

## STRUCTURAL PROBLEMS IN THE ENLIGHTENMENT PROGRAMS OF AZERBAIJANI TELEVISION

Behruz Allahverdi Niftaliyev<sup>1</sup>

**Abstract:** The article analyzes the various problems of fabula-plot-composition-language and styling, which are the main elements of the structure that ensure the excellence of enlightenment teleprograms and the purpose of the enlightenment programs and the requirements given to it in modern times are brought to the spotlight. Analyzing the content of programs broadcast on various channels of Azerbaijani television, the mechanisms of organization and creation of programs from the audience and professional context are highlighted. The article draws attention to the purpose of developing educational programs and what needs to be done in order to implement this service, and clarifies the ideological and policy orientation of television education activities and programs. It is concluded that, as in all areas of the Mass media, the social impact of a television product produced

on television as a result of its creative activity can lead to the achievement of social goals.

**Keywords:** Azerbaijani television, enlightenment programs, structural problems, fabula-plot-composition-language

### Introduction

In modern times, television is a system of social relations that allows you to "come to every home" with the help of advertising of certain goods, propaganda of social-political movements and political parties, familiarization with cinematographic products is performed and affecting people's minds through various styled programs. An overview of various television shows and commercials leaves a deep impression on people's minds, unwittingly guides their personality, and makes them a subject of social networks.

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<sup>1</sup> Candidate for a degree of the Department of Film Studies and Screen Dramaturgy of Azerbaijan State University of Culture and Art. E-mail: behruzniftaliyev@gmail.com. ORCID : <https://orcid.org/0000-0002-7183-1659>.

Various programs broadcast on television provide a participatory effect and easy access to information that plays a key role in shaping the public consciousness, forming a standard benchmark for the creation of behavioral elements. It should be borne in mind that although the information transmitted through television has many benefits, in many cases the high speed of transmission of broadcast and information, as well as the excess of information, content, and low pleasure, cause information stress in people and slow the psychological processes. It is also a social-pedagogical function that determines the important place of television in socio-political life and shapes the outlook of the audience and society as a whole. In democratic societies, this function promotes the state by instilling a sense of patriotism and statehood in the nation.

Of course, there are a lot of broadcast on Azerbaijani television aimed at promoting patriotism and developing patriotism in young people. These broadcasts strive to create ethical behaviors by drawing practical examples of content, focusing on the lives and activities of the heroes. We can say that

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such qualities are formed in Azerbaijani youth. Thus, the heroism shown by Mubariz Ibrahimov, Ramil Safarov and others is a great example for Azerbaijani youth. But one important point should not be ignored is that television does not always seek to develop patriotic consciousness. In many cases, the separate scenes are not the feelings of patriotism, but the elements of aggression, self-indulgence, and weakness.

It is interesting that the rating of television programs, which often repeats violence and immoral behavior and scenes, creates emotional resonance. Such broadcasts can lead to deviant behaviors and reinforcement of violent tendencies in some audiences, especially young people, which may be the basis for semi-adaptation a particular young person in the social community. For example, they often advertise supernatural abilities on television screens - people with great power and energy, which make them ideal for the imagination of teenagers and young people. There is a mismatch between the real "Me" of your teenager and the ideal "Me". As a result, young people who are unable to self-exert themselves are going

to inadequate way. Such selected characters "heroes" often influence the minds of young people, and their behavior and actions are similar to those of the "hero". This aspect, of course, does not only strengthen the public consciousness, but also contributes to its degradation. In addition to this, the structural problems in the enlightenment programs reflected in the function of the television show that the solution of this is very relevant in the modern era.

### **Research methods**

The survey utilized survey techniques to analyze the audience's feedback, as well as analysis of activity products, surveillance of television programs and analytical analysis. The research relates to the general ideas and provisions of modern journalism and the organization of television programs.

### **Development**

Research [Grabe, M. E., Lang, A., Zhou, S., and Bolls, P. 1998] has shown that the main function of the socio-pedagogical function of television is to create a clear impression on the audience by analyzing important events. Because not every spectator is able to

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understand the real picture of political processes and existing social problems, analyze and understand the causes of the events. At this time, television, taking on this role, seeks to educate the audience and make the right decision by showing expert solutions to the problems in various fields. At the same time, a full-fledged impression on the subject under discussion and the establishment of a dialogue between different positions and ideas by thinkers to reflect the truth without distortions will contribute to the preservation of democratic principles. In this regard, Brosius (1989) shows that "abstract information about scientific discovery or the environment is acquired on average for a year or more. The political campaign in the media will produce for about 3-4 weeks. It only takes a few days for people to be aware of an emergency" [Brosius, 1989]. In another research, similar results were obtained, with medicine, sports news, as well as emergency weather information, that is, news closer to people's lives is better understood than politics or economics news." [Grabe, M. E., Lang, A., Zhou, S., and Bolls, P. 1998].

