

**IN THE FORMATION OF PUBLIC HOLIDAYS AND PERFORMANCESOCIO-
PSYCHOLOGICAL MECHANISMS OF THEATRICALIZATION***Rashidova Guzal Furkhat kizi**Uzbekistan State Institute of Arts and Culture
Senior Lecturer of the Department
of Dramatic Theatre and Cinema Arts*

Abstract: This study explores the role and significance of theatricalization in the formation and development of mass celebrations and performances. It analyzes the impact of theatrical mechanisms – such as dramaturgy, directing, acting skills, scenography, and music – on the success of public events. The research also examines the specific features of applying theatricalization in mass events, considering characteristics like interactivity, large numbers of participants, and the vastness of venues. Through examples of the historical development and contemporary trends of various mass celebrations and performances, the study reveals the role of theatricalization in organizing and conducting such events. This abstract is intended for professionals involved in organizing public celebrations and performances, art scholars, and a broad audience interested in the topic.

Keywords: director, mechanism, social, psychological, mass, theatricalized, celebration.

A theatricalized mass celebration, spectacle, and tradition is a multifaceted phenomenon that reflects human life within society. It is an integral part of social life, where an individual's existence is equated with that of humanity as a whole, and a person's activity, as a unique form, expresses the harmony of aspirations within the society.

Since ancient times, the early forms of theatricalization have appeared in festive performances, and over time, they have evolved artistically and developed a distinct style. For every individual, a celebration evokes a festive mood, encouraging participation in the theatricalized festive movement.

The sense of festivity brings joy, happiness, and emotional uplift. However, that alone is not enough for a true festive atmosphere. The concepts of “celebration” and “festivity” form a unique dialectical unity. A celebration and the festive mood represent an individual's attitude toward the event of celebration. Studying this condition attentively is crucial, as some scholars separate these two concepts, treating festivity as an independent “psychological reality” unrelated to the celebration itself. They claim that festivity arises from a mood of unknown origin, generating a celebratory state.

This view is incorrect—no one can be ordered to feel a certain emotion. Such feelings arise through inner experiences and psychological states. In this state, an individual's perception of the event takes shape. Precisely under such psychological conditions, situational and emotional desires emerge, drawing one's attention to the ongoing activity.

Years of observation and analysis of theatricalized celebrations and spectacles allow us to identify the key driving motivations behind participation. First and foremost, it is the sense of striving toward a common goal. Celebrations and performances are closely tied to transformative moments in human society and nature. These moments find their reflection in theatricalized festivities, creating a unique sense of festivity. The more significant the event or phenomenon in the celebration, the stronger the emotional response it provokes in

individuals, leading to the unification of their feelings with those of others. Feeling personally connected to the event becomes a stimulus that encourages movement together with the masses.

Theatricalized mass celebrations, performances, and customs represent a multifaceted phenomenon that reflects human life within society. As an integral part of social life, these events equate personal experiences with collective human narratives, showcasing the harmony of societal aspirations through unique forms of human activity. Historically, the roots of theatricalization in festive performances have evolved artistically, developing into distinctive styles over time.

For individuals, festivals evoke a special celebratory mood, encouraging active participation in theatricalized festivities. Experiencing festivity involves joy, celebration, and elevated spirits; however, this alone is insufficient. The concepts of "festival" and "festivity" form a dialectical unity, where both the event and the celebratory mood reflect an individual's attitude toward the occasion. Some scholars view festivity as a unique "psychological reality," suggesting that moods arise spontaneously and create the festive atmosphere. However, this perspective is flawed, as emotions cannot be imposed; they emerge through internal experiences and psychological states, shaping an individual's response to events.

In such psychological contexts, situational and emotional desires arise, drawing individuals' attention to ongoing activities. Long-term observation and analysis of theatricalized festivals and performances reveal key motivators, primarily the sense of shared purpose. Festivals and performances are closely linked to significant societal and natural transitions, capturing moments that generate a unique festive atmosphere. The more significant the event, the stronger the individual's connection and the merging of personal emotions with those of others. Feeling personally connected to an event serves as a stimulus for collective action.

