



IMPLEMENTATION OF GAMING TECHNOLOGIES IN HOLDING MASS HOLIDAYS IN UZBEKISTAN

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ABOUT ARTICLE

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Abstract: This article discusses the importance of conveying deep subtext through game actions and placing semantic accents in the staging of mass holidays. We are talking about game elements and educational means that are most effective in their content potential in the process of holding mass holidays. Identified special emotional and expressive means, methods and techniques of influencing the audience

INTRODUCTION

Each game has its own rules. It is an interesting observation that the deep content and meaning that can be conveyed through play, especially theatrical play, is not necessarily expressed through active physical actions. The main thing in staging mass holidays is to convey deep subtext through game actions, to place semantic accents. Structured action is a characteristic feature of any game, even if it seems that everything is happening chaotically. Any role, any arrangement of characters will not be accidental. If you scrutinize each character in the game, you can discern the established archetype and a reflection of the character's social position, and even understand how relationships are modeled in society. The structure of the game determines the dynamics of action, communication and the ability of all personalities to influence the environment.

LITERATURE REVIEW

Researcher N.Ya. Mikhailenko has identified the so-called "genetic" stages of development and role formation in children's play, which can be transferred to other audiences:

- reproduction of individual game actions specified by the plot and combining them with a common name ("feed the doll");
- reproduction of a series of game actions with the naming of the person whose actions are reproduced (the beginning of the selection of "other");
- reproduction of relationships between two or more actors (implementation of relations of management and subordination)"[1].

“The playing role is inextricably linked with the rule, which in general form represents the scenario, sequence and means of its implementation. In foreign psychology, the dominant point of view is that play is an activity free from restrictions and prohibitions” [2].

According to L. S. Vygotsky, “... the game, on the contrary, is initially regulated by the logic of social relations, embodied in the rule, and therefore is a school of arbitrariness, will and morality. At the first stage, the scientist believes, the child creates an imaginary situation according to hidden rules. Subsequently, the rule dominates and the imaginary situation becomes hidden. Moreover, the stricter the rule, the more it regulates the child’s activity, the more intense the game becomes.” [3]. Game actions are unique and can be performed in completely different conditions with different objects: in conditional actions with an object of varying degrees of generalization; in conditional actions and situations with or without an object; performed in conditional actions, indicated by a gesture; in conditional actions and are denoted only by the word.

The playful use of objects can be carried out through the use of completely different props, in the form of replacing some objects with others, or even in non-objective imaginary use. Substitution is one of the important characteristics of role-playing games.

In the life of many peoples, including in the life of the peoples of Uzbekistan, the game was an elementary system of education, a socio-spiritual means of personal development in which there is a rich arsenal for the transfer of experience, traditions, forms, methods, spiritual and cultural development of the individual. And just as throughout the world, the phenomenon of play refers us to the origins of its origins, to children’s games. “Some children's games that have survived to this day, such as “Buri va Chopon”, prove a real, life and event origin. For the most part, this origin contains ritual and elementary ritual, mythologically imaginary and various cult traces of antiquity” [4]

Analysis and results

The means of education, the most effective in terms of their content potential, in our republic were: legends, legends, fairy tales, songs, fun, counting rhymes, riddles, proverbs, sayings).

During the game, parents, older children, street and makhalla communities acted as public educators. During the game, the most effective methods of education are the following: example, persuasion, explanation, approval, encouragement, stimulation, punishment. Factors contributing to the effectiveness of education as gaming activities are implemented are: folk customs and traditions, religion, art, nature, work, patriotism, moral and ethical component.

In the process of holding mass holidays (youth, national, religious, patriotic), game elements play a very important role, decorating the holiday itself, making it more meaningful and memorable, bearing the intellectual and spiritual component of the process of personal education.

In the Central Asian region, each age group has its own specific game functions:

- Preparation for life (imitation games - “ov-ov” hunting, “kuvishmochok” - games of catching up);
- Development of human talents (“ok terakmi – kok terak” - a kind of round dance games);
- Development of the necessary physical and intellectual qualities (“urish-urish” - a patriotic game of war games, “uy-uy” - in houses, “hola – hola” - aunties, “chillik” - a game with sticks;
- Formation of collective qualities (“serves” - shepherd hockey, “bayrok ketdi” - stole the banner).

In Uzbekistan, great attention has always been paid to “farosat” - quick wits, ingenuity, and intelligence. Teachers and parents considered it necessary to develop the child in this way, to be able to sense the situation, make the right decision, enter into the situation, i.e. be on top. This was part of the child’s mental education, which was carried out during “aytishuv” - poetry and song improvisational competition, “munozara” - exchange of opinions, intellectual debate, “chastonkhonlik” - adding poetic

riddles and guessing them. In the modern world of globalization and revaluation of values, it is so necessary to preserve local culture. Understanding that computer games are taking over the minds of children and adolescents more and more, and it seems that it is impossible to reverse the process of youth moving away from traditional value guidelines, it still needs to be said that there are creative methods for introducing patriotic knowledge, ethical attitudes, through games. The concept of creative leisure has become widespread. The very concept of creativity occupies the minds of many researchers. However, one of the most accurate definitions was John Kao, a professor at Stanford: "Creativity is a holistic process of generating ideas, developing them and turning them into values. It means both the art of generating new ideas and the science of honing these ideas to the stage of embodiment in value"[5].

