

TIMELINE OF TV

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Abstract: This is a complete history of television, who invented it, and when, including important milestones in the development of TV. The Invention of Television

Key words: Television, history, scientists, improved, electronic

Аннотация: Это полная история телевидения, кто и когда его изобрел, включая важные вехи в развитии телевидения. Изобретение телевидения.

Ключевые слова: Телевидение, история, ученый, усовершенствованное, электронное.

Annotatsiya: Bu televideniening to'liq tarixi, uni kim va qachon ixtiro qilgani, jumladan, televidenie rivojlanishidagi muhim bosqichlar. Televideniya ixtirosi.

Kalit so'zlar: Televideniya, tarix, olim, takomillashtirilgan, elektron

Television was invented in 1884. It took more than a decade for the first TV set to be created and marketed. Even then, it was seen as a novelty and not much else. In fact, only around 50 people had televisions at all! However, in just a few decades, television became one of the most innovative forms of entertainment ever created -- and its role has changed significantly since then. Since the 1940s and 1950s, when television first arrived on the scene and profoundly altered the world, viewers' viewing habits have undergone a significant shift. TV technology has progressively improved over the years: color TV debuted in the 1960s, then cable in the 1970s, VCRs in the 1980s, and high-definition in the late 1990s. In the twenty-first century, viewers are just as likely to watch programs on tablets, computers, and cell phones as they are on televisions. Surprisingly, though, all of these technological advancements were really just enhancements to a fundamental system that has existed since the late 1930s and has even older roots.

Television broadcasts can be distributed over the air by VHF and UHF radio signals from terrestrial transmitting stations, by microwave signals from Earth orbiting satellites, or by wired transmission to individual consumers by cable TV. Many countries have moved away from the original analog radio transmission methods and now use digital television standards, providing additional operating features and conserving radio spectrum bandwidth for more profitable uses. Television programming can also be distributed over the Internet. Television broadcasting may be funded by advertising revenue, by private or governmental organizations prepared to underwrite the cost, or in some countries, by television license fees paid by owners of receivers. Some services, especially carried by cable or satellite, are paid by subscriptions. Television broadcasting is supported by continuing technical developments such as long-haul microwave

networks, which allow distribution of programming over a wide geographic area. Video recording methods allow programming to be edited and replayed for later use. Three-dimensional television has been used commercially but has not received wide consumer acceptance owing to the limitations of display methods.

The availability of various types of archival storage media such as Betamax and VHS tapes, LaserDiscs, high-capacity hard disk drives, CDs, DVDs, flash drives, high-definition HD DVDs and Blu-ray Discs, and cloud digital video recorders has enabled viewers to watch pre-recorded material—such as movies—at home on their own time schedule. For many reasons, especially the convenience of remote retrieval, the storage of television and video programming now also occurs on the cloud (such as the video-on-demand service by Netflix). At the end of the first decade of the 2000s, digital television transmissions greatly increased in popularity. Another development was the move from standard-definition television (SDTV) (576i, with 576 interlaced lines of resolution and 480i) to high-definition television (HDTV), which provides a resolution that is substantially higher. HDTV may be transmitted in different formats: 1080p, 1080i and 720p. Since 2010, with the invention of smart television, Internet television has increased the availability of television programs and movies via the Internet through streaming video services such as Netflix, Amazon Prime Video, iPlayer and Hulu. In 2013, 79% of the world's households owned a television set.[2] The replacement of earlier cathode-ray tube (CRT) screen displays with compact, energy-efficient, flat-panel alternative technologies such as LCDs (both fluorescent-backlit and LED), OLED displays, and plasma displays was a hardware revolution that began with computer monitors in the late 1990s. Most television sets sold in the 2000s were flat-panel, mainly LEDs. Major manufacturers announced the discontinuation of CRT, Digital Light Processing (DLP), plasma, and even fluorescent-backlit LCDs by the mid-2010s.[3][4] In the near future, LEDs are expected to be gradually replaced by OLEDs.[5] Also, major manufacturers have announced that they will increasingly produce smart TVs in the mid-2010s.[6][7][8] Smart TVs with integrated Internet and Web 2.0 functions became the dominant form of television by the late 2010s.[9]

