



**SCIENTIFIC AND THEORETICAL BASES OF THE USE OF
EFFECTIVE MEANS IN THE PLANNING OF MASS-CULTURAL
THEATRICAL EVENTS**

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ABSTRACT

Many research scholars have conducted research on the dramatic means of theatrical public celebrations and performances. The importance of influential means in public celebrations, its place in the upbringing of the individual as an expressive means of theatrical art is reflected in the stage space, word, action, lamp, music, rhythm, and so on.

KEYWORDS: *Facial Expressions, Interactions, Decoration, Background, Artistic Background, Pyrotechnics, Mise-En-Scène, Costumes, Make-Up, Muscles, Lights, Props, Props, Phonograms, Plastic, Rhythmics, Poetry, Monologue, Dialogue, Askiya, Instenirovka, Light, Performance Skills.*

INTRODUCTION

Many research scholars have conducted research on the impressive means of theatrical mass celebrations and performances. Before talking about the importance of effective means in public holidays, its role in the education of the individual, we need to answer the question: what is an effective means? The famous director GA Tovstanogov shows the stage, words, actions, lights, music, rhythm and others as expressive means of theatrical art. According to the pedagogue and director Farhod Ahmedov, the most effective means are “in literature - words, in fine arts - lines, colors, in music - sound, in sculpture - plastic forms, etc. serves as an effective tool and material”¹.

Effective tools are also referred to by some experts as “artistic expression tools”. For example, Jumanazar Dushamov wrote in his book “Direction of Public Events” that “Clothing, props, music, lighting and projections - all these are traditional, artistic means of expression, used in all forms of spectacle, to create an artistic image,”² and Farhod Ahmedov “Costumes, props, music, lighting, video materials and projections serve as artistically

¹Ahmedov F. “Fundamentals of directing public holidays”. - T. : “Communicator”. 2008.- P.110

²Dushamov J. “Directing of public events.” T. Publishing House of Literature and Art named after G. Gulom. 2002. .- P.62

impressive tools to create an artistic image in the performing arts,”³ he describes. The question arises in its place. So which of these is correct?

In order to find the answer, given that these terms were translated from Russian into Uzbek, if we look in the Russian dictionary, both the influential word and the expressive word are translated as “Vyrazitelniy”. It is clear from this that these words are synonymous and it is clear that they are not different from each other.

“Any means of art (cinema, theater, circus, music, song, dance, fine arts, sculpture, etc.) that are used to brighten the eyes and affect the mood, mind, body, heart and soul are called effective means”

In addition to the opinions of scientists and experts in the field, the most effective means of directing public holidays can be described as follows: Every detail and action used to convey the essence of the holiday to the audience, to create miracles in its inner and outer world. No scientific work and no expert has been able to show the exact number of impressive tools used in directing public holidays. A.I. Chechyotin, one of the theorists of mass celebrations and spectacles, writes, “It is almost impossible to invent new influential means, and even if there were, it would be very rare”⁴.

In this case, the following is an incomplete list of effective tools:

Scenario, word, music, song, dance, behavior, facial expressions, interactions, scenery, background, artistic background, pyrotechnics, mizanstsena, costumes, makeup, muscles, lights, props, props, phonogram, plastic, rhythm, poetry, monologue, dialogue, askiya, staging, light, performance skills, director's idea, stage, rhythm, tempo, projection, video clips, song, big song, terms, yallalar, grotesque, pontamima, etude, folk games, tradition, ceremony, tradition custom, saj, fast saying, proverb, mask, fairy tale, puppet

In addition to traditional impressive vehicles at public celebrations and performances, vehicles and all kinds of equipment (aircraft, helicopters, missiles, balloons, tanks, military reconnaissance vehicles, infantry fighting vehicles, airborne vehicles, etc.), natural power of fire and water, natural light, pyrotechnics, birds, horses, cows, sheep, goats, donkeys, camels and other domestic animals, etc., with other specific features are also used. In general, tools that are not available in ordinary theater can be used as an effective tool on public holidays. For example, on the occasion of the 2000th anniversary of Karshi, director Bohodir Yuldashev portrayed shepherds grazing their flocks in the background to depict the life of Karshi. an old man, a young man riding a donkey, children burning grass, women cooking on a fire in a furnace, and so on. These natural remedies made the celebration more fun and impressive. Symbols, metaphors, and allegories serve as the leading influential tools in creating a distinctive language of theatricality in public celebrations and performances. Through these means, the director creates a world of complete, multifaceted aesthetic riches.

