



 Research Article

## A LOOK AT THE HISTORY OF PRESENTERS IN UZBEKISTAN

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### ABSTRACT

This article highlights the art regarding to an oral presentation, the history of the art of presenters, the process of its creation among the arts and crafts of the Uzbek people, the stages of development, the first "presenters" (orators, host speakers, broadcasters, performers,) who dedicated their lives and creativity to this art. This article narrates about a story of a relatively young artist - a pioneer, who was not studied in our country. I hope I will achieve purposed goal of the article based on the collected data.

### KEYWORDS

Presenter, conférencier, genre, performance, art, rehearsal.

### INTRODUCTION

The new position "presenter" was created in the Philharmonic State and a group of people began

to work in Philharmonic special-interest groups a century ago. Those professionals were referred



colloquially to as "conférencier" at that time. Although the conférencier came to us through Russian art, it is actually a French word. This art was formed on the European stages and had already appeared in our country as well. However, it should be noted that there was not the position "conférencier" in the table of States' documents. These organizations, which were engaged in concert activities had such a position "actors of the genre of speech" in comparison current positions regarding presenting impressive speeches on the stage.

## MATERIALS AND METHODS

It is impossible to say exactly who the first conférencier was. Perhaps, the Philharmonic archives do not have this information either. However, during the intermission of the performances staged by the great director Mannon Uyghur, two actors Nabi Rakhimov and Muhsin Hamidov, who were not engaged in this performance, recited poems, monologues and humorous poems. Although this was their own initiative, later on, Mannon began to like Uyghurs and decided, "this type of art could be considered". However, Muhsin Hamidov left the theater and switched to pop music, intending to

seriously engage in artistic expression. He worked here as a master of artistic expression, a presenter in our modern language, and in the language of that time as an "actor of the speaking genre" (the state unit was called "Actor razgovornogo genre"). However, his main goal was to deal with the word "serious", the word "big". As a result of this research, he began to perform under the heading "Literary Theater". He created such literary compositions as "The pages of the great life", "Man", "The glory of those years". His creative work under these names is not just simple poetic compositions in our understanding. Each was a masterpiece that performed for two hours or more, was decorated with music, stage decorations were built, and, in proportion to the variety of costumes, inspired events and happenings, periods and epochs. This was the beginning of Muhsin Hamidov's Uzbek One-Actor Theater.

Simultaneously with M. Khamidov, a number of other artists were working in the "speaking genre actor" of the Philharmonic. Although they did not create on the scale of Muhsin Hamidov during their careers, they were in the process of "speaking". One of the successors of this movement was Gulom Tojia'loev, one of the first

well-known conference leaders. This conference, which was awarded the title of "Honored Artist of Uzbekistan", has led many, if not many, concerts. Viewers can recognize and remember this man from the role of Tahir in the feature film "Tahir and Zuhra" by film director Nabi Ganiev. This man was handsome, beautifully pictured, in a timbre that sounded like a barrel. Long before the famous film was shot, director Nabi Ganiev, who had studied those aspects of this talented man, who was well-known for his leadership, and was well acquainted with his work, invited him to one of the leading roles in his film. Even though more than seventy-five years have passed since then, viewers still watch this picture with enthusiasm. Gulom Tojia'loev has led concerts on stage, in parks, with tour groups in districts and field camps, in short, everywhere and in any conditions. But only his role in this film remained forever. Along with them, there were conferences and presenters such as Nazrulla Yakubov, Muhabbat Musaeva, Utkir Siddikov, who were awarded the title of Honored Artist of Uzbekistan. Svetlana Tagirova, Zaytuna Tadjibayeva, Valery Margulis, Margarita Hong, Muqaddam Qoriyokubova, Gulchehra Jamilova, Vladimir Lapin have also been the initiators of concerts and events for many years.

