

## **SCENOGRAPHY OF PUBLIC HOLIDAYS AND THEATER IN OUR COUNTRY**

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| <b>ABSTRACT</b>                                                                                                                                                                                                                                             | <b>KEYWORDS</b>                                                                                                                               |
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| Evaluation of field performances and theatrical public holidays in Uzbekistan , scenography art process, spectacle of the scene art processes, about the scientific and theoretical theory of the interdependence of theater and public holidays analyzed . | Public holiday, stage shows, scenography and art decorations, the organization of the theater, the development of theatrical public holidays. |

### **INTRODUCTION**

Hello creator of the universe and the earth one by one He gave man intelligence and perfection more than all the other creatures, and the air , water , fire , earth and other things created on the ground are called creations for the benefit of man. protect yourself from danger begins to learn to do , slowly build a family and a society called a tribe began, with the passage of time a new era began to appear in the life of people , that is, rituals, customs and mistakes This is definitely different for different objects , water and fire , etc. It depends on the rituals of the form , such rituals were held in public and individually.

Although it is generally recognized that the holidays existed in the most ancient and ancient times , but these issues are still Special not studied to be married .

But based on the available sources, it is possible to think logically about the appearance of the first forms of the holiday and form a certain idea about them.

In our country, theatricalization of public holidays became popular in the late 20th century. Various holidays are staged and presented to the people on a large scale. A number of scientists have dealt with the scenography of theatrical public holiday performances and its theoretical foundations. Many resources and books have been written. The theoretical foundations of the scenography of holiday performances are closely related to the theater activity. Its theoretical foundations, staging, stage decoration, music, etc. are also related to the essence of the holiday and its importance. In this regard, we can rely on the scientific sources of many theater historians and art historians: U. Karaboyev, M. Kadirov, M. Rakhmonov, D. Rakhmatullayeva, D. Kadirova, S. Tursunbayev. and others studied theater and public holidays and customs in their scientific activities.

To date, many celebrations and performances are organized in large squares. Many artists will participate in it. Such performances reveal the essence of the holiday both in form and content. However, it took some time before the holidays took the form of large spectacles. In fact, not every holiday can be organized on a large scale, in squares. Such holidays are mainly public events. The place of holidays in the life of society is incomparable. Holidays are also the expression of the people's outlook, meaning of life and centuries-old dreams and hopes. First of all, let's pay attention to the concept of holiday, spectacle, events:

*"holiday" means the celebration of an important event in life, a date in an upbeat spirit, that is, "bayram" is derived from the Turkish word meaning wedding, ceremony, joy.*

***Watch** - is a cultural event presented in front of the audience, artistically decorated at a high level, effective performance methods are skilfully used, the audience gets aesthetic pleasure from seeing and directly becomes a participant in this event.*

***Event** and it is the organization of these holidays and performances at one level or another. It can also be dedicated to a specific date, a specific topic, and other aspects. But these three concepts cannot be separated <sup>1</sup>from each other, because they always complement each other. Concepts such as unique symbolism, national spirit, and national unity are taken into account in the organization of public holidays on a large scale. Turning holidays into big spectacles has a special place in people's life. But not every holiday is organized in the form of public performances. For example, state holidays, folk holidays based on national values, or the anniversary of the history of a city or region, or the anniversary of an artist who created it can be celebrated with grand spectacles. The reason for holding public holidays at the state level is to develop the sense of nationalism in the society, to grow the feelings of pride in the people for their country, the land, and to strengthen the feelings of solidarity in the society. The importance of public spectacles was considered huge in every society. First of all, it is to inculcate this idea in the minds of the people, which will increase the concepts of respect for their holidays and history. The second is to show the world how valuable their culture, history, and national traditions are through public performances. In addition, the organization of a holiday on a large scale has a special place in the formation of the national culture and outlook. Using holidays with a clear idea and purpose will bring good results in the future. Organization of public and national holidays in large squares first of all increases the feeling of nationalism in the people. It forms love for the nation, the homeland, and serves a great purpose in changing history and realizing the national identity. There are specific rules for public celebrations. First of all, the holiday is organized for the public. Therefore, special attention should be paid to its audience. Every public spectacle should take a place in the hearts and minds of the people and remain in their memory for a long time. Even the songs played on that holiday should be popular among the people. The place where it is held is of great importance in the organization of public celebrations. Under the leadership of the leader of the holiday and the chief director, more than a hundred different types of stage-creators - chief directors of public performances, chief ballet masters, chief ballet masters of artistic scenes, leaders of orchestras and ensembles, coordinating directors, stage directors, as well as a number of staging ballet masters, artists, singers, sound directors, sound operators, creative-organizational group, dressers, make-up artists, and*

