

## **Playing in the Staging of Mass Holidays as an Element of the Spiritual Development of the Individual**



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**ABSTRACT:** The formation of the worldview of mankind was carried out in the course of the spiritual education of the individual. Education is a special aspect - ideological. Under the ideological education, which is the basis of moral, is understood the process of introducing philosophical, legal, political, aesthetic concepts, views, and beliefs into the mind of a person. Mass holidays, which are an integral part of the culture of various peoples and ethnic groups, contain mandatory game elements in their core. The game is an integral part of the holidays, the simplest and at the same time effective way to influence the spiritual development of the individual.

**KEYWORDS:** Game, personality development, spirituality, game elements, holidays, holiday studies, eorthology, culture, art, aesthetics, philosophy, spiritual education.

### **INTRODUCTION**

Holiday studies is a science that is scientifically called - eorthology, the subject of which are holidays. The system appeared within the framework of theological sciences, which is explained by the desire of a person to express himself/herself emotionally, through active actions, gathering in large and small groups. This fact could not leave the holidays and their development exclusively in the theological current. In the traditional art of Central Asia and the peoples of Uzbekistan, there is a system of oral professional creativity and folklore with complex branches and subsections. The pinnacle of the art of such creativity is makomat. This is a unique system where music, poetry, movement interact. Instrumental music and voice performance embody not only an example of high musical art, but also show the philosophy of Eastern thinking.

### **THE MAIN FINDINGS AND RESULTS**

Various mass performances have been held in many states and state associations since ancient times. They, as a rule, accompanied important events in the life of peoples, reflecting the traditions and culture of each ethnic group, and had their own unique forms: in England, the traditional spring game of "May King" was popular; in Ancient Greece and Rome, mass festive events were usually timed to coincide with the most important events that took place in the life of ancient states; colorful carnivals in Italy are known for their commitment to tradition; festivities and Old Slavic games were held in Russia and on the territory of other Slavic states in accordance with the harvest calendar and church rites.

In Uzbekistan, the holiday has always played a significant role. The great thinker of the East M. Koshgari owns the words: "The holiday is the day of joy and fun of the people" [5; P.147]. Beruni called them the main days of human life and divided the holidays into earthly and religious ones. According to Omar Khayyam, "Whoever celebrates Navruz and rejoices, he will live until the next Navruz in joy and bliss" [2; P. 49].

The form and content of the holiday constantly changed and evolved. Mamadzhan Rakhmanov describes the holding of great holidays in the first half of the IX century as follows: "The performance began with music that sounded powerfully throughout the square. Then followed the parade of all the actors. Musicians and singers walked first, followed by a group of actors carrying a Christmas tree decorated with flowers. This was followed by "dancers" in miniature fake "boats" decorated with lanterns (these boats encircled the camp of young men depicting women). Behind them are other "dancers" - young men dressed in women's dresses. The orchestra played the melody "Sarbozcha". Then a group of actors appeared on the square, made up and dressed in costumes corresponding to the roles they were to play. Another group of actors sang a choral song and marched carrying the image of elephants on which sat the legendary heroes Rustam and his beloved Takhmasi. At the end of the parade, the performance began. The musicians played "Talkin" and "Gulier Shakhnoz", after which the singers appeared on the stage. They walked in a circle and performed ten to twelve songs, demonstrating their vocal art. After the break, the performance began. Actors showed several comedies" [7; P.221].

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The phenomenon of a festive performance is multifaceted. In different eras, he formed multiple concepts of interpretation, for example, he was considered as a world outlook, and as an inspiration for accomplishments, and as a reflection of culture, as the personification of historical events. The following concepts are especially convex and significant: mythological, morphological, game, ritual-spectacular, labor. There are other approaches to the interpretation of this phenomenon, but they are much rare and isolated, in contrast to the above.

Any artistic phenomenon is a reflection of the spirit of the time, in its entirety. Noting the dialectics of the development of aesthetic knowledge of the world, M.A. Khamidova and N.Yu. Yusupova rightly assert: "Developing under the influence of various factors (objective and subjective, internal and external), the national artistic culture bears the spirit, the imprint of time" [8; P.9]. It is impossible to argue with this statement, it truly and truly shows the closest relationship between national artistic culture and the spirit of the times. And in our case, this connection is manifested in the phenomenon of the game as an element of a mass holiday, in both cases, reflecting the time and era.

The game acts as a peculiar form of human activity and in itself can be neither bad nor good. It is important to relate to it, understanding the internal springs that contribute to the creation and confirmation in human society through the play of spiritual components, such as goodness, beauty, empathy, conscience, solidarity.

The concept of the game is differentiated according to different features and components of different ethnic groups. The game is a special kind of activity in the process of which the personality and its relation to the world around are formed. The game can change the attitude of the individual to society and surrounding phenomena. The game creates favorable conditions for the harmonious development of a person, since the participant of the game can live through various artificially modulated situations.

The game had a special role for the duration of the whole millennium (VI century BC - V century AD) in ancient Greece. Ora was seen as something superhuman, cosmic. Aristotle [1], interpreted the game, first of all, as entertainment. This view was not supported by other scholars. So Plato [6] associated the game with all forms of human activity. Sharing the views of Plato, we can affirmatively state in the study that the game is, first of all, an active activity. At the same time, Aristotle considers the game to be an absolutely necessary element of the upbringing of the child, contributing to the knowledge of the world in its entirety.

