their letters, viewers, in addition to expressing their opinions about this or that show, telling stories about this or that person, and asking for advice on specific issues, also asked for their favorite songs to be broadcast. According to sources, many letters were written with requests such as “especially, let the people sing this or that song in the concert program consisting of national melodies and songs, show this or that film.” (Mədireyimov T., 1989) The editorial staff, whose research on each new topic resonated, tried to pay attention to the letters, study them, and fulfill the requests. In this regard, a memoir written by senior editor G.Seytnazarov is of great importance: “Starting from November 5, 1964, the editorial office began to receive many letters, most of which asked for a concert. We broadcast the performers of a few ensembles owned by the Radio Committee 1-2 times a week. Many viewers in those years asked about the performances of S. Mambetova, A. Atamuratova, A. Shamuratova, and D. Kaipov. Sometimes, we invited actors from the state theater to the studio. We gave a bakhshish concert with Kiyas Zhirov (Shiro et al.). Literary performances were also organized, and I remember poets A. Dabilov, S. Nurumbetov, T. Zhumamuratov, and I. Yusupov reading their poems.” (Mədireyimov T., 1989)

METHOD

It is known that interaction creates an opportunity to gain the trust of the audience. It affects their mood and ability to express their opinions. If you pay attention, you can discover new ideas and new content. In addition, it can focus everyone's attention on an important and serious issue and stimulate the revival of thoughts and opinions on this issue. According to



Russian scientist V.Konetskaya, “The arrival of letters and phone calls from fans to the editorial offices of mass media creates an opportunity to identify the reciprocal communication process. Undoubtedly, this form of feedback has its characteristics. It improves mass communication but does not increase the effectiveness of information transmission.” (Конечная В., 1997) This is natural, of course. The reason is that communication with the audience affects not only the effectiveness of the content but also how it is created. That is, the journalist creates a media product based on the interests and desires of the audience. Moreover, he increases the effectiveness through other tools.

For example, the officials who participated in the programs “With the Reconstruction Course” (“Qayta quriló kursi menen”) and “Open communication” (“Ashiqtan-ashiq soubet”) broadcast on Karakalpakstan Television responded to the questions of the audience directly by phone on the live broadcast, which was impressive and convincing. Letters from the localities prove the growing interest in this program. “Some programs received more than 50 questions. Due to the broadcast's limited time, answering all of them on the screen was impossible, so they were answered later by letter.” (Allambergenov X., 1987)

Indeed, live communication by phone is one of the main factors that attract viewers to television. By expressing their views on the live broadcast, the viewer increases the audience's social activity. Also, as the primary means of interactivity, language becomes the main factor in interpersonal communication.

RESULTS AND DISCUSSION

Interactivity, while increasing the popularity of television, requires its work to be based on its audience's problems, opinions, and interests. Interactivity is essential in quickly understanding the significance and essence of various situations that arise on the ground, correctly assessing them, and finding solutions. In this sense, in this process, the viewer

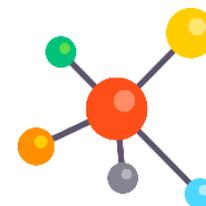
becomes a creator along with the author, and television becomes a means of reflecting the audience's opinion. In this regard, interactivity develops as an element of democracy.

Establishing communication on television through letters and calls continued until the 2010s. During these years, the use of SMS services, a new form of interactivity, began to be observed. In particular, on September 26, 2011, the temporary procedure for establishing interactive communication with television viewers using the SMS services of the National Television and Radio Company of Uzbekistan was approved. However, this service did not become popular due to the ineffective use of SMS on the “Qaraqalpaqstan” TV channel. However, SMS services have become more active on Amu Darya Television – “ATV” and “Jaslar TV.” In particular, the communication process with the audience in entertainment programs was carried out through SMS services.

The integration of the Internet and television has increased the interactive nature of television. This is a common feature of Internet television and interactive television. The impact of television social integration on consumer activity is felt. Consumers are now mainly engaged in “Multi-screen.” While watching a TV program, the viewer expresses his opinion through tablets, smartphones, or laptops.

If the viewer's tastes and preferences are inclined to low-quality, frivolous content and demand this from television, it is the right approach not to put such ideas into practice. That is, it is not necessary to lower the level of television and work against the values of the editorial staff while trying to win over the consumer.

