



ARTISTIC-DRAMATURGICAL FEATURES AND DIRECTORIAL CONCEPTS OF TALK SHOWS ON PRIVATE TELEVISION CHANNELS IN UZBEKISTAN

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Abstract. *This paper explores the artistic-dramaturgical and directorial dimensions of talk show production on private television channels in Uzbekistan. By analyzing the creative structure, audience interaction, and the role of directors in shaping communicative narratives, the study seeks to identify how global television theories are localized within Uzbekistan's media landscape. Drawing upon works of Western media theorists such as John Fiske, Stuart Hall, and Jeremy Butler, this research examines how dramaturgical elements and directorial strategies influence audience perception and social discourse in contemporary Uzbek television.*


Keywords: *Talk show; dramaturgy; television directing; private TV channels; Uzbekistan media; artistic structure; narrative conflict; performance theory; audience engagement;*

Since the liberalization of the media sector in Uzbekistan, private television channels have emerged as a significant force in shaping public discourse and entertainment culture. Among various genres, the **talk show** has become one of the most dynamic formats, blending journalistic inquiry, social debate, and performance. According to **Stuart Hall's Encoding/Decoding theory**, television production is not a linear transmission of information but a process of cultural negotiation. Uzbek private broadcasters have adapted this process, using talk shows to reflect social realities while maintaining entertainment value.

Media scholar **John Fiske** defines television genres as “cultural codes that organize meanings and expectations.” Talk shows, as a hybrid genre, mix elements of conversation, drama, and news. **Jeremy Butler** highlights the performative nature of talk shows — they rely on “structured spontaneity,” where authenticity is performed through carefully directed interactions.

In the Uzbek context, this hybridity becomes even more visible: private channels such as *Sevimli TV*, *Zo'r TV*, and *Milliy TV* balance entertainment with moral and educational values, adapting global talk show formats to national traditions.

Borrowing from **Erving Goffman's dramaturgical model**, television talk shows can be seen as social performances. Each episode unfolds through acts, scenes, and roles where hosts, guests, and audience members play semi-scripted parts. Uzbek directors often use this theatrical structure to present everyday issues — from family relationships to cultural identity — in emotionally engaging narratives.



As **Richard Kilborn** noted, the strength of a talk show lies in its ability to construct micro-dramas from real-life conflicts. Uzbek talk shows such as *Oydin Hayot* or *Gap Yo‘q* utilize narrative arcs resembling classical dramaturgy: exposition, conflict, climax, and resolution. These emotional peaks sustain audience attention and encourage identification with participants.

The visual aesthetics of private Uzbek talk shows often combine traditional motifs with modern set design. Directors use color palettes that evoke warmth and intimacy — aligning with **Raymond Williams’s concept of “flow”**, ensuring continuity between program segments. Camera angles, lighting, and close-ups are employed not merely as technical tools but as expressive elements enhancing psychological tension.

Language serves as a bridge between journalistic inquiry and dramatic expression. Uzbek hosts frequently switch between formal and colloquial speech to create emotional proximity with viewers. Background music underscores transitions and heightens empathy, reflecting **Butler’s notion of “emotional coding”** in broadcast aesthetics.

In private television production, the director’s role extends beyond technical coordination — they act as cultural interpreters. Following **Hall’s (1980)** framework, the director encodes local values into the global format. For instance, the moderation style in *Sevimli TV’s Yashirin Kamera* differs from Western equivalents like *The Ellen Show* in tone and moral framing.


Effective talk show directing in Uzbekistan involves balancing improvisation with dramaturgical discipline. Directors often provide flexible scripts allowing for spontaneous interaction, aligning with **Butler’s** argument that “the illusion of naturalness” is itself a carefully rehearsed production strategy.

The shift toward digital convergence has reshaped audience participation. Uzbek talk shows increasingly integrate live comments, social media polls, and viewer messages — transforming the traditional viewer into an active participant. This aligns with **Henry Jenkins’s** concept of “participatory culture.”

Talk shows on Uzbek private channels perform a double function: they entertain while also shaping moral and social values. They often address sensitive topics such as family ethics, youth culture, or migration in ways that encourage dialogue rather than confrontation.

Through this, the shows fulfill what **John Hartley** called television’s “civic function” — providing a platform for mediated citizenship. Directors act as cultural architects, balancing freedom of expression with societal responsibility.

The study concludes that talk shows on Uzbekistan’s private television channels represent a **localized adaptation of a global television genre**. Their dramaturgical features—emotional arcs, conflict-driven structures, and expressive visuals—serve both artistic and communicative goals. Directorial concepts, grounded in cultural sensitivity and creative flexibility, are essential in mediating between tradition and modernity.



In line with Western media theories, Uzbek directors reinterpret global television grammar to construct culturally resonant narratives, making the talk show a vibrant site of artistic and social dialogue in the national media sphere.

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