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# COMPOSITIONAL STRUCTURE AT CULTURAL EVENTS

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Abstract:	Keywords
This article comments on the importance of composing at cultural events.	Composition, artistic medium, episode, exposition, development of events, culmination, node, solution.

## Introduction

It should be noted that the widespread use of compositional manifestations in the organization of cultural events has become a tradition nowadays. Because, the event held is one of the important factors in revealing the essence of the content to the viewer. First of all, when it comes to event composition, it is necessary to deeply understand the essence of the composition.

Cultural events will help people to give them the necessary information during their absenteeism, provide artistic and aesthetic pleasure, attract them to cultural and creative work, and provide them with meaningful leisure. These activities are mainly made up of forms such as oral magazine, club nights, artistic compositions, artistic agitbrigada and disco club programs, theatrical concerts and performances, folk traditions, public holidays and Sayles. Artistic-public events include the main and many forms of cultural and educational institutions.

The most advantage of cultural events is that in itself they more closely embody the activities of cultural and educational institutions. Among other things, activities such as agitation and propaganda work, amateur creativity, meaningful Organization of free time merge into one. Referring to each form of artistic-public events (public holidays, traditional ceremonies, theatrical performances, various evenings, performances), it is possible to clearly notice in them the content of the agitation-propaganda nature, the results of amateur creativity, the facilities created for artistic-aesthetic pleasure and Recreation. Therefore, an artistic-public event is a generalized mirror of all activities in cultural and educational institutions.

Cultural and educational institutions hold their events, mainly on great dates, international and Union-wide issues! So, should not the content of events reflect, in principle, important events? the question may arise. Of course, it is legal to do this, but at the events of cultural and educational institutions, materials dedicated to important dates are given through the prism of local living conditions. Take, for example, a holiday dedicated to May — Victory Day. With the coverage of the victory of the Soviet people over fascism at this festive event

of cultural and educational institutions, the concrete collective farm, Sovkhoz, what role the enterprise played in this great historical event, the main emphasis should be placed on the courage shown by the participants of the war living in a local place. Hearing their own words about the life of the heroes of the war animates the event and increases its effectiveness. Only in such ways does an important feature of artistic and public events arise. The most advantage of this feature is that it brings the theme of the general event closer to the life of the local population.

Not all artistic-public events can highlight the issues of the local conditions at the same level or evenly: some (for example, programs of artistic agitkollektive, thematic evenings, oral magazines) are compiled entirely on local materials, others (theatrical performances, Disco Club programs) are organized with social issues connected with local life, and others (artistic compositions, Chronicle nights) are organized

The fourth feature of artistic and mass events is that very large-scale impressive means are synthesized in them. Events, along with the organization of real life itself, instill in its content important events in it. It turns to impressive tools to reveal their essence and highlight their importance. In order for the content in the event to be brought into a state of a certain compositional structure, all the narrative and affective means in it are also combined, harmonized with each other. Otherwise, the content of the event may turn out to be poor, and the form-ineffective. As you know, events have an agitation and propaganda, as well as an informational nature. In order for agitation, propaganda and information materials at events not to become "dry" and boring, that is, to avoid the disappearance of the above characteristic feature, they must be artistically enriched with impressive means that logic requires. Combining the speaker's oral speech or documentary informative materials at the event with artistic means means means increasing the effectiveness and effectiveness of the event. In a similar way, as a result of the synthesis of tools, artistic agitation and propaganda with a strong influence are created.

A. V. Lunacharsky had praised the role of artistic agitation and propaganda in influencing the masses, repeatedly arguing that agitation and propaganda should be enriched by artistic means and that art forms should be given an agitpropagandistic character.

The degree to which agitpropagandistic information in events is associated with the means of art is determined by two different paths or methods: 1. Simple (one after another) connection-illustration; 2. Complex synthesized linkage-theatricalization.

An important feature of the fifth line of artistic-public events is the transformation of the public into an event participant.

The richness of the so-called mass of events organized in cultural and whitening institutions is that it is organized for the public and takes place with the participation of the masses. If there is an invisible "wall" between the participants of the work and the audience in the theater, cinema and television, and the public performs only the role of the viewer, then active participation of the public is envisaged in artistic and public events. Since a particular

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event is a certain moment in the life of local residents, the public participates in it as people who express their opinion and attitude to a particular event.

The second feature of artistic-public events is that it is organized once and is shown mainly once. If theatrical performances are performed hundreds of times after the preparation of motion pictures, then events in cultural and educational institutions are not put on again. It is organized only on the appointed day (or on its Eve) for the dedication to specific and important dates.

Of course, it is difficult for everyone to participate in the event as an asset. Its main participants are members of pre-determined artistic amateur collectives, as well as speakers. But the organizer of the event should not only be content with these main participants, but also use the ways of activating the masses, turning them into participants in the event. To do this, it is advisable to organize special events among the participants of the event, such as public games, songs, quizzes, Q & A.

it manifests itself as a component of everyday life. If works of Art give rise to the "second world" based on the artistry of the real "first World", art-mass forms of work organize important and noteworthy events in everyday life itself as an event.