Aristotle is known for the fact that his ethical views were based, among other things, on achieving the ultimate goal of education - the organization of human life in complete harmony. The scientist believed that the ideal of this goal consists only in the comprehensive development of all human qualities. Arguing that man is a thinking, cognizing and acting being, he affirmatively stated in many works that all aspects should be widely developed, including through the game. Thus, it can be argued that among the Greeks, the game served as one of the main factors in the development and improvement of man. And, of course, game elements were fully manifested in the mass holidays that Ancient Greece was famous for and which we still find in modern celebrations, for example, dedicated to the Olympics, its grand theatrical staging opening and closing.

The rich history of the peoples of Central Asia is revealed in the works of many prominent researchers. The emergence of gaming and theatrical activity is mentioned in serious fundamental research. The statement of the researcher of the history of the theater A.F. Korsakova that "... the professional theater of Maskharaboz-Kyzykchi, which reached the 20th century, arose in the era of Hellenism" [4;P.11].

An important role in holding celebrations, mass holidays of the Uzbek people was played by the involvement of the original theatrical culture of Central Asia. Since ancient times, special artistic elements of reincarnation have been formed on the territory of Uzbekistan, for example, pantomime dance. In the course of evolution, pantomime games began to be accompanied by the first musical sounds, "... changing and enriching gradually [they], lose their ritual essence, and enter the arsenal of folk stage art" [7; P.25]. A little later, music begins to play a more important role, pantomime dances acquire an increasingly artistic, expressive character, new forms of religious ceremonies and rituals are created, and as a result, the number of various folk games, festivities dedicated to important events (for example, harvesting, celebrations for military victories, meeting the New Year). A special role is played by the involvement of an ever large number of participants in these folk festivals, the invention of various forms of holding, while the role of the personality of each of the participants grows. For example, in such rituals as "dhikr" and "kuchirish", special performers and even actors began to be used when performing various melodies, melodies and reflections of certain traditions.

Poetry has always played a huge role in holding mass entertainment events: rubai, gazelles, marsia, qasida are the main genres used since ancient times in entertainment events and mass holidays. Other forms and genres were also used: poems - dastans, heroic epic, excerpts from prose works, political anthologies. Since the X-XI centuries, the process of formation of the Uzbek theater has been completed, which becomes part of the culture of its people and an integral part of all important entertainment events and public holidays.

Along with theatrical art, choreographic and musical arts developed in the 10th-12th centuries. A great contribution to the development of musical art belongs to Avicenna, who was the greatest musical theorist and creator of a large number of musical instruments. His work "Risolai fi al musiki gair mo fi al shifo", a section of the book "Kitob ush shifo", encyclopedia

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“Mafotih al ulum” were the most important studies in the field of musical history and musical theory.

Farabi paid special attention to music, its essence, role in the meaning of human life, he was the creator of musical compositions, as well as the creator of a special instrument - a gipchak, resembling a small pumpkin in appearance, a horseman, also used in various entertainment events; in addition, he created a methodology for teaching how to play musical instruments. His works devoted to the theory of music (“The Big Book of Music”, “The Book of the Classification of Rhythms”, “A Word on Music”) have not lost their value to this day..

A prominent scientist Mamadzhah Rakhmanov, exploring the development of Uzbek theatrical art, its close relationship with the history of Uzbekistan, the tradition of the Uzbek people and the peculiarities of its cultural achievements rightly notes: “A lot of information about actors, singers, dancers, puppeteers, musicians, magicians is contained in the works of Navoi. So, in his “Khairatul Abror”, in the section “The place of laughter in the life of human society”, there are lines: “Having glued on his beard, he (maskhara) makes the audience laugh. To make himself even more ridiculous, he wears an ape-like cloak over his head. If he comes to the public in order to make them laugh, then the public laughs not only because of this cloak of his” [7; P.147].

Thus, the special place of Alisher Navoi in the study and development of national theatrical art, the study of its essence and history, the role of game elements, the essence of theatrical folk performances and folk holidays is certainly confirmed.

The studies of scientists M. Kadyrov and S. Kadyrova included, among other things, the consideration of the role of theatrical art in its historical aspect. They singled out a reasoned classification of systems and types of art in terms of their application to spectacular cultural events: “Alisher Navoi, in particular, played a significant role in the development of the performing arts and its manifestations as a system” [3; P.17].

Combinations of folklore elements with modern musical means give a special charm to spectacular mass performances, which allow you to create a truly deep, national flavor and fill them with relevant modern sound.

The musical and artistic traditions of creating a patriotic song are rooted in folk art.

Holidays have been and remain the most important form of manifestation of the way of life of a certain state. The holidays most clearly reflect the work of the people, their way of life and traditions, their originality and uniqueness, national artistic culture, the spirit and imprint of the time; they are not immutable, their content is filled with new realities that reflect life.

Mass spectacular holidays in Uzbekistan reflect the dynamic growth of all spheres of life and, first of all, the leisure sector. Among the varieties of theatrical and spectacular forms of folk art, there are three traditional areas (theatrical and spectacular, sports and circus performances of kugirchokboz), which differ from each other in formal and meaningful features, targeted orientation and are characterized by constant interest from both participants and spectators.

## CONCLUSION

The system of spectacles and celebrations in Uzbekistan should be divided into three types: 1) the first is the system of performing arts (traditional theater, dance and folk circus), which is based on types, categories, forms (genres) of art; 2) the second is a system of field competitions, games, theatrical performances and ceremonies. In this case, the artists will demonstrate their skills with racers, wrestlers, snipers, players; 3) the third - the system of holidays, that is, seasonal, official, regional, national family and other holidays throughout the year, which include celebrations, festivals, performances, theater ceremonies, performances, form a unique system. The mass holiday was and remains a reflection of the original culture of the people who created it. This is an important occasion and an opportunity to celebrate values, destroy everyday monotony and create a joyful atmosphere that allows you to create new traditions and reflect the realities of the time, show its dynamism and real content, changing in accordance with the changes of the time itself.

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