

THE IMPORTANCE OF USING A PROFESSIONAL SCRIPT IN CULTURAL MASS EVENTS

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Annotation: The article discusses the importance of using a professional script in organizing cultural mass events. The script is the ideological and artistic tool of a cultural mass event, a means of keeping the audience engaged until the end of the event.

Keywords: cultural mass events, professional script, cultural activity.

Cultural events are cultural and entertainment events, cultural and educational, cultural mass and other events in the field of cultural activity [1:3]. In organizing cultural and mass events, scriptwriting, along with all aspects of the culture and art sphere, is of great importance. Because the main factor in shaping the creative imagination and fantasy of the event, determining the sequence of the event, and turning the audience into a participant and observer of the event is a complete and professional script.

The script follows the rules of science. However, in the script, artistic thinking is a decisive element. The script, as a literary genre, is sharply different from other literary genres in its proximity to dramaturgy. Because the script, a dramatic work, is screened and staged along with individual reading. The script, on the other hand, is publicly staged on stages and is filmed and edited for cinema, television and other screens in the form of a film, television film, video film, television series, and presented to the audience. The screenwriter must write his artistic script with complete artistic images even for individual reading [2:7]. A script is not just writing, it is a moving action. In cultural mass events, it is a tool for influencing the public. In mass festivals and performances, it is appropriate to define a script as a complete written description of the festival or performance to be held. The following tasks are performed when writing a script:

- the place where the festival or performance will be held is studied;
- sources are searched based on local conditions, the theme, and the idea of the event;
- documentary materials are artistically transformed;
- ways of using stage techniques are sought;
- effective means are selected.

Among foreign scholars, the problem of script planning is studied not only in the field of culture and art, but in all fields. In the Western scientific community, a whole professional group is engaged in the

identification and features of planning a whole script [3:11]. The script of mass holidays is a synthetic work. The range of characters in mass holidays and performances is very wide. "The artistic level of each script, as in general dramaturgy, is determined by the dramatic completion of episodes, the figurative completion of the picture, the development of emotional forces affecting the viewer from beginning to end, and its ability to meet the requirements of dramaturgy. Despite this, the script of mass holidays and performances differs from a play written for the theater, from a script written for a feature film. In it, publicistic tasks, significant, social events are presented not through the personal confrontations of specific characters, but through the holistic display of social contradictions according to the epic principle." The scenario of mass celebrations and spectacles has a wide range of possibilities for emotional impact on the audience [4:25].

The venue for public celebrations, festivals, and performances is decorated depending on the content and ideological mood of the cultural mass event. A professional or amateur screenwriter writes the text of the stage play. Thus, the content and essence of the script is formed and develops depending on its theme. When asked how a topic is chosen, teacher Haidar Muhammad says in his book "The Mastery of Screenwriting": "Scriptwriters choose topics in the same way that writers, poets, and playwrights choose topics for their writing. That is, they write down events and incidents that have reached a point where they cannot help but write. Then they present them to directors and artistic councils. Or they are offered contracts and orders from the state and directors to write scripts on topical topics. After that, they start writing scripts. Of course, novice scriptwriters first write their own scripts, overcome all the obstacles and requirements, artistic councils, and show their abilities in one or two films, and then one or two authorized organizations may issue orders [5:10]"

Many exercises on encouraging scriptwriting require group and individual practical study. One of the most important conditions for learning to write a script is a wide database, strong skills in word formation, and good knowledge of the laws of the scene. The importance of the script in mass cultural events determines the high or low level of the event. Holidays and performances that consist only of words, poems, and texts are considered very boring events. Therefore, the director and screenwriter can achieve the desired results if they find a means of expressing the word with its visual equivalent (for example, musical, plastic, etc.), creating a plastic image, in other words, using "movement" instead of "words".

The chosen topic automatically promotes the idea and the task is carried out towards the goal. The main task of mass holidays is to ask the audience "what do you want to say?" or "what do you want to give the audience?" The purpose of the event answers questions like: "What is the purpose of the event?" If the development of the script does not attract the audience, the event will not achieve its intended goal. The audience is not obliged to watch the work prepared by the director or organizer. In this case, the screenwriter is obliged to attract the audience to his work with a script that is artistically perfect and has content that can interest the audience. In order to increase the scope of the script's influence, staged works are more suitable for the audience, taking into account the age of the audience. It is not for nothing that it is said that "a good script is half the battle." The skill of the scriptwriter is a means of ensuring the success of the event. The event is a whole organizational process, therefore, the inclusion of music, dance, theatrical composition forms in the script content increases the success of the event. While the form of public performances, on the one hand, reflects the characteristics of the theater, in terms of plot construction and scriptwriting methods, it relies on the principles of film dramaturgy. In solving the theoretical and practical foundations of a documentary script in a scientific

and popular way, monologues and dialogues, remarks, and participants are reflected in the script. Therefore, it is natural for the scriptwriter to rely on film dramaturgy, radio dramaturgy and television dramaturgy, and staging. In the dramaturgy of a public holiday, great attention is paid to the laws and regulations of oratory, visual arts, and music. As we know, music sets the tempo of the movement in any event, and the rhythm creates the necessary mood in the audience. The role of music and songs embedded in the content of the event is immeasurable [6:16]. Thus, screenwriting should be based on perfection and maturity. We can say that the highest goal of a screenwriter is to take a piece from all areas of art and mix it with the artistic word to create a work.

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