In the process of creating a mass play, the director uses enlarged symbols in the imagination of the actors and spectators, revealing the essence of theatricality.

(The word “symbol” (symbol) - means “sign” in Greek. Symbol is a plural form, which changed its original meaning in the historical period and began to mean other events). The symbol is a symbol, a combination of polysemous, subjective images in existence by the creator. Over the centuries, objects, ideas, and information in the process of several groups of people or a community interacting with each other have created conditional symbols. (For

³Ahmedov F. “Fundamentals of directing public holidays”. - T.: “Communicator”. 2008.- P.96

⁴Chechyotin A.I. Osnovy dramaturgii teatralizovannyx predstavleniy. - Moscow. - P.155.

example, muchals or bulls are a symbol of ancient Egypt, deer are a symbol of the Altai Territory, etc.)⁵.

“In some places, special ceremonies are held where totem animals are worshiped as well as their meat is eaten. Elsewhere (in India, for example), the slaughter of animals that are considered divine (milking cows like mothers) is not allowed, let alone harmed, and special respect has been maintained since ancient times. AV Lunacharsky writes in this regard: “What is a symbol? “Symbol” is one of the most important concepts in art. The creator expresses his feelings, his vivid, figurative, emotional idea of some world-wide evidence, not in some abstract idea, but in some clear, direct image in your feelings. How can this be done? This can only be clearly demonstrated in some paintings, by looking for and combining the desired images. Therefore, they are of great importance organically. For example, according to Aeschylus, Zeus chained Prometheus to a rock because he came from heaven to steal fire from his friends and teach them to rebel against the gods. We know that no Prometheus, Zeus was alive, but here the images show the constant struggle of the human mind with the forces of nature. The human mind achieves technical success and, in a constant, dangerous struggle with nature, discovers its secrets for itself. But man does not want to give up the rights of the leader Prometheus, so he believes that he will win completely with the weapon of struggle in his hand - fire (technique). This is called a symbol.” We do not specifically study the various meanings of the symbol, but many life processes and artistic practices encourage it. Some creators have tried to connect the character’s audience mindset, in theory, not ideologically, but in a fully associative style. For example, Goethe saw in red - humanity and seriousness, in yellow - joy, and in blue - sorrow and pain. Cézanne, on the other hand, felt depth and weight using certain geometric shapes. The famous composer Scriabin, on the other hand, wrote music according to certain colors.

The symbol, like allegory and metaphor, appears in its new form. At such times we feel their closeness, the connection of objects and events between them shifted to some word, sign, object and event. But the symbol is completely different from the allegory and metaphor. First of all, there are many characters, and each symbolic image participates and manifests itself in each other. The symbolic difference between a symbol and a metaphor is that a metaphor arises before our eyes: we witness what words and concepts are equated we understand which concepts unite them and create a third new one. It can be part of a symbolic-metaphorical construction system, but it is not mandatory. The spectator on the stage of B. Vasilev's play "Not in the lists ..." directed by B. Yuldashev imagines sitting in a warehouse in the basement of the Brest Fortress. If we consider this warehouse as a bullet-riddled wall (conditional), an allegory of “Homeland,” its “blood shed by its defenders,” the spectators’ participation in the show, has risen to the level of a wonderful, realistic symbol.

Thus, the symbol is the symbol that creates the association and is the main effective tool of directing.

So what is an association?

“Association” is the emergence of ideological and emotional parallels of the concept of events taking place in the human mind.

There are several areas of application of the symbol and association that are characteristic of the work of directors of public performances:

- a) in resolving each episode of the show;
- b) at the culmination of the spectacle;

⁵Mirpolatov H. “Direction of public holidays”. - T.: “Cholpon”. 2008.-P.54

- c) conditionally conditioned by the spectator at the end of the performance;
- g) in the artistic decoration of a mass theatrical performance.