The power of influence that television has on each channel,

broadcaster and speaker puts a heavy responsibility on it. On the basis of this responsibility lies the values that ensure the integrity of the state and its indefatigability, away from personal interests and subjective ideas. “If a journalist wants to win and convince the audience, he or she should analyze and understand the values and psychology of the audience, as well as public opinion” [Усвоение. Психология, 1990]. The proper implementation of the integrated function of television is based on the promotion of human values and television programs within their own borders, without dividing people into groups and layers.

It should be noted that the formation of a new generation, formed by the influence of national television broadcasts, adopting the alien values and taking it as the main criterion laid the foundation. While respect for international values and the formation of multicultural thinking is a positive thing, it is dangerous to stay away from national roots, national values and ideas. This means that national TV channels also have great responsibility. One of the main challenges is the development of competition-based programs and

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programs that allow viewers to watch more local channels. The channels in the Azerbaijani television space differ in this respect from the specifics of the television in other countries.

When we look at history, we see that the democratization of our independence following the restoration of our independence necessitated the development of programs that would play a role in ensuring freedom of expression and diversity in AzTV and later in the new television channels. However, as early as the 90s of the XX century, it was clear that the quality of analytics programs was poor. This required a certain amount of time and overcome obstacles. This period can also be called the preparation phase. But the cultivation of new-minded, new-idea and thoughtful journalists, the formation of interest and trust in analytical broadcasts, and the study of international experience could have contributed to the emergence and love of such broadcasts. The availability of various analytical programs on the neighbouring channels has made the Azerbaijani audience want to watch the same programs on their native TV channels. Thus, today's

television landscape began forming slowly.

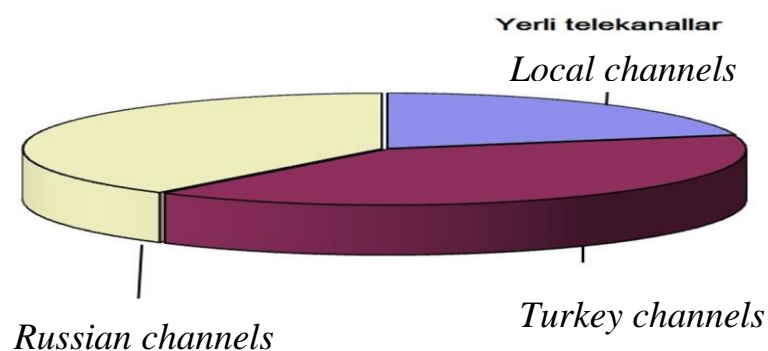
In modern times television has great ideological power. The fact that any politician can present to the audience the desired form is an example of that power. This "image" can be both positive and negative. The desire of the candidate to bring the election platform to the public from the notice boards in private places is just a fancy. The TV can do it in the best way possible. It can gain the audience's opinion and voter confidence by presenting its ideas in live debates and in air time. It should be borne in mind that for every spectator, along with the electoral platform of a politician, his / her position in the society, family, work, and outlook are of interest. A candidate can express himself perfectly through

telecommunications. Proper diction, fluent conversation and sincerity that builds confidence. Politicians who are well aware of the power of television, which has come to the fore in the media for its influence on society, have to make it a part of their lives and activities. This process is still going on very naturally.

### Discussion

Most of the recipients that surveyed in May 2017 with the question "Which channels - local, Turkey or Russia - are you watching more?" said they preferred to watch foreign channels. 20.2% of them regularly watch local channels, 40.0% of them regularly watch Turkish channels, and 39.8%

of them regularly watch Russian news broadcasters:



As you can see, the results of the survey are not so heartwarming. Most are looking at Turkish and Russian

channels. It should be noted that the survey was conducted among hundreds of people from different age groups and

social groups. It is true that certain searches are being conducted to increase the popularity of national TV channels. As an example, we can mention the bringing of famous television projects to Azerbaijan. In order to increase the rating, this method, which has been used by private television channels for a long time, was also used by Azerbaijan TV. Here, “The Voice Azerbaijan” (“The Voice”) music competition, which broadcasted from 2015, can be considered a major step in this direction. The audience had the opportunity to look at the Azerbaijani version of “The Voice” music competition that held in more than 50 countries around the world. Although technical work - lighting, space, auditorium in the studio was in a regular manner, performance, evaluation, or rather, the form of communication did not meet the conditions. If we say more accurately, the audience did not see the sincerity they had been dreaming about. The appeal of the contestants to the works of more foreigners, especially European composers, was met with criticism. Questionable prosecutions have been made in social networks. Although this

fault was eliminated in later sections, the loss of the audience was a reality.