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<sup>1</sup><https://fayllar.org/toshkent-davlat-madaniyat-instituti-vahobjon-rustamov.html>

technical providers perform the laborious work of preparing and holding the holiday. In public holidays, every aspect is given special attention. Music, staged performances, decoration, script of the festive event is a whole work. A large creative group works in accordance with the idea and content of each public performance. Each creative group creates a creative work in its own direction. The success of the show is ensured by the fact that all creators work in harmony on the basis of one script. The originality in the organization of festive performances is evident in the individual approach to each holiday. Different approaches are used in the organization of national holidays, cultural events, historical dates, national holidays. The essence of the holiday is taken into account. Many aspects are taken into account when organizing holidays for the general public. First of all, the holiday should reflect the national spirit, the people's hopes and confidence in the future. The artistic background is an integral part of public celebrations, and scenography is one of the effective means of performances. The artistic background helps to reveal what is happening on the field based on the ideological interpretation of the director. It fills every event artistically and increases its effectiveness. *Artistic background has been used for public holidays and performances since 1948* <sup>2</sup>. In holiday performances, the background artist creates a background image for each episode and block based on the holiday scenario with the director. These images are worked directly with the artist to create sketches for each episode. Background participants use 50x50 or 50x60 double-sided flags of different colors to create background images depending on the situation. Mirrors and lanterns can also be used. The background group can perform horizontal, frontal, parallel and opposite movements on the field. In addition, the background group is required to act in sync. The role of the artist in creating the artistic background is extremely large. The artist should be able to see the whole scene with the eyes of the viewer. Actions in the artistic background contribute to the content and appeal of the show. In this regard, the artist is required to be responsible, because it is necessary for the artist to express himself in the process of the construction of the scenery from the sketch of the scene. The main task is descriptive. It is not decoration, but revealing the idea of the program on the basis of colors, silhouettes and **conflict** <sup>3</sup> views based on the holiday scenario is called the art of scenography. The history of *Madon performances* was widely celebrated in Greece and Rome in ancient Europe. *Discovered by the Greeks, it is considered the most common form of Tomoswha Hall today. orchestra (stage facing the audience field) still in some countries spatial used as a stage* <sup>4</sup>.

Theatricalization is of particular importance in public holidays, events and performances. Theatricalization should be aimed at a specific goal, organized with an artistic image, based on the laws of the theater, and should be able to meet the requirements of dramaturgy and scenography. A theatrical holiday event should have an ideological-artistic plot and a compositional structure. In theatrical performances, the composite plot should consist of: prologue, main event, confrontation, development of events, culmination and final components. However, depending on the content and mood of some holidays, it is possible to use symbols and light plots to dramatize it. The process of theatricalization is complicated in holidays that are not related to history and are not formed after an event. However, it is important to dramatize it, strengthen the images, and reveal the essence of the

<sup>2</sup> <https://fayllar.org/toshkent-davlat-madaniyat-instituti-vahobjon-rustamov.html?page=4>

„FUNDAMENTALS OF DIRECTING PUBLIC HOLIDAYS" TASHKENT—2008, FARHOD AHMEDOV.

<sup>3</sup> **Conflict** t (lat. conflictue — conflict, clash)

<sup>4</sup> "XX CENTURY UZBEK THEATER SCENOGRAPHY", Tashkent-2009, "SANT'AT magazine publishing house, Dilafruz Kadirova. 23-p.

holiday through performance when presenting the holidays, which are the reflection of the people's pain and hopes. For example, on public holidays such as Victory and Independence, a theatrical performance with a certain plot can fully reveal the content of the holiday.

*Theatrical performances are cultural-public events with an artistic image composition based on the laws of theater and dramaturgy*<sup>5</sup>. There are basic building blocks in theatrical mass performances, and in this regard, it is possible to rely on the theory of Vahobjon Rustamov

*So, what areas should we pay attention to in order to properly organize a celebration or performance?*

**First**, about the script, the processes of its writing, the scriptwriters, which is the dramatic basis of the celebration and spectacle;

**Secondly**, the viewer's attention immediately falls on the decoration of the place where the celebration or performance is held. So, in this we are talking about the artistic decoration of public holidays, visual arts, artists' work, creation of decorations;

**Thirdly**, melodies, songs and music are so embedded in our lives that holidays cannot be imagined without this form of art. So, about music, its place and role in public celebrations and performances, and about the creativity of composers:

**Fourthly**, no celebration and spectacle can be realized without dances, that is, about the art of choreography, ballet masters, their creative activities, the place of dances in celebrations and spectacles;

**Fifth**, on the importance of artistic background and background groups in public celebrations and performances, their organization and management;

**Sixthly**, nowadays it has become a tradition to use and apply theatrical methods at any celebrations, performances, concerts. So, about the methods of theatricalization and artists working in this field;

**Seventhly**, the process of dressing the participants of the holiday, choosing clothes according to the theme is also an important condition for achieving the audience at the holiday or show. So, let's think about clothes and their use.

*These seven activities (sohna) are the main criteria for the direction of public holidays and its proper organization.*<sup>6</sup>

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<sup>5</sup> Source : Karaboev U.H. Artistic and public events. - T.: Teacher, 1986. Karaboev U.H p. 159.