Integration is a mega-process in which interactions, connections, and other processes establish connections between the media and the audience. This is manifested in several ways on the TV channels of Karakalpakstan. For example, on the TV channel



“Qaraqalpaqstan,” due to the integration of television with Telegram messenger, live communication is carried out through a Telegram messenger bot. For example, more than 3 thousand viewers joined the bot of the music program “Navo Kecasi,” organized on June 20, 2020. They participate as active viewers and express their opinions during the broadcast.

On non-state TV channels, other networks are also activated in parallel. As a result, it is possible to watch the live broadcast on several platforms simultaneously and express their opinions. For example, you can see signs of social networks and the YouTube platform on TV screens. The viewer interacts with the content in real-time. Online video content is the leading part of the search process.

Another advantage of watching online is the ability to watch, replay, or pause it anywhere. The disadvantage is that it requires sufficient traffic and electricity. Here are some examples. On Turtkul Television – “TTV”, in the music commercial program “Double beach melody” (“Qósh sohil navolari”), direct communication with fans is established via telegram bot, telephone, and YouTube hosting. Out of 100 percent of the questions or requests received, 5-10% are received by telephone. The telegram bot occupies the central place. “TTV” has a Facebook page that is not popular. This directly depends on the network that the population is addressing. On Amudarya Television – “ATV,” the “Life Chat” program is broadcast live on Telegram messenger, and dialogue is conducted with the channel. A fan club on “ATV” TV has been set up to go live on Telegram via <https://t.me/ATVfanclub>. The  and  signs are displayed on the screen of this channel. The  sign means that “the news you write may be broadcast on the ATV channel.” The  sign warns that news written with spelling mistakes and offensive words will not be broadcast. In our opinion, this is the right approach. Firstly, viewers are asked to

follow the rules of literary language, and secondly, various unpleasant and emergencies are prevented. The “Life Nukus FM” program on “Jaslar TV” is broadcast live on YouTube and the channel. This greatly facilitates the studio's direct communication with the audience.

In Uzbekistan, including Karakalpakstan:

- social services: Facebook, Google;
- photo resources: Instagram;
- free video hosting: Youtube;
- messenger for sending messages and video calls: Telegram is popular.

In international journalism, popular social platforms for integration include:

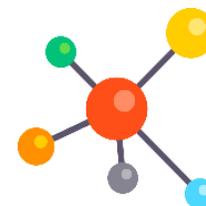
- social services: Twitter, Facebook, Google Plus;
- photo resources: Instagram, Flickr;
- free video hosting: Youtube, Dailymotion, Liveleak;
- messenger for sending messages and video calls: Skype, Viber, WhatsApp;
- audio recording: Soundcloud, Audioboo, Mixlr (Abdul Kabil Khan, 2015).

Interactivity is also manifested in another direction – mobile journalism. Recently, mobile journalism, while playing the role of an essential resource for professional journalism, has also given rise to active communication processes with the audience. This interactive information appears simultaneously on the mobile phones of millions of people, who read, watch, and even have the opportunity to respond.

Thus, interactivity has manifested itself in several evolutionary stages:

- in the form of “tête a tet”;
- through letters;
- by telephone (office and mobile);
- through social networks.

During the scientific research, interactive programs appeared on the TV channels of Karakalpakstan in several directions:



– in the information direction, mainly on the “Sport” pages, mobile interviews of competition winners are given.

– in the socio-political direction, the viewer participates in such programs with his thoughts and concerns. Examples include the programs “Direct Dialogue” and “Free Thought”.

– in the cultural-educational direction, questions sent by the viewer are answered by a worker in the field of art. The program “I Will Answer” broadcast on “Jaslar TV” is in this direction. It is also appropriate to cite examples of intellectual talk shows and musical entertainment programs. For example, the intellectual talk shows “Quick find” (“Tez top,”) “Intelligence” (“Zeyin,”) and “Night of music” (“Navo kechasi”) broadcast on “Qaraqalpaqstan” are among them.

In the process of interactivity, the age and interests of the audience are manifested in different ways, which, like in the media, allows television to study the perception and evaluation of its information by the audience. Namely:

- Identify the audience. Knowing the demographic situation, age, and geographical location of the target audience helps to effectively use all types of social channels and cover the audience as fully as possible.
- Create a method of communication with the audience. Each TV channel can determine its development strategy while studying the audience’s opinions.