Renowned theater director G.A. Tovstonogov has a great interest in staging mass festivities and performances, staging a number of performances in stadiums. Reflecting on the current spectacle, he comments:

“The art of external demonstration is dying, and the stock of all its influential means must be abandoned. Another, a new poetic reality, a theater with fully refined, clear, impressive means, is being born. Every action on the stage must take on an ideological weight. That's how a realistic symbol will appear on the stage.” The use of symbols and associations in the resolution of each episode in the play allows the director to think of real-life material and create a figurative-metaphorical series of theatrical action based on it. For example, the symbolic image of Mother Earth in the theatrical performance "Bow to the spirit of ancestors" staged by director F. Ahmedov, the prophecy of the image of Darvesh as a prophet is metaphorically formed, creating a figurative series of the play. In the prologue to the holiday show “Navruz-2005” staged by director B. Yuldashev, the struggle between the symbolic winter and spring, the meeting of the symbolic symbols of the sun (boy), the moon (girl) had an emotional impact on the audience. In public performances, the addition of some details to another results in a symbolic generalization. For example, in 2001, during the Independence Day performance staged by director B. Sayfullayev, the fabric written on the stage became a map of Uzbekistan. With the help of dancers under the fabric, the breath of the earth (the symbol of the people) is symbolically displayed. One of the most important tools for a director is metaphor. A metaphor is a comparison of one object with another, based on the common features of the objects.

Metaphors are divided into three types:

- a metaphor of comparison, in which one object is directly compared with another (row of trees-forest);
- riddle metaphor, in which the relation of one object to another ("Hoofs hit the frozen stones" - instead of "Hooves hit the frozen keys");
- the transfer of the meaning of one object to another ("poisonous look", "life burned to ashes").

We hardly notice the metaphor when we speak. Metaphors have become a habit in our speech. ("Time flies", "Life is over") Metaphor actively participates in artistic creation, develops creative imagination and encourages ideological thinking. Metaphor is very valuable to the director because it is a means of creating stage images. Any metaphor is not intended to be exact, but requires the ability to understand and feel the figurative emotional effects that arise from the viewer.

Here the viewer must be able to see the second plan of the metaphor — the hidden comparison. Because sometimes there can be situations where you can't understand metaphors that have a new, unexpected, deep idea. Good, let's think: why does the director use metaphor, why is only the name or idea of the object being compared mentioned, and not the name or idea of the main subject? This work is done to actively work the imagination of the audience. Metaphor requires us to be spiritually rich. At the end of the last century, Alfred Jarry had begun to translate the word metaphor into the plastic language of the scene. His main goal was to bring the play to the level of a philosophical generalization, with a deep poetic idea.

Unlike a polysemous symbol, an allegory is characterized by a single, permanent revelation in a direct artistic image, which is revealed through the irony and hidden meanings, instructions, and behavior of the image that make up the image ”.

Life, death, hope, enmity, faith, friendship, Asia, Europe, the world - each of these concepts can be presented using allegory. The power of allegory lies in the fact that for many centuries it has been able to animate human reality, good, evil, various spiritual views, concepts.

For example, the Greek-Roman sculptor, the blindfolded goddess of justice, Themis, is understood as a symbol of eternal justice. Or snake and pot - is an allegory of medicine, healing.

Allegory has always had a special place in the direction of mass celebrations and performances. The allegory is of great importance in the direction of real mass action, and two sides are planned. The first plan is an artistic image, the second plan is a metaphor, to define the conditions, to combine the historical conditions, the impressions.

Allegory is especially characteristic of medieval art, and the art of the Awakening is reflected in Baroque, Classicism. Allegorical images occupied one of the main places in the celebrations of the French Revolution. For example, K. Derzhavin in his book "Theater of the French Revolution" said: On November 10, 1973, the Church of Paris will host a celebration of the party's "Mind". In the middle of the courtyard of the church a peculiar mountain was built, on top of which a tower was erected, on which was inscribed "Philosophy" It is surrounded by busts of revolutionary philosophers. There is an altar to climb, and the torch of justice is burning. As in the French Revolution, allegory is still the main weapon of directors. Directed by I.M. At the VI World Festival of Youth and Students in Moscow, Tumanov turns the stadium into a world map with the help of gymnasts ... The image of an atomic bomb, a symbol of the Cold War, appears on the map. But the word "NO" erases the shape of the bomb with lines drawn in the shape of a cross. The right choice of effective means, the organic addition of art forms, individual numbers to the action, complements the plot and develops the theme, which serves as the basis for directing public performances. Word, illustration, dance, music, etc. creates symbolism, metaphor, and allegory.

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