The literary script, developed over centuries, is an integral and fundamental part in the creation of any mass holiday, performance and event. If we consider the director's script, then it's a different matter: the fact is that in this case, great attention is paid to working with the creative team. The ideological and artistic power of a mass holiday is determined precisely by its figurative and plastic solution. To achieve this goal and task, both the sound designer and the artist are included in the process of organizing a mass holiday, so-called consolidated rehearsals are held; the main episodes of the mass holiday and its numbers are worked out in advance. An important point is the director's ability to attract and gather participants (spectators) to the appropriate site, and then organize the necessary movement of the masses to the required points where performances of various groups will take place in accordance with the general composition. They must be different both in content and form, meeting the diversity of audience interests. The compositional development of a mass holiday cannot be built without taking into account the spatial and geographical features of the area and moments of free walking of the audience. The director first creates a computer program for a specific locality, where all existing pop, sports and stage venues are clearly marked.

The theme and idea of the holiday determines the main course of the event. The beginning is the exposition part (invitation to participate). Organizing the movement of masses to the necessary points as the events of the holiday develop, these could be organized processions or switching the audience's attention from site to site using more striking and unusual techniques and means of expression.

To demonstrate activity and emotional state in mass communication, the director needs to use various kinds of games, rituals and processions. It is these forms of participation that allow the audience to actively identify their attitude to the idea of the event. It should be noted that a mass holiday has an emotional impact with its specific means, which are constantly updated, leaving unchanged only some traditional elements that can be attributed to the structure of the spectacle. Equally important in this process is the living word, which creates unforgettable images; the speech of the presenter, which connects episodes and actions, is important. There are also other elements, such as poetry. It has a strong emotional impact on the audience. The poetic word has a powerful influence on the audience. Beautiful poetry enhances the emotional impact of the event taking place on stage. The atmosphere created on stage is transmitted to each participant, and here one continuous field of emotional contact is formed from the actors and the audience. Also using other means of art, which enhance the impact of the event taking place on stage on each of the participants, they emotionally adjust the entire atmosphere of the mass holiday in the right way. And the very moment of unity and mass character is born due to the fact that a person who comes to the holiday becomes at a certain moment not a spectator, but a direct participant. Even at the stage of developing a scenario plan, and even earlier, at the stage of thinking through an idea, it is so important to foresee and predict various ways to activate

the viewer. There are quite a few psychological and physical methods and techniques for involving the audience in active actions during mass celebrations. The task of a competent production is that these inclusions should not be “on command”, but be a voluntary, positive improvisational element, where the audience becomes an active participant and accomplice of creativity. The psychological need to enter the game as an active participant is inherent in people of all ages, both children and adults. Directing also involves correctly selecting and developing special emotional and expressive means, methods and techniques for influencing the audience, among them:

- Creating colorful episodes that are part of a comprehensive holistic program and are expressively and artistically organized;
- The use of special directorial methods of “illustration” and “theatricalization”;
- A harmonious combination of various types of activities among themselves (performing, pedagogical, dramatic, creative, research);
- Carrying out work with various categories of people (actors, presenters, spectators, professional specialists, amateur groups, participants in gaming and real mass events) on artistic and organizational issues;
- Mandatory use of various emotional and expressive means (technical, artistic, gaming, documentary) in productions;
- The use of various editing methods (retrospective, associative, sequential, parallel, contrasting and others);
- The use of various types of connectives (intermediate, problematic, adversarial, conflict, plot, thematic, and others).

CONCLUSION

In all festive events, mass events, as well as rituals based on the traditions of a particular people and their creativity - folklore, folk event material, we can see that the use of the above helps to activate the audience and their communication with each other. Naturally, to develop the theme and emotional impressions, the director, with the help of theatrical actions, such as: concerts, open-air performances, competitions, quizzes and folklore performances and exhibitions, as well as through mass games, leads the viewer to the climactic theatrical performance.

If we consider ethnography and folklore in their applied meaning, and not just theoretical and methodological provisions, then their need to be included in the direction of theatrical holidays is due to the fact that the organization of festivities, ceremonies and rituals on a folk basis is closely related to ethnographic culture and folklore traditions. In turn, they not only have ideological, aesthetic and moral potential, but are also a source of vivid expressive means for the embodiment of original screenwriting and director's ideas.

Thus, we can conclude that in Uzbekistan various types of holidays, both civil and religious, are peacefully and harmoniously combined. This is due to the fact that the country has a high level of tolerance and correctly chosen priorities among universal human values - peace and tranquility. People listen to the state and at the same time do not ignore religious views and dogmas, share with those in need, show mercy, humanism, kindness, and in this, the traditions and rituals of the Uzbek people, which came from ancient times and updated today, play an important role.

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