Some scholars believe that “interactivity is becoming increasingly visible in radio, unlike the press and, in part, television programs.” (Karimov A. va boshq., 2019) However, we disagree with this opinion. Television’s interaction with the audience is developing, and interactivity is becoming more and more evident. As a result, it can be said that it is performing a socio-political function. In particular, this is visible in our research object, in socio-political talk shows and press conferences. Also, the number of live

broadcasts has increased, “open microphones” have appeared, dialogic forms of television broadcasting have taken the central place, and direct telephone communication has become commonplace on television.

Here is a comment. We believe that organizing a high level of interactivity in talk shows or reality shows on various topics depends on several factors:

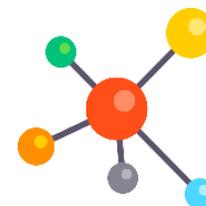
1. The host;
2. The expert (specialist);
3. Studio guests;
4. The activity of the audience.

Studio participants can be divided into two groups. The first is “active,” and the second is “passive” participants. “Active” participants actively participate in discussions and debates, and it is this activity that raises the talk show to a higher level. “Passive” participants, on the other hand, increase the number of participants and serve as a background. We believe editors should consider this aspect when organizing a program. Activity is the main factor in show programs. Some respondents may be hesitant or shy about speaking in front of a large audience. In this process, recording the show or rehearsing it once before the live broadcast is advisable. Today, in most cases, insulting or fighting on live broadcasts or during filming is considered uncivilized.

It must be admitted that in most show programs, “passive” participants make up the majority. This prevents the show from reaching the level of a show and negatively affects the program's quality.

In this case, presenters should also remember some rules:

- follow the rules of literary language;
- follow broadcast ethics;
- direct the interlocutor who is going astray without being rude;
- ask questions briefly and concisely.



Today, modern technical means that enhance the impact of the blue screen on human psychology and increase the ability to keep attention on the screen are performing their tasks perfectly. In addition, media equipment that allows you to improve the quality of image and sound further is improving yearly. The prepared material profoundly impacts the audience's mood and spiritual world and occupies a special place in social life.

Audiovisual plots evoke emotions, and their impact convinces the viewer of the authenticity of the events (Lane, G., 2009). It is no secret that today's viewers mainly prefer interactive shows of a recreational nature. The topics raised in interactive programs such as talk shows and reality shows are essential in attracting the audience. In the early years of independence, events related to the human factor were widely covered, particularly the obsession with home life, cold attitude towards stepdaughters, and excessive extravagance. However, over time, this topic began to cause boredom among the audience. Doctor of Philology A.Karimov said, "Although the number of speeches devoted to this topic increased somewhat in the early years of independence, the main attention was paid not to elements that serve to enrich human spirituality, but to the analysis of human spirituality, the meaning of the word spirituality from a scientific point of view, and extensive discussions. The audience, in a sense, was also affected by this. Shows on this topic have increased on television, the press, and radio. In such a situation, a show should be prepared based on the demands and needs of the audience; that is, it is natural that journalistic creativity should be of particular importance." (Karimov A., 2021) Indeed, this trend is also present on world television channels today. Today, TV series are leading on the screens, entertainment programs and reality shows are taking second place, while interactive programs dedicated to discussing everyday topics are taking precedence on

central non-state television channels. Perhaps this is a way to attract the audience in the conditions of the media business. Even though it contradicts the mentality and oriental upbringing, sometimes content on family, very personal topics is broadcast. This can lower the show's level and the broadcast's culture, arouse the viewer's anger and instill negative emotions in his psychology. It is necessary to consider such aspects as the negative consequences of interactive programs and consider this matter seriously.

CONCLUSION

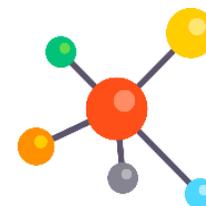
In conclusion, social media conversations are replacing real-life communication. The number of live broadcasts has increased, "open microphones" have appeared, dialogic forms of television broadcasting have taken the central place, and direct telephone communication on television has become commonplace.

Although the commercial use of show programs has become more active on central non-state TV channels, it is relatively slow on TV channels in Karakalpakstan.

For high-quality integration, each TV channel should purposefully train specialists, expand social media platforms, and develop and effectively use the integration of television programs with social networks.

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