Svetlana Tagirova is one of the leading artists on the stage of the last century. Despite his concise, slender stature, he did not shy away from the ten-to fifteen-meter-high ceilings of the stage, and for many years acted as a master of artistic expression, a presenter, a speaker. He conducted our concerts in the national spirit with the same enthusiasm as he conducted the emerging pop shows. During her time in the military district ensemble, Svetlana Tagirova, who trained in regional, piece-by-piece performances and was fluent in two languages conducted large bilingual concerts. "I would speak more Russian," she continued. People's Artist of Uzbekistan Amin Turdiev, who was watching the rehearsal, cried out, "I have to go and dig a place in the Chigatay cemetery. Such artists will kill me anyway!" he would say. At that time, I was working at the Hamza Uzbek State Academic Drama Theater, where Amin Turdiev was the director. Such demanding teachers taught us to speak correctly and fluently, to pronounce sounds clearly according to the rules of articulation, to take the stage using the breath correctly. I am always grateful to them" said Svetlana Tagirova.

Along with her work at the Philharmonic, Svetlana Tagirova has also worked in the dubbing

group of the Uzbekfilm film studio. It should be noted that Svetlana Tagirova voted for Russian actress Liya Akhedjakova, who played the role of Verochka, the secretary girl in the film "Love at Work", which is loved by millions of Uzbek filmmakers. Dozens more examples can be cited from such films.

Svetlana Tagirova's voice was very subtle and soft, resonant and impeccable, so the directors skillfully used her opportunity and talent. While it was often the case that young boys had to vote, no one was able to do it as convincingly as Svetlana Tagirova. Today, the "golden fund" of the National Television and Radio Company of Uzbekistan has several dozen radio performances, in which we can say that Svetlana Tagirova is truly "born again." One of them is the radio show "Buratino" by People's Artist of Uzbekistan, actor and director Sharif Kayumov. In order to enrich her repertoire, Svetlana Tagirova collaborated with local writers Lutfulla Kabirov and Sharof Boshbekov, who performed works written specifically for Svetlana Tagirova. He represented Uzbekistan at the All-Union Contest of Pop Artists in Moscow, where he was a laureate.

Unfortunately, in those days there were no means of filming performances, no such techniques and

no such ideas. If it were, it would be possible to make a cozy film about the pioneers of the Uzbek pop scene of that time. To put it bluntly, a more sophisticated photographer was also the seed of angst to capture the events and spectacles of those times into history.

Speaking about the art of leadership, it is necessary to pay special attention to Utkir Siddikov. Because it is no exaggeration to say that the above-mentioned initiators are one party, this conference is one party. Utkir Siddikov was the host of the big concerts of our country. Utkir Siddikov has proved that he is a true master of the stage and artistic expression, ranging from ordinary concerts in concert halls to large-scale events organized in honor of government events and various anniversaries.

In his concerts, Utkir Siddikov not only announced songs and dances, but also sang songs, interludes and read great monologues. On the one hand, this was due to the internal needs of the certified actor, on the other hand, it was due to the desire to fill the gaps in the concert program, to say something meaningful to the audience. Utkir Siddikov was happy to use these opportunities to demonstrate his knowledge and art at the institute.

During his more than 50 years of creative activity, Utkir Siddikov has participated in more than 7,800 concerts and events. Sharp Siddikov's work was formed, polished and popular in the eyes of all art lovers. That's why he has so many fans who love him among the crowd. Artists who were interested in and inspired by his work wrote many articles, essays and interviews about this stage speaker. As a result of this research, Lutfulla Mahmud's books "Finding Happiness in Word Property" and "Sharp Siddikov's Flower Palace" were published. In 2012, Utkir Siddikov published a book entitled "In the applause of fans." Young people who want to be a presenter should carefully study the life and work of this person and find the most important aspects for themselves and follow them.

It should also be noted that Utkir Siddikov has acted in several radio shows and hosted many radio broadcasts. It can be said that he did not lag behind the mature Sukhandans in the field of radio broadcasting as well.

Of course, over the years, many more people have worked in the Philharmonic as pioneers. However, some of them are very short-lived, others are unproductive, and still others work without land, so no one recognizes them today.

Our presenters, whose names are worth capitalizing the above, have created the profession with such dedication as to prove that it is an art.