<sup>6</sup> <https://files.org/Tashkent-State-Culture-Institute-Vahobjon-Rustamov.html?page=5>  
Source : VAHOBJON RUSTAMOV. FUNDAMENTALS OF PUBLIC CELEBRATION DIRECTION AND STAGE

The role of theaters in theaters is incomparable. Uzbek theater and drama began to enter our country in 1916. At that time, the atmosphere in Turkestan was unstable, causing concern to citizens, scientists and intellectuals in various regions. In this way, for the purpose of developing the consciousness of the people in the path of freedom, the establishment of various schools for the teaching of literacy and secular sciences, the establishment of printing rooms, at least partially increased the literacy of people, but for the purpose of further development of education, it was necessary to organize theater dramaturgy Dlifruz Rakhmatullayeva's inscriptions in the book "History and Theater" say, "One school was not enough for enlightenment." It was necessary to get acquainted with the events of the time and the world, to be aware of the condition of the nation and the motherland, and its daily life.<sup>7</sup>

Because of this vital need and necessity, the supporters of this movement started the art of theater. However, I must admit, the services of Makhmudhoja Bekhbudi, Abdilla Avloni, Minabbarkori Abdurashidkhanov of the Uzbek theater at the top of Europe were great. It was their efforts. - thanks to his actions, a new type of literature related to this art quickly reached the mass of the public in the form of a stage play. In view of this, the idea that his junior season began with the performance of Padarkush, written by Muhamadhoja Bekhbudi, or an uneducated child's kholi play, was confirmed, but it was the basis for these actions. It is possible to clarify the situation further. In particular, in the newspaper "Teatr dramatic circle" of January 28, 1910, we read: The Muslim community that is playing this game is opening up. For the first time in the Muslim theaters of that society, they were playing a play called "The owner is also a servant" (more precisely, "Khoja khamrikazchik" by H. Zabiri - DR). "Looking at the muqallids performed at Kommercheskoe Sobrani in the autumn of Otakan, among Muslim communities in the city of Tashkent, there were people who loved the science of theater and tried to become muqallids and invited them to muqallid plays. It is no wonder that the Muslim theater society will develop and develop well in the coming times because the person who became the head was a strong man..."<sup>8</sup>.

By 1912, these amateurs were formed and on January 3, 1913, in the building of "Jamaat Uyi" ("Obshestvennoy sobrane") located in the Russian part of Tashkent city, theater, Uzbek, Azarbaijan, and Lezgin vakis were held. The Uzbek ethnographic comedy "Zarkokil" will be shown to the audience at "Eastern Night". In the article published in the newspaper of the Turkistan region, it is understood that the national wedding ceremony and customs and customs are shown in the show consisting of 7 scenes.<sup>9</sup>

Therefore, I know that the first steps of the theater came to our country in the beginning of the 20th century, just as there are various industries in this land, and the founders of it are not only those mentioned above, in this evaluation, the contributions of other veterans are also incomparable, for example, Ismailbek. **We can see the names of** Gaspirali, Abdrauf Fitrat, Ashurali Zakhiri, Khamza Hakimzada Niazi Sadridin Ainil and other ancestors. In the previous eras, public performances were in the form of parades. In addition, in the big weddings organized by the Uzbek nobles, national games,

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<sup>7</sup> Kasimboy B., National Awakening: Courage, Enlightenment, Sacrifice.

<sup>8</sup> "Gazette of Turkestan region, January 10, 1913 issue.

<sup>9</sup> „History and Theater,, publishing house named after G'fur Ghulam, Tashkent-2022, Dिल्фуза Rakhmatullayeva. 18-19 p.

which have become a tradition to this day, were organized and traditional dishes were distributed to the population in large pots. Such ceremonies were in different forms in different parts of Central Asia continued in public form.

In spite of the abundance of national traditions and celebrations in Uzbekistan, the rituals performed by ordinary people in those times when public holidays were not at a professional level, the introduction of dramaturgy and theater art by the 20th century gave a new look to the scenario. Actor, director, stage artist and professional professions were formed, here is some information, according to the director Kaarim Yoldashev, an artist of Uzbekistan, "In the years when the first theater dramaturgy came to our country, actors were selected from the local population and trained." In those years, due to the lack of conditions for costumes, stage decoration, make-up, all these things were made by the local people, the stage decoration was mainly made by folk masters, and the actors' everyday clothes were used for the stage costumes. All of these, which did not form a base like now, were organized on the basis of the people's interests. Everyone remembers the time when the Russian Empire won over the khanates and their elimination, the establishment of the Turkestan governorship, and the increase of various forms of oppression in our country. In that period, European-style theaters began to be organized in our country, and the circus was one of the types of public performances. performances appeared. The circus performance consists of a circular stage, and the programs feature fighters, acrobats, and various animals. trainings and gatekeepers, this type of show appeared as a novelty to the Uzbek people. The first circus performers team teams from different parts of Europe They organized tours to our country and there As a result of working together with the local Muslim performance group and sharing experience, the Uzbek National Circus has been established. Theater, circus and field performances are similar in a certain sense, for example, the stage. decorations, props, on stage close to each other in terms of actors and programs, it's all scenography It is said that the theater is the basis of public holidays. As a result, in recent years, the Public Theater area has expanded to include performances and festivals, which is certainly creating a platform for artists of various forms of art and craft to bring their works to the world and raise the national pride and honor of the Uzbek people.

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