
THE ROLE OF JOURNALISTIC SKILL IN PROMOTING NATIONAL GAMES IN ETHNOSPORT PROGRAMS

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Abstract

The specific methods used to convey the purpose and content of television programs to viewers reflect the director's level of awareness not only of the program's main idea, but also of its deeper internal essence. In this process, a television relationship between two discourses emerges: the transmitted text and the directorial concept that presents this text through a sequence of video images. It is precisely at this point that storytelling becomes one of the director's most frequently used creative devices and problem-solving tools.

Keywords: television program, storytelling, image, impact, narrative, director, ethnosport, folk games.

When translated from English, the word “**storytelling**” means “telling a story” or “narrating an event.” Myths, fairy tales, stories, events described in books, theatrical performances, and public speeches all contain narrative elements. However, storytelling is not an independent genre; rather, it is a technique of narrating a particular event or phenomenon.

For example, suppose you wish to tell your colleague how you spent your weekend. You might begin by saying that you woke up in the morning, had breakfast, and then decided to go outside the city for leisure. On the way, you met several friends and invited them to join you for a walk. On the way, you met several friends and invited them to join you for a walk. Meanwhile, you missed the train going out of town and would have had to wait three hours for the next one. As a result, you had to abandon the idea of leaving the city, but instead you spent a pleasant time with your friends at the station café. This would be an ordinary story. However, if you do not limit yourself to merely describing the sequence of events in a routine and monotonous manner, but instead narrate it vividly, expressively, and emotionally, then it becomes storytelling.

Today, this type of narrative technique has also become popular as a marketing tool, yet it is especially appropriate where real events and lived experience are involved. Quite often, we describe events exactly as they happened, as in the above example, and perceive this simply as part of ordinary communication.

The distinctive features of the methods used in television programs to convey the purpose and content of material to viewers reflect the director's awareness not only of the program's main idea, but also of a deep understanding of its internal essence. In this process, a television relationship arises between two discourses: the transmitted text and the directorial concept that conveys that text through a sequence of video images. It is precisely at this point that one of the director's most frequently employed creative solutions is directed toward storytelling.

Behind ethnosport games stand ancient legends, rituals, the heroic figures of peoples, and the histories of clans and tribes. These themselves constitute a powerful source of narrative. Storytelling built on national characters and values, and aimed at presenting them effectively, increases the emotional appeal of sports content, makes it memorable for viewers, and serves to strengthen national and ethnic identity.

What, then, do we understand by storytelling?

First of all, every story in storytelling always has a beginning, an ending, and a central protagonist. This protagonist has a purpose in addressing the audience and overcomes some kind of obstacle in the course of the narrative. This is the universal description of storytelling. However, different specialists also emphasize other characteristics.

According to designer Leonid Feygin, the foundation of an event in storytelling cannot exist without a protagonist. It should be noted that the protagonist does not necessarily have to be a person; it may be any object. However, for the audience to empathize with the story, attention must be drawn to this object, effectively turning it into an active participant in the events.

Maxim Ilyakhov, in contrast, emphasizes that storytelling should not merely focus on something such as an object; rather, any story should be constructed around a human being.

Editor Sergey Korol believes that within the reality of storytelling, it is important for the reader to compare themselves with the protagonist and to sense changes in the protagonist's inner experiences.

Proceeding from the above views, how should a story be told within the method and technique of storytelling?

There is no universal recommendation suitable for every situation and every field. Much depends on the purpose of the storytelling, as well as on to whom and to what kind of audience it is addressed.

The main criterion in this process is that the story being told must capture the listener's attention. Otherwise, they simply will not listen. According to Leonid Feygin, if the audience does not develop an interest in the story, then storytelling does not truly occur. In order to engage the listener or viewer, one must bring them into a sphere of emotional influence. In other words, if a person is emotionally affected by hearing an event, they can never remain indifferent to it. If you are listening to a story while being drawn into its sphere of influence, and if some change occurs in the life or inner world of the protagonist, then you too experience that change together with the character. As the character's condition changes, you are able to feel this within yourself as well.