People who choose the profession of a presenter have a wide imagination, read many books, read not only Uzbek writers, but also the works of world-renowned writers and poets, and should be aware of them. When we talk about it, no doubt they must have mastered the school curriculum with at least "good" grades. It has been observed several times that completely unforeseen events can occur during live events, events and performances. In order to get out of such situations, it is necessary for the presenter to be "flexible" and quick-witted, a master of humor, a master of folk art. In fact, it is more important for a presenter to be "smart" and fluent in language than to be beautiful and tall. On the contrary, what is the use of it if its eyebrows are fluffy, if there is no meaning in these eyes, if it is tall, and if it does not produce a quick and beautiful word? He should have a special knowledge of geography, history, chemistry, mathematics and physics. We are not emphasizing here that one should also be well versed in literature and poetry, which are aspects that are required of the presenter in the



first place. In addition to these, his sensitivity and alertness, alertness, cheerfulness and humor are also qualities that will be a key factor in his quick recognition and his place in the art world.

The reason I am emphasizing this is that in my Sukhandon-leading activities, dozens of girls and women stood by me and led concerts and events. I have seen a few more guys take the stage at various events, preferably at any level. Today, if they ask me where they are, I cannot give a definite answer. Because those who strayed from this path, those who could not properly assess their talents and abilities, those who ignored or did not seek advice from experts and teachers, quickly slipped off the stage and screens. There were also those who, while talented, did not work on themselves, nor were they accustomed to the hardships or inconveniences of the profession. As a result, they also disappeared from view. Those who were more entitled to lead those events in their place were, for some reason, left out of creativity.

When most young people say they are a presenter, it immediately comes to mind that the boys and girls who lead the rounds in beautiful dresses on their wedding nights. There is this in the "world of leadership", we do not deny. They

also address the audience with their spiritual and cultural thoughts, lively touching words, leading the circle, no less than the theater audience or the audience in the concert hall. However, a presenter should not aim for such a "small job" from the beginning. It is not an art to say two words of congratulations and four "ones". Nevertheless, even this work can actually be done artistically. If he is an original starter, he should be able to speak in the presence of large palaces, thousands of spectators, leaders, governors, ministers, presidents and international delegations in due course, raising the artistic expression and performance of the word to a high level of prestige. That is something to strive for. To do this, we need to go back again, fluent speech, resonant voice, handsome stature and beauty, experience. While all of the above are aspects that work for the eye, cognitive potential and power memory are key factors that replenish its capacity, make it lim-lim, and differentiate it from an empty bottle. That is, the crystal jug should not be empty. He should be distinguished from other presenters working in the field of speech by those meaningful views, the seriousness, fluency, seriousness, sensitivity, and reliability of his speech.

Although we are talking about "presenter" and remember that the Philharmonic was founded in the 30s of the last century, it is true that the title of starter appeared only in recent years. For example, the Uzbek Soviet Encyclopedia, published in 1975, does not contain the word "presenter". Such a word was not in circulation. Then, in the 1981 book "Explanatory Dictionary of the Uzbek language" there is no introductory word. After not being quoted, of course, no comment was made. Apparently, this word was not in our dictionary. However, it was only in conversations between representatives of a narrow field. As mentioned above, concert announcers, conductors, and masters of artistic expression at the Philharmonic all worked in a state unit called the "speech genre actor". Therefore, until recent years, the word "announcer" was used instead of the opening word, and most of these high-profile events were conducted by television announcers. Only in the first volume of the 5-volume "Explanatory Dictionary of the Uzbek language", published in 2006, the word "Presenter" appeared, and in the third commentary to this word was recognized as "the person conducting television and radio broadcasting." It is a fact!