In a competitive environment, the attempt not to share the “Azad Azerbaijan” channel’s audiences with foreign channels can also be called a successful step. But just a step. The Azerbaijani version of the entertaining TV program “Ben bilmem eshim bilir”, followed by the Azerbaijan audience on Channel D, also was only technically successful.

As noted by Academician Ramiz Mehdiyev in his article “The ether of Azerbaijan: problems and duties”, “one of the most disturbing and most discussed issues in the community is the increase in the volume of low-quality entertainment and show-business characteristic programs on television channels” [Mehdiyev, 2009]. The main reason for this is that material interest is ahead of the goal of producing high quality broadcast and TV products. One of the reasons why so many broadcasts are highlighted by frivolous, banal, gaudy design, structural fragmentation, is also due to the lack of professional staff on television. Although the article has been published for quite some time, the current view is identical. ATV’s

Former President Vugar Garadaghli's response to such criticisms raised at different times is also interesting: "Those who laugh at TV channels, in fact, laugh at the whole society. It is like laughing at yourself in the mirror. Because TVs are the product of society. As how we have been, we will seem so. Therefore, it is wrong approach to imagine TVs aside of society. If you talk with allusion while discussing the TVs, it means that, you should also discuss with the same allusion and irony what is happening our roads, our press, our surroundings, and so on.. That is, it is not right to separate TVs from society and review it in a way that is taken out of other processes. We are just in sight. That is the objective reason for ironic attitude to TVs." [Vugar Garadaghli, 2014]. Unfortunately, while there is no national television that can reach an entire audience at the telechannel today, there are very few national TV programs that are partly watchable, albeit on a "black background". Thus, it is not surprising that today the Azerbaijani audience is watching more foreign TVs than local TV channels.

In the Netherlands, one of the most developed countries in Western

Europe, the situation is exactly the opposite. Here, satellite TV is approached in the context of national security. Therefore, in this country, it is important to pay great attention to the preparation of broadcasts and the fulfillment of social orders, which will attract the interest of local audiences, provide them with pleasure and meet the information needs. Today, 90% of audience in the Netherlands are watching local television programs. In Azerbaijan, the situation was different. The lack of quality broadcasts that emphasize structural integrity, appeal to the audience's interest, and the direction of Azerbaijani audience to other countries' TV channels with propaganda mechanisms make it necessary to take more serious steps in this regard.

One of the most important conditions for the socio-pedagogical function of television is to ensure that people are active in the process of controlling the government. Informing the TV audience of President's various visits and meetings, decrees and orders signed by President, discussions in the Parliament, adopted bills, and as a whole, the activities of the judicial branch are conducive to the provision of



public control over television. This is one of the key factors in ensuring transparency in democratic societies. Thus, television can act as a bridge between the people and the government. In this work, television talk shows play an important role in the implementation of the socio-pedagogical function. Such programs, in which the thoughts of the audience are organized by expert opinion, serve to provide full information on the subject under discussion and to convey the truth. All this differentiates talk shows from other analytical programs and takes one step further.

Analytical programs that have attracted the audience's interest in television also play an important role in the broadcast's ether policy. Participation of experts, professionals in these broadcasts, which discuss the issues that are of concern to the public, participate in discussions, exchange views and thus create a realistic view and present them with a publicist approach, both seriously impresses the show's effects and serves as a social and pedagogical function, and reaffirms the importance of analytical publishing on television. Approach to the topic, interpretation, proper discussion,

moderation require professionalism. Gaining the sympathy and confidence of the audience, capturing attention with their objectivity, with both their literacy and on-screen images of speakers serve to politic educate the society. The audience's confidence to the announcer also means that they rely on the channel.

Screen resolution of analytics programs is also an important issue. Here, the work of the producer, the presence of suitable space or decoration, the harmony of light and color, the right *rakus*, as well as the co-determination of the personnel by the producer and the operator, reveal the technical and creative team's skills as a whole. Like any television product, analytics programs also help to shape the aesthetic taste of the audience. It is clear from this point that analytical broadcasts, analytical publications, are of great importance as an integral part of social and pedagogical function.