If we analyze the series of ethnosport-related programs found in the video archive of the National Television and Radio Company of Uzbekistan, we can see that they are mainly connected with the theme of horses and the traditional game of **kupkari**. The documentary film *Tulporim* (2002), *Sayis* (2007), *Uchqur Tulporlarim* (2007), and *Uloq* (1991), produced by *Uzbektelefilm*, as well as *Namanganda Uloq* (2008), broadcast on the *Yoshlar* television channel, and the programs *O'zbekim* and *Manbalar So'zlaganda* about Navruz, aired on the *O'zbekiston* television channel, reflect the continued presence of our national games among the people as expressions of our national traditions and values. Most importantly, the narration of historical events connected with horses, riders, and kupkari, as well as the courage and victorious moments of the protagonists in competition, provides an example of how storytelling has been employed by the author. Legends associated with uloq and horses have been presented to viewers in an impressive and memorable way through storytelling.

It would also be accurate to say that the television program *Folk Games*, broadcast on the *Sport* television channel since 2007, is constructed on the basis of storytelling. The author, Guljahon Mardonova, dedicates each episode to a separate national game and begins by introducing that game through a story-based narrative. In her storytelling, there are always the characters of a grandfather and a grandchild, and their dialogue draws the viewer into the content of the story. The development of events then continues through voice performances by actors assigned to different roles. In other words, everything corresponds to the criteria of storytelling: it is aimed at increasing emotional impact and holding the viewer's attention on the screen for a long time.

This method of narration helps convey ideas and thoughts to the public in an influential manner, attract the attention of viewers, clients, readers, and others, and ensure that these ideas remain in their memory for a long time. If one needs to implement a similar idea or task, storytelling becomes especially useful.

In ethnosport broadcasts, storytelling greatly assists in ensuring that each game is perceived by the viewer not merely as a “competition,” but as a “narrative,” that athletes are accepted as national heroes, that the national spirit is expressed effectively in ceremonies, and that intense competition concludes with a sense of unity and victory.

In this context, the director and journalist can transform our national customs, handicrafts, traditional clothing, and national music into a visual-audio narrative through the actions of the “national hero” athlete presented before the broadcast audience.

Even in interviews conducted during reportage, the journalist should not limit themselves to technical questions addressed to the athlete. Asking about the athlete’s family traditions, childhood memories of games, and the popularity and significance of the national game in their region can turn the response of the protagonist into an effective form of storytelling. This approach can also be applied in other television genres, including programs and talk shows.

For example, suppose you are invited to participate in a talk show and are asked to share your story. Or suppose you frequently appear on radio or television and wish your interaction with the audience to be lively, vivid, memorable, and full of impression. In precisely such situations, storytelling becomes the most effective way to achieve your goal.

Storytelling is especially useful in business, marketing, tourism, design, psychology, and pedagogy. This method is widely used by students and teachers, business trainers and coaches, consultants, and advertising professionals. In addition, in everyday life we also tell stories to our relatives and friends. The goal is simple: for our own enjoyment and in order to leave a positive impression in communication with others.

In marketing, this narrative method is usually employed to attract attention to a product or service, stimulate interest, and increase sales. It also serves other purposes, such as strengthening customer loyalty to a company or increasing the number of subscribers to a particular publication. This technique can be applied in marketing campaigns, advertising, videos, company blogs, or articles written about a particular product.

For example, Sergey Korol offers the following recommendations to those who wish to sell a product through storytelling:

- The protagonist of the story must change under the influence of circumstances.
- These changes must be understandable and emotionally motivating.
- The product being sold must influence people through the story by demonstrating its usefulness. In other words, the advertised product should improve some part of life for the better.
- The viewer must understand that they themselves can try and experience the features of the object.

How, then, should stories be used in the advertising process?

Here too, there are no precise rules suitable for everyone, everywhere, and in every situation. Company brands frequently use stories in their advertising, but they implement them in different ways. One may recall examples from the advertisements of major brands such as Pepsi-Cola, Coca-Cola, and mobile communication companies.

Can storytelling be applied in all spheres? No, certainly not. For example, in legal practice and in certain areas of finance, this method is almost never used.

There are various methods of creating storytelling. Below are some of the most widespread:

Monomyth. Here, the protagonist of the story learns a lesson or gains experience from a particular event. This method is common in fairy tales and legends.

Comparison. In this case, the purpose is achieved through juxtaposition and comparison within the story. This version of storytelling is widely used in marketing.

Petals. Several stories are united around a single topic. This method has long been widely used in journalism.

False Start. Here, the story begins suddenly and unexpectedly. This version is often encountered in advertising.

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