By the way, the use of the term presenter began with television. Journalists and doctors who have hosted television for many years were first referred to as pioneers in internal conversation. Later, when there was a need to announce the favorite hosts of the most popular programs among the audience, the announcers began to introduce them as "The host of the show is Karim Khonkeldiev ...". Such shows are well remembered by our elderly viewers. Sobit Saidov, the host of "Journey to the World", Shuhrat Kasimov, the host of "Khat and Hayot", Dilfuza Gulomova, the host of "Sihat-salomatlik", Dadahon Yakubov, the host of "Joys and worries of life", the host of the show as a result of the work of many TV presenters, the opening word has now begun to be recorded in television scripts as well. These presenters did not graduate from the theater institute and were unaware of the subject of "Stage Speech." However, in the process of preparing the shows, the directors and editors working on the television corrected their shortcomings on the spot and put them into correct pronunciation and fluent speech.

Uzbek TV announcers Uktam Jobirov, Nasiba Ibrahimova, Galina Melnikova and Nasiba Kambarova were involved in the events and



performances. Since the 1970s, such conferences have been chaired by Rahmatilla Mirzaev and Rano Juraeva. Shortly afterwards, in the early 1980s, Muslimbek Yuldashev and Dilorom Umarova began to stand out in this direction. They have led concerts both at domestic events and holidays, as well as during interstate meetings in foreign republics. Abdumumin Otbosarov and Dildora Rustamova later appeared on the stage. In addition to their main “announcer” positions and responsibilities on television, they would also be appointed as initiators of many government events such as the above. They also presided over conferences on the development of our international relations. However, during this period there were actors, conferences and presenters working in theaters, philharmonic or concert associations under the Ministry of Culture of the Republic. The common experience and impressions showed that the political news program “Akhborot”, the TV presenters recognized as the initiators of the “Topical Topic” rounds, were politically trained, aware of the breath of the times, and tested through many scrutiny. It was as if they had been given an unwritten and unpublished label stating that all the events that took place on any stage could be trusted. In addition, this has become one

of the truths that has justified itself for many years. There is not a single event they have led that has been recognized as a failure in history.

There are reasons for this as well. Most of the speakers were graduates of the Institute of Theater Arts, well versed in the requirements of stage speech. Announcers who have studied pedagogy, economics or art history and are now working as a speaker have also learned from their colleagues. Professor Nazira Alieva, Abdurahim Sayfutdinov, Roziya Usmanova, professors of the Institute of Arts, current teachers of the National University - Professor Hisomiddin Gulomov, academician Alibek Rustamov were invited to improve the skills of speech. who taught the mysteries of ghazal reading and aruz. A short program specially developed for Roziya-opa TV announcers is still available to a number of our speakers. I know that they have read one or two issues of the information program “Akhborot” as an experiment.

Probably, because of the lessons that Roziya taught to TV announcers for a while, the teacher, Honored Artist of Uzbekistan, high-class announcer Uktam Jobirov, later began to teach the subject of “Stage Speech” at the Abdulla Qodiri Institute of Culture. He wrote textbooks,



methodical manuals and reached the level of associate professor. Textbooks and Recommendations “Culture of Stage Speech” (1989) and “Speech Culture” (1989) are among them. He was not only a speaker on the screen, but also a speaker in practice, fluent in speech, and today they are working in different parts of the country.

The show has seemed a bit unfocused in recent episodes, however; A number of shows have also been hosted by TV announcers over the years, and many have had their own series of shows. Nasiba Ibrahimova, Uktam Jobirov, Galina Melnikova, Mirzohid Rakhimov, Rahmatilla Mirzaev, Rano Juraeva, Dilorom Umarova, Abdumumin Otbosarov, Dildora Rustamova, Surayyo Oblokulova are among them. One of them was a political, the other an economic, the third an agricultural show, and the rest created art and music shows, celebratory programs and shows with public participants. Many of them have won various titles and awards for their ability to elevate dictation and leadership to the level of art. Mirzohid Rakhimov, Abdumumin Utbosarov and Galina Melnikova were awarded the title of "People's Artist of Uzbekistan", Nasiba Ibrahimova, Nasiba Kambarova, Farhod

Bobojonov was awarded the title of "Honored Artist of Uzbekistan", Davron Zunnunov, Rano Juraeva, Rahmatilla Mirzaev, Dilorom Umarova, Muslimbek Yudarova The title of "Honored Cultural Worker" is a proof of the above.

