

**HISTORICAL FORMATION AND DEVELOPMENT STAGES OF MASS****FESTIVE EVENTS****Shavkatova Gulnoza Rustam qizi****S.f.f.d (PhD)** Lecturer at the Department of “Variety Art”,  
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**Annotation:** This article provides an analysis of the history of origin, the stages of formation of directing in mass festive events, as well as its modern state, based on the examples of Western and Eastern directing practices.

**Keywords:** festival, performance, directing, stage, square.

As civilization progressed in human life, cultural life also continued to develop. In order to find relief from the burdens of daily life and physical exhaustion, people began to gather in groups; conversations held on various topics gradually turned into songs and later into imitative performances during hunting processes. From primitive lifestyles, these practices eventually evolved into large-scale public performances held in open squares.

In Eastern societies, festivals have long been an integral part of social life. Religious and national celebrations such as Navruz, Mehrjon, Eid al-Fitr, and Eid al-Adha, as well as folk games and rituals, have been widespread throughout the history of Eastern culture. Directing, acting, and direct interaction with the audience played a significant role in the formation and development of these festivals.

Today, the views of scholars and art researchers who have studied the directing of festivals from both scientific and practical perspectives in the East also hold particular importance in this regard. In particular, in Uzbekistan, studies on the history of the origin and directing of festivals have been conducted by U. Kh. Qoraboyev, B. A. Shodiyev, B. Sayfullayev, F. E. Ahmedov, Sh. Hamidova, and J. A. Mamatqosimov, while research on acting issues has been carried out by M. Y. Rimovna and T. M. Rashidov<sup>1</sup>.

One of the distinctive features of festivals in the East is their manifestation in harmony with religious and national values. Abu Rayhon Beruni, in his work “Monuments of Ancient Peoples,”<sup>2</sup> provides a detailed description of the Navruz and Mehrjon celebrations, interpreting them as ceremonies that unite the people and strengthen social solidarity. According to Beruni, festivals, as one of the earliest social forms of art, awaken the spirit of creativity in the consciousness of the people.

<sup>1</sup>Qoraboyev U. O‘zbek xalq bayramlari. – T: “Sharq”, 2002. – 240 b

Shodiyev B. Eng ulug‘ va eng aziz bayram tomoshalari. – T: “O‘zbekiston”, 2005. – 96 b

Sayfullayev B. Tomosha san‘ati tarixi va nazariyasi. – T: “Fan av texnologiya”, 2014. – 152 b.

Ahmedov F. Ommaviy tadbir bayramlar rejissurasi va aktyorlik mahorati. . – T: “Cho‘lpon”, 2007. – 163 b

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<sup>2</sup> Abu Rayhon Beruniy. Qadimgi xalqlardan qolgan yodgorliklar. Qohira, 1879

Mahmud Qoshg'ariy, in his work "Devonu lug'otit turk,"<sup>3</sup> provides information about the festivals and folk games of the Turkic peoples. He emphasizes the importance of songs, dances, games, and performances in festivals for the culture and creativity of the people.

The modern Eastern scholar Javlon Shodmonov, in his work "Eastern Performing Arts and Ritual Theatre," analyzes the aspects of festival directing that distinguish it from theatrical art, introducing into scientific discourse the concepts of the "folk actor" phenomenon and "mass directing" in ceremonial performances.

In Eastern festivals, acting is not based on strict roles and dramaturgy as in theatrical performances. On the contrary, the actor often emerges from among the people and engages in direct interaction with the public itself. In his work "Mahbub-ul Qulub,"<sup>4</sup> Alisher Navoi describes the activities of jesters and entertainers who participated in public gatherings, festivities, and mass events. He notes that their role was not only to perform a spectacle but also to uplift the spirit of the people and express the social mood.

In Europe, the roots of festival directing go back to ancient Greek and Roman theatre. During the Middle Ages, various stage performances, dramatic mysteries, and folk plays developed on the basis of religious ceremonies. In the Renaissance period, festivals became even more artistic, with widespread use of stage decorations, costumes, and musical performances.

Mass festive events (festivals and celebrations) have held an important place in human life since ancient times. Festivals unite people and reflect their beliefs, values, and social life. In Europe as well, the culture of festivals developed over long historical processes. In each era, the appearance, purpose, and function of festivals changed. The earliest festivals in Europe were connected with agricultural life. Harvest celebrations, rituals welcoming the arrival of spring, and festivities held at the end of summer—all of these reflected people's relationship with nature. These events were accompanied by songs, dances, masquerades, and games. These traditions were later incorporated into Christian festivals.

During this period, festivals were held around churches; theatrical performances were staged in the streets, and people took part in collective processions. In addition to their religious meaning, they also fulfilled the function of uniting society.

In the 16th–17th centuries, festivals began to serve not only religious but also political and cultural purposes. Kings and rulers organized grand celebrations, carnivals, ceremonial processions, and masquerades for the urban population. These ceremonies became a means of demonstrating the power of the authorities, uniting the people, and promoting state symbols. The Venetian carnival and the court festivals of France became particularly famous.