Television, on the one hand, follows the audience (to meet its interests), and on the other hand is constantly moving forward (again, according to the demands of the audience). It is very difficult, but it is the best way to reach the hearts of the



audience. TV channels are trying to connect the audience to gain the love of the audience and get a high rating. One of the most important prerequisites here is the correct approach to the principles of data transmission, perception and keeping in memory of information. The ability of the audience to understand what is happening without thinking too much and losing time and the perception of information creates a relationship between television and the audience. On the contrary, it causes psychological barriers and hurdles.

Perception, which is purely a psycho-physiological process, plays a crucial role in influencing screen work. Therefore, special attention should be paid to the fact of perception when communicating with the audience. "Perception is a process that depends on different components of human consciousness (general outlook, level of generalization of public opinion, etc.). Here general preparation of the audience, reaction to events, provided information, etc. like these factors play an important role. Therefore, special attention is given to issues relating the perceptions, including individual perceptions, when

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studying an auditorium [Bayramov, Alizadeh, 1986].

There are also laws for the comprehension and keeping in memory of mass information in the process of perception. Adopting the information is effective when in the program, a journalist is able to put the audience in the forefront of the story by highlighting interesting facts and explaining the purpose and essence of the story in an interesting way. In this case, the audience can see his or her "representative" in the face of television or a particular announcer and can keep in memory the events well. This method of creativity also, in principle, serves the popularity of broadcasting and remain in the audience's memory for a long time. Therefore, every television organization needs to pay particular attention to the complex psychosocial perception, and should also to take into account all these nuances during programming, as well as enhancing their creative efforts to better understand their programs, remaining in the memory for a long time, and activating the audience's attention. For this, the television journalist's front office must have many effective tools. It can't be forget that accurate

programming is the success of every TV channel and is the main of program policy. Therefore, each TV channel should design a program that suits itself and its audience, and in this case, it should not be influenced by any external experience or examples of external programs.

The creative success of television depends on the professionalism of the editor and director. There are several methods and options available in modern programming. Works on sequential, genre due to the age-adjusted audience, programming, it works with the theory of grouping of the projects under watch. This program politics, which is offered by some foreign experts, is not intended for large, all over the country and abroad nationwide TVs. This method can be applied to low-budget TVs for regional and cable television. The audience should be offered a colourful program every day. Just "catching" the audience with 3-4 entertaining broadcasts using only "prime-time" and grouping of the weekend program is not the way out. It is the responsibility of the editor and director to make the television channel he or she works harder to be watchable. They have two goals:

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counterprogramming and grouping of programs in the "prime-time".

Both methods are popular in Azerbaijani television. Because today's programming of TV channels, scheduling schedules is more important than what the audience says and shows when it comes to rating schedules. Because today's programming of TV channels, scheduling schedules are based on what the rating tables say and show, rather than what the audience's interest and the desire of them. When determining the row of broadcasts, the hours of watchable and un-watchable are taken into account. The competition between the channels is also for this hour. The main goal is to earn more revenue by collecting more viewers. This competition, in turn, encourages broadcasters to produce more affordable programs and more expensive projects from abroad that attracting the audience.

The emergence of every new broadcast on television is an event. Because it is connected with the world of interest of hundreds of thousands of viewers. However, it must be admitted that, in some cases, our contemporaries do not see themselves as themselves in these programs. Both the author's script,

the director's and the operator's work deprive him of his personal qualities, frame all his activities in a template, and sometimes even simplify his thinking. This tendency is more evident in youth television discussions. It seems that the participants of the program do not always represent the audience they are addressing.

While television operates as a nationwide tribunal, it is not appropriate to consider broadcasting planning and program content as the only area of activity of separate editorial offices, programs and directives, among other creative problems. The regular presence of well-known professionals, prominent scholars, literary and art figures, and the general public with their practical suggestions and advice can only be of benefit. Providing such participation further enhances the content and form of programs, and minimizes the audience's discretion in certain programs. Providing such participation further increases with the content and form completeness of programs, and this minimizes the audience's discretion in separately broadcasts.

The purpose of enlightenment programs is to inform, warn, teach,

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analyze and persuade. When doing this process, first of all, you need to be objective. The main thing in enlightenment programs is to arouse the interest of the audience. This is the purpose of the viewers of such programs; to gain the respect of their peers, improve their personal and professional qualities or experience, gain new information and skills. When designing enlightenment programs, it is important to first determine what purpose will be served and what needs to be done to implement it.

The enlightenment activities of television should be linked to the challenges facing society at the particular time, the problems of people at that moment, and provide the audience with a way out of the difficult situation. It is known that in the early 1990s, the economic situation in Azerbaijan was very difficult. Professor Nasir Ahmadli, speaking at the time of the television's enlightenment mission, wrote in an article published on February 14, 1995 in the "Azadlig" newspaper: "AzTV should be responsible for providing the people who have been exposed to the Soviet propaganda for decades, with the latest knowledge, to assist in creating and

developing viable, economical and political systems in our country, which has taken fragile steps towards independence. It should educate and inform the citizens of the country in such a way that let our compatriots are able to live in today's difficult times, at a painful, contradictory transition to market relations, at least to the minimum.” [Ahmadli, 1994, 1995].