The presenter should be able to work on all stages and spectacles, big or small, familiar or unfamiliar, hot or cold. By the way, big concert halls are often warmer only in the auditorium. Behind the scenes where artists, presenters work, create, and behind the scenes on both sides of the stage, there is always a cold wind whistling, passing through your bones. This is also a lesson. The presenter must also cultivate a strong will in himself. At the end of 1984, on December 30, the TV station, along with a group of artists, sent me on a trip to a farm in the Nishon district of Kashkadarya region to give a New Year's concert. Any assignment must be completed. We may have been tired of driving more than six hundred miles, but when we looked, we saw that a wooden stage had been erected over the pool in front of the kolkhoz office! The desert air is about to blow away the frost, and we are watching a show on the water! Naturally, we are all in light clothes, suits and pants. If we have dancers, they are in silk

dresses! .. We do not put on a concert wearing coats or jackets...

The events will also be varied. From short events that start at the beginning and end with giving the floor to two or three people, to events that last four and a half to five hours, with twenty or thirty people calling and announcing the word and twenty or thirty people participating as participants! In addition, about twenty artists perform songs and dances. It is necessary to name so many nominations, so many sponsors, so many awards without confusing them. One eye on the invisible texts in the hand, one eye on the participant standing on the stage and the awardees! Again, with a third “eye of control” on a group of directors who tell you about the changes that happen every minute! It is also important to remember that in the midst of all the creative, organizational, voluntary, and problematic situations and moments, it is important to laugh and smile again from beginning to end. Because you may be targeting one of the six TV cameras that videotape these actions. The presenter is tested and healed in such moments.

It is not enough for a presenter to know only the text in his hand and written for him. He must have

studied the theme of the event, the geography of the participants, the titles of the artists, and even the names of the poets who wrote the songs. Because when everyone is lost and in a very responsible moment, as the saying goes, "Yes, the camel is tired," the experimenter is able to show himself in the forefront, even in overcoming potential problems.

The presenter has already broken the old stereotype of the primary concept of “a person who announces the order of words and musical performances”. He must now, as mentioned above, have a solo number to take part in the show, either with his own personal performance, or with any musical performance, or with a humorous recitation, or with poetic monologues. For example, in my lead career, I had dozens of different poetic monologues, narrations, and short stories, and I performed them based on the nature of the stage, time, and concert. Each of these was a 7-10 minute reading, and at first, it would have brought me twice as many points. Second, the soloist giving the concert will divide the program into two or three parts in order to relax a bit, change clothes and adjust the mood and mood of the audience as they move from topic to topic. Enthusiasts are usually invited to these



pauses. It is known that they also come for a certain fee and are not always vacant. In such cases, the singer wants me to fill these breaks myself, without spending too much for the entertainer. If I fulfilled this request wholeheartedly and justified the singer's trust, thirdly, it would help me to find my place in the hearts of the fans who attended the concert. Naturally, at that moment, I was forcing the fans to give me the bouquets dedicated to the singer. Honestly, no one brings a bouquet on purpose for the concert host. In the past, concert posters also featured the names of the conference or hosts. Even though it was written in a font smaller than the singers' names, that was enough for the starter's fans. It was the right thing to do, both for the presenter himself and as an assessment of his work. In those days, even for a presenter, there were real fans who brought flowers on purpose. Later, when the "builders" began to be appointed leaders in the field of culture, such things disappeared and were forgotten. Today, no concert posters feature the names of the starters. There are those who say that this is due to the market economy. Nevertheless, it is all at the level of our culture.

I took my word for it more seriously than my name on the posters. Because the audience also expects the WORD from the presenter because he is a master of words. Meaningful, an ointment for their ailments, a word that makes the spirit of the songs even more understandable! True, they look at your clothes, your hair, your height, and sometimes your title. Anyway, the main factor that attracts the audience is the word of the starter!