With the Enlightenment era and the Industrial Revolution, the content of festivals began to change. They were no longer religious in nature, but instead took on national and political characteristics. In addition, public fairs, marketplaces, and concerts became widespread. These festivals played an important role in strengthening national identity.

In the 20th century, festivals often served political ideologies. During this period, festivals were frequently conducted with large stage performances, processions, mass songs, and symbolic acts.

Today, festivals are closely connected with tourism, the economy, and creative industries. Art and music festivals (such as the Cannes Film Festival and the Glastonbury Music

<sup>3</sup> Mahmud Qoshg'ariy. Devonu lug'otit turk. Toshkent, 1960

<sup>4</sup> Alisher Navoiy. Mahbub-ul qulub. Toshkent: G'afur G'ulom nashriyoti, 1960.

Festival), cultural heritage festivals (such as the Notting Hill Carnival and Oktoberfest), and sports celebrations (such as the opening ceremonies of the Olympic Games) are held on a large scale. The modern festival serves not only as an entertainment event, but also as a national brand, a source of economic benefit, and a means of international cooperation.

Mass festive events have shaped not only the social life of the people, but also the development of theatre and stage art. The processions, carnivals, theatrical performances, and folk stages in festivals had a strong influence on acting schools and directing theories in Europe. Therefore, many scholars have studied the aspects of festivals related to dramaturgy, directing, and the art of acting. The German scholar Max Hermann explained festivals as the social roots of art, proposing the idea that “the people express themselves most fully in festivals.”<sup>5</sup> The French sociologist Jean Duvignaud defined festivals as a social force that unites the energy of society<sup>6</sup>. These views demonstrate that festival directing, unlike ordinary stage performances, is a complex process that involves the participation of the entire public.

In Europe, mass festive events have gone through a long historical path. Beginning with ancient agricultural rituals, this tradition acquired a religious character in the Middle Ages, later transformed into political and national forms, and has now evolved into a global festival culture. Festivals have always served as a means of uniting society, expressing culture, and strengthening authority.

In festivals, the art of acting is not limited by strict dramaturgy and fixed roles as in theatre stages. On the contrary, the actor often engages directly with the audience, influencing their mood and emotions.

The Polish theatre scholar Jerzy Grotowski<sup>7</sup> interpreted the art of acting as an “exchange of energy.” This view explains that during festivals, the actor, together with the audience, creates a unified stage environment. The American scholar Richard Schechner<sup>8</sup>, through performance theory, considers the festival, ritual, and theatre as a single artistic phenomenon. According to him, during festivals, the actor not only performs a role but also becomes a bearer of the social meaning of the ceremony. Likewise, the Italian theatre scholar Umberto Eco<sup>9</sup>, analyzing the semiotic relations between the audience and the actor, emphasizes that acting in festivals represents a direct “exchange of signs” with the people. This theory helps to understand acting in festivals not merely as performance, but as a means of social communication.

From the mid-20th century onwards, special educational programs for training directors of festivals and mass events were developed in European countries.

Russia and Eastern Europe: At the Moscow University of Culture and Arts, the Department of “Directing of Mass Festivals and Performances” was established, where directors were trained in stage movement, dramaturgy, musical composition, and stage technologies. This experience was later implemented in Poland, the Czech Republic, and Bulgaria.

<sup>5</sup> Hermann, M. *Feste und Feiern in Europa*. Berlin: Walter de Gruyter, 1924. – p. 45.

<sup>6</sup> Duvignaud, J. *Fêtes et civilisations*. Paris: PUF (Presses Universitaires de France), 1973. – p. 112.

<sup>7</sup> Grotowski, J. *Towards a Poor Theatre*. London: Methuen, 1968. – p. 17.

<sup>8</sup> Schechner, R. *Performance Theory*. London: Routledge, 1988. – p. 70.

<sup>9</sup> Eco, U. *The Role of the Reader: Explorations in the Semiotics of Texts*. Bloomington: Indiana University Press, 1979. – p. 56.

Western Europe: In Germany, psychology, communication, and cultural management were added to the educational programs for festival directors. This ensured that directors acquired not only artistic skills but also organizational and managerial capabilities.

France and Italy: Festival directors were trained together with theatre directors; however, special emphasis in the curriculum was placed on the study of folk art, folk games, and carnivals.

In Uzbekistan, a number of studies have been carried out on the directing of festivals. After gaining independence, special attention was given by the government to each festival and performance held annually. Consequently, the costumes, decorations, and lighting effects used in performances improved year by year, achieving harmony with contemporary trends. During these years, directors such as Baxtiyor Sayfullayev, Bahodir Yo'ldoshev, Marat Azimov, Farhod Ahmedov, Xaydarali Qosimov, and Rustam Sagdullayev played leading roles in staging mass events.

In the East, including Uzbekistan, the processes of mass festive events and stage art have continuously developed in the harmony of tradition and modernity. For example, the international music festival "Sharq Taronalari" has been enriched with video projection, lighting technologies, and multimedia elements of stage decoration. The Independence Day celebrations often acquire an even grander expression through 3D mapping, LED screens, and large-scale stage animations. The Navruz celebration revives ancient ceremonial elements on the modern stage with the help of multimedia.

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