As we noted above, the meaningful Organization of the leisure of the working people falls mainly on the responsibility of cultural and educational institutions. Therefore, in the free time of work of the population, artistic-public events (as a component of marriage) are organized to celebrate important moments of life and labor achievements, as well as to satisfy their need. To increase their knowledge in the free time of the working people, many activities are organized, such as an oral Journal, leisure nights for their leisure activities, holidays to celebrate some great date or labor achievement. These events are not specially conceived. They are directly dictated by the local life itself, the spiritual need of people, and according to this, events are organized.

Artistic and mass events, as a component of everyday life, embody important moments of life, while they reflect life in connection with real-world materials. Of course, all vital materials in them are artistically and aesthetically decorated and brought into the form of a cultural event.

If the P'esa placed in the theatre could be re-staged after a few more years, this would not be repeated at club events. The scheme of any event scenario cannot be applied to the latter. Any new scenario requires a new structure, the image of the main details and thoughts, its own structure, reflections, as well as creative work.

The main reasons for this include:

a) (club) events are organized only on the appointed day (or on the eve of that day) as they are dedicated to a known and important date. On other days, the public will not need events dedicated to a certain date.

b) the club and the park of culture and recreation are enough to show once the events prepared for a certain part of the population. For example, an event dedicated to teacher's day can be held mainly once for coaches — at the beginning of October'.

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The third feature of artistic and mass events is that they are compiled mainly for local residents, based on materials from their real life. Materials reflecting events are obtained from the life of a concrete Farm, Neighborhood, Enterprise, collective farm, rayon, where a particular institution serves. As the protagonist of the events, there are people who work in a specific place and are becoming role models among the local population.

Composition is an important component of literary creation, derived from the Latin concept of composition, orderliness. In his creative activity, a person adheres to certain principles about composition. The principles of composition are strictly followed in literary creation. V.G Belinsky compared the structure of the work to the human body. Hence, the composition of the work is one of the important ideological-artistic means in the formation of a whole organism from independent fragments.

In literature and art, composition acquires a certain ideological center. This center is the ideological intention of the artist. About the focus of the writer L.Tolstoy says: "... The most important thing is to be able to properly place the parts in focus, and as long as they are correctly placed, all unnecessary, superfluous

things fall on their own and great success is achieved." L. Tolstoy notes that the work is written for a specific purpose, stating that the goal is "the designation of the artistic focus. Each artist should be the center of his work. The center of the artist's work was his idea, ideology".

As can be seen from the above points, the writer's focus – ideological intent, which ensures the work as a whole, is expressed differently in a manner consistent with the genre characteristics of each work. In any work, the idea of the work should be sharply distinguished from each other by the purpose of the writer. On the basis of the idea of the work lies the purpose of the writer. Artistic excellence is created only when the idea of the work and the purpose of the writer coincide, and the idea subordinates all parts of the work to a single center. Well, while in works the main ideological direction is often expressed in the person of the main character, characters, in publicistic works, including in the scenarios of artistic publicistic events in culture, it is manifested through the Autor "I" or some mental characters of characters, and in most cases through publicistic characteristics.

The composition of the scenarios of cultural events can be as follows. In cultural mass-artistic events, the composition can take the form of internal connections of one's own, the arrangement of episodes on the principle of growth with a certain consistency.

The composition is vividly manifested in the scenarios of thematic evenings, theatrical concerts, stage compositions, public holidays, sayils and other events. The main requirement for the composition of the script is to reveal the content of the event logically convincing, impressive and in motion.

"Such a structure of the event is similar to artistic, especially dramatic works. There are heroes and certain actions in this. The interconnected chain of events begins, intensifies, reaches its peak and ends from something. That is why in the compositions of such events there will be such plot elements as solution, intensification of movement, culmination.

Prologues and epilogues are sometimes found. Cultural event scenarios often try to plot events that tell about the life of a particular person or production team, about the history of the settlement, mainly plot. At such moments, we get the plot created by life itself ready. However, can also create a plot scheme and the main characters through the fantasy of the avtor. This is often the case with those who prepare the performances of agitbrigades from such a method.

First of all, the basis of the composition of the event is determined. Episodes made based on a common idea may also deviate slightly from the composition structure thought out in advance when writing the script. It should be remembered that screenwriting is a creative process.

Any event nights follow the laws of dramaturgy. The accuracy of the composition – the structural elements of the night, the coherence of the word and stage movement, the fact that all episodes of the night are reflected in the script, they serve a certain purpose - is the main issue. It not only reveals the purpose of the event, its idea, but also includes all methods of emotional figurative influence, the mood of the viewer. In the composition of each script, it is achieved to concentrate the attention of the viewer, to bring them into the inside of the event, in a unique way.

Each scenario should contain the logic of progress of the action, the logic of figurative construction, the logic of composition. Exposition, development of events, culmination, node, solution are inextricably linked with each other, which ensure the rhythm of the script, including each episode, the movement of the struggle of opposing forces. Well all the time it is important to remember that the event scenario should be a compositional perfect work.

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