The focus of enlightenment programs is to give preference to trusted and influential presenters who have the right and clear speech, which will gain the trust of the audience. The TV also provides entertainment programs to enhance your interest in education. Such topics as literature, painting, sculpture, music, cinema, dance, and intellectual games can form the basis of cultural programs. Properly chosen in time music adds colour to the program, while improper music distracts the audience. The timing and rhythm of music programs should be designed in such a way that it does not bother the audience. At the end of the broadcast, playing some of the favourite and well-known tracks will keep the audience for watching the program till the end. As society continues to change, such broadcasts are

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indispensable for keeping pace. The purpose of this type of programs is to bring cultural values to the public and to promote world cultures. Community development is possible through such programs. [Mammadli J., 1999]. According to media experts, not only private, but even state-funded TV channels have very few educational programs and journalistic investigations. Professor Jahangir Mammadli believes that the enlightenment programs shown on local TV channels partially meet modern requirements. “There is little enlightenment activity, and the lack of enthusiasm for the current programs is due to their low level of professionalism. Journalist investigations on ANS channel are almost daily in the news program. There is derivative news from the main news: the "ich" news, the rectangle, and so on. The names of these programs can be attributed to the fact that they are a joke, but most are both journalistic and enlightenment activities. Sometimes they think that enlightenment means a lesson in a program, but it's not. There is also enlightenment in ordinary information. For example, the destruction of a wedding house in Tel Aviv and Injury of people means that

they have to be careful about the construction of wedding houses in Azerbaijan. Sometimes it is said that people are criminalizing the fact that there is a criminal record on air. It is not like that. They should look at the screen and see the condemnation of the community that man does not kill his father.” [Nurlan Agha, 2015].

“At a time when cultural and educational institutions have weakened their jobs and lost their focus in public life, the effective use of television, its mass, scope and influence in the work of raising awareness of its viewers and enhancing their cultural and intellectual level appear as a public demand. An important factor here is the simultaneous impact of TV on the audience, shaping its taste and outlook, which is beyond the reach of other cultural and educational institutions. Enlightenment of the audience for a democratic society remains a key and important area for television. The idea that “Television can educate or vice versa” not only demonstrates the real power and potential of television, but also demonstrates the importance of the social mission that it undertakes to society.” [Freylex, 2002].

Although there are screenshots that serve cultural awareness of audiences on Azerbaijani television and commercial channels, most of them are not selected for their creative excellence and innovative searches. “Azerbaijan's Khanate” TV project (author Mehriban Alakbarzade) of Space TV, films by Lider TV's “Azerbaijan” editorial, ANS's “Prisoners and Secrets” (author Gulshan Aliyeva), “The Land of Fire” (directed by Nazim Rza), produced by “Azerbaijantelefilm”, the films from the “Red Line” series of “SOY”, “Fatehlerin divani”, “Anxiety” (director Ramiz Hasanoghlu) TV shows produced in “Sabah” YB of AzTV can be viewed on the modern television screen as screenshots promoting the country's history, cultural heritage, and social and political awareness.

### **Conclusion**

With a satellite antenna capable of watching world-wide processes and creative searches, viewers will want to see similar-sized screenshots on country channels after experiencing the creative power of high-end programs, television programs and films. In the postmodernist epic, the viewer does not need to prove

that his approach to old-fashioned style and form has not had the same effect as the unsuccessful step of spreading films and broadcasts in ways that are out of order for his or her enlightenment. Only the artistic excellence of television, the main language of the television, can give the audience an idea of the type of audiovisual art that is created by using modern techniques and technologies, allowing it to convey the main idea in art. Regardless of which idea carries the burden, the screen work can only produce the desired effect when it is artistic. While television operates as a nationwide tribunal, it is not appropriate to consider broadcasting planning and program content as the only area of activity of separate editorial offices, programs and directives, among other creative problems. The regular presence of well-known professionals, prominent scholars, literary and art figures, and the general public with their practical suggestions and advice can only be of benefit. Providing this presence further enhances the content and form of programs, minimizing the audience's right to separate broadcasts. By summarizing the information, we can conclude that one of the most important

prerequisites for the excellence of enlightenment teleprograms is the need to know and master the subtleties of fabula-plot-composition-language and style, which are key elements of the structure.

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