The Creator considers the Word to be a living soul and speaks to the Word. I want what I have written to be a lively conversation in such a lively language. ... I say that if I walk in the gardens of my heart, I will speak with my imaginary Word; I will speak with my tongue. (E.Vakhidov. The book "Soz latofati". Uzbekistan Publishing House 2018).

As I was desperately trying to have a bright face in front of my own TV, my current directorate, and my announcers, whether I was a studio announcer or a stage director. Because I had leaders here who trusted me, teachers who supervised me. Probably the one who hosted the most concerts among TV announcers. Anyway, once upon a time, "Where do you work, on TV or



in Uzbeknavo?" that is probably why they asked the question.

At this point, I would also like to list the scenes where I worked as a presenter. "Palace of Conferences of Uzbekistan" ("Forum"), "Palace of Friendship of Peoples", summer and indoor scenes of "Turkistan Palace", Alisher Navoi Palace of Arts, Alisher Navoi Opera and Ballet Bolshoi Theater, Uzbek State National Academic Drama Theater, " Uzbek State Musical Theater named after Muqimi ", " Aviasozlar ", " Temiryolchilar ", " Palace of the Ministry of Light Industry " and many other ministries and committees, halls of the National Tourism Agency, " Hayat " hotel, " Zarafshon " cinema and concert hall, Zarqaynar " gallery stage, " and Republican Youth Center ", ...

The presenter today was working with a partner next to him most of the time. If earlier only female and male presenters worked in special cases, in very solemn concerts, in recent years even weddings have become conducted by two people. It follows that the presenter now has to adapt to the partner next to him, to reckon with him and his texts, instead of circling as freely and comfortably as he wants. Sometimes he even has to match the clothes he is wearing.

I have worked with Dildora Rustamova, Dilorom Umarova, Nigora Karimbaeva, Nilufar Sotiboldieva, Dilnoza Kubaeva, Dildar Islamova, Laylo Rustamova and many other well-known and well-known presenters at many events and ceremonies. I enjoyed their professionalism, responsibility for their work, and leadership skills. There were even moments when I got strength and power from them. In fact, we, the male presenters, have always learned to take the challenge upon ourselves. In terms of transportation, dealing with the script and the organizers, and even in rehearsals for the event, how many times have we spent those rehearsals alone, protecting the female leaders.

In accordance with the plans of the authors and directors of various holidays, we have held partner events with people's artists of Uzbekistan such as Abdumumin Otbosarov, Elyor Nosirov, Honored Artist of Uzbekistan Farhod Bobojonov, and Honored Worker of Culture of Uzbekistan Rahmatilla Mirzaev.

Presenters do not necessarily mean speakers or TV and radio broadcasters. Honored artists of Uzbekistan such as Obid Asomov, Mirzabek Holmedov, Shukrullo Isroilov, Tukhtamurod Azizov have also led and continue to lead concerts



of singers close to them. In most cases, there were three or four people, and at other times, they led concerts like the ones above.

In any case, those who are interested are those who work with the word, the performers of the speech genre. We can get used to their leadership. However, there were cases when Sukhandonu remained interested and the singers took the lead. Leading artists of Uzbek singing, such as Nasiba Abdullaeva and Farrukh Zokirov, also started the concert. What is this? Idleness, enthusiasm? No, I think, this shows the respect for the hero of the concert and the passion of the producers, directors, screenwriters, who are the organizers of the show, for innovation, for original solutions. In any case, we have witnessed one or two such experiments. The burden of leadership seems to have felt so good that they could not or could not turn this work into a regular exercise.

## CONCLUSION

We have focused in these studies on presenters who speak mainly on stage and in the field under the name of presenter. However, the significant contribution of the artists in the form of "TV broadcaster" and "radio broadcaster" in the

history of the leading profession is worth studying.

Holidays, various events, international festivals and national competitions abound in independent Uzbekistan. In all of them, presenters work, create. Focusing them on a common action, goal, and result is a topical issue today. Any ceremony in which the name of the republic, the name of the country is spoken and the national anthem is played needs many responsible and experienced leaders who can see and hear!

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