This emotional connection prompts individuals to engage in broader social interactions and actively participate in theatricalized activities. The desire for extensive social interaction during specific societal events is a vital aspect of the festive state. Ultimately, festivity enhances public mood, joy, celebration, optimism, festive communication, and collective emotions, leaving a lasting impact on society. It creates a festive environment, fosters psychological well-being, and helps define the genre of theatricalized festivity.

Analyzing the festive state requires examining theatricalized activities as a form of socio-cultural engagement, focusing on the underexplored aspects of festive communication. This is a crucial task in the current study of festivals from a socio-psychological perspective. Communication during festivals possesses unique characteristics, encompassing a range of interpersonal interactions. Overall, a festival is a significant event for each individual. According to Professor B.D. Porygin, various moods within an individual's psychological state are intricately linked to daily life circumstances and activities, emotionally enriching life experiences. Psychological mood significantly influences how individuals evaluate events and perceive those around them. An individual's social position is connected to their psychological state, which, in turn, affects theatricalized activities.

Therefore, the formation of psychological moods in potential participants serves as the foundation for festive communication. It activates participants' attitudes toward upcoming events and facilitates their interactions. The unity of participants in theatricalized festivals and performances, as a macrostructure, necessitates numerous microstructures within individual interactions. These microstructures may include families, work or educational communities, public organizations, or groups united by specific relationships and interests.

Organizers of theatricalized activities must consider personal interactions. Scriptwriters and directors should account for the mood of the celebrating community. The uniqueness of festive communication lies in its transition from interpersonal to mass interaction. The socio-psychological state during festivals is fundamentally based on the collective mood of large groups. Emphasizing collective mood again, it is inherently social, characterized by group dynamics, influencing individuals' lives and spirituality, and motivating their activities. Theatricalization emotionally impacts the social and artistic aspects of collective mood within society. Thus, festive communication is an extensive, multifaceted process.

However, mass emotional communication requires a catalyst. Emotion induction serves as such a stimulus. Renowned psychologist V.M. Bekhterev noted that "directed induction" is a fundamental factor in uniting everyone under a common slogan and mood during gatherings. Induction synthesizes collective emotional reactions by aligning thoughts and perspectives.

Understanding the mechanism of induction is crucial for festival scriptwriters, directors, and organizers. Long-term observations of festivals reveal that individuals are not always socially active. Often, internal emotional readiness and reactions to specific events motivate participation. Directed induction generates additional stimuli, emotionally preparing individuals to engage in the festival, eliciting reactions, and encouraging unity with others.

Conclusion:

In conclusion, theatricalization plays a vital and inseparable role in the formation of mass celebrations and performances. The mechanisms of theatricalization add vibrancy, appeal, and emotional impact to festivals and performances, significantly enhancing their social and cultural importance.

Specifically:

Dynamism and Engagement: Theatrical elements such as stage scenes, role-playing, musical and dance performances prevent celebrations and shows from becoming monotonous. They capture the audience's attention and encourage active participation.

Moral and Ideological Impact: Through theatrical performances, specific ideas, historical events, national values, and traditions are conveyed to the audience in an emotional and figurative way, leaving a deep impression on their consciousness and hearts.

Strengthening Unity and Solidarity: The shared emotions, collective laughter, and joy experienced during mass celebrations foster a sense of community among participants. Theatrical performances amplify this process by deepening emotional engagement.

Preservation and Promotion of Cultural Heritage: Theatrical performances—especially those incorporating folklore and ethnographic elements—play a crucial role in promoting national culture, passing down traditions to the younger generation, and preserving cultural heritage.

Aesthetic Appreciation: The visual design of theatricalized celebrations—costumes, decorations, music, and dances—provides aesthetic pleasure to the audience and helps develop their artistic taste.

Thus, theatricalization mechanisms transform mass celebrations and performances into more than just ordinary events—they become vivid and memorable moments of social life. When applied correctly and effectively, these mechanisms can significantly enhance the impact and significance of any public event.

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