Television signals were initially distributed only as terrestrial television using high-powered radio-frequency television transmitters to broadcast the signal to individual television receivers. Alternatively, television signals are distributed by coaxial cable or optical fiber, satellite systems and, since the 2000s via the Internet. Until the early 2000s, these were transmitted as analog signals, but a transition to digital television was expected to be completed worldwide by the late 2010s. A standard television set consists of multiple internal electronic circuits, including a tuner for receiving and decoding broadcast signals. A visual display device that lacks a tuner is correctly called a video monitor rather than a television

Television Regardless of whether the TV is good or bad, when you are inside you can deal with the world on your terms. The very worst news can be absorbed and

normalized in the familiar surroundings of your own abode. An earthquake in Asia? What is on the other side? A famine in Africa? Let us put the kettle on. Like listening to a storm from within the safety of a sturdy building, watching television is both unsettling and reassuring. While the content may be moving, you always remain at home. Again, it's an attraction that can also be repulsive. I recall watching Live Aid in 1985 and feeling distinctly nauseous when film of starving Ethiopians was shown with the Cars' song "Drive" ("Who's going to drive you home tonight?") playing over the top as if it were some sort of misconceived rock video. That event, too, was an example of television's curious paradox – the way it bring us together in our separate homes, unifying and atomizing at one and the same time. There have been countless predictions and received wisdoms about television since I first started taking notice of what was said about it. When I was a child it was trumpeted that British drama – gritty, naturalistic and socially engaged – was far superior to that of, well, anywhere else, but in particular television in America. But if that were ever true, it became progressively less true, especially in the 1990s, and then became an exercise in the most deluded wishful thinking when HBO and other American cable stations brought us *The Sopranos*, *Six Feet Under*, *The Wire* and several more expansively ambitious series. As American cinema, which once produced intelligent adult films, has regressed into childish absurdities, so has American television revived the fortunes of creative filmmakers and an industry-load of talented but largely unknown actors. What a shame that this year saw the death of James Gandolfini (alias Tony Soprano), one of the greatest of them all. It is hard to imagine that British TV, despite its enormous wealth, will ever produce something of a similar scope and brilliance. There are signs that, as in the case of this year's insidiously terrifying *The Fall*, it can still do a very slick version of gritty. Nevertheless, will it ever rediscover the glory days of *The Singing Detective* and *Boys from the Blackstuff*, complex, authored pieces that spoke of our times and our memories and the culture at large? It would be nice to think so. However, there is much more to television than signature dramas. There is, for instance, sport. Critically speaking, no one seems to take televised sport very seriously. Thanks to Nick Hornby, we may have come a long way since Martin Amis complained of "intellectual football lovers" being forced to "cringe and hide". However, the idea still persists that televised sport is just sport captured on camera. In fact, televised sport is much more than that. When I first started watching, the viewer was left in no doubt that he was in a far inferior position to a spectator. Nowadays you pity the poor fan at the match missing out on the divine pleasures of seeing the same event on TV. Divine? Yes, because modern televised sport – and specifically modern televised football – has turned the viewer into an omniscient, if not yet omnipotent, god. Much of this sporting revolution in television is down to Sky Sports, and let's face it, no one – unless you work for him – is in a hurry to praise a Rupert Murdoch enterprise. However, credit where it's due. Up until its disastrous live-studio-audience launch of its Premier League coverage last month, Sky Sports has scarcely put a foot wrong – Richard Keys notwithstanding

Therefore, television will continue to beguile and bore, frustrate and fascinate for the near future. Moreover, that is just fine, because as long as the box continues to bring in the outside, there is no need to think outside the box.

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