
The Issue of Dramaturgy in Youth Education and Puppet Theater

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Abstract: This article talks about the puppet theater, which is a unique type of theatrical art, and important aspects of its dramaturgy.

Keywords: puppetry, theater, dramaturgy.

Uzbek puppet theater is one of the art forms with a long history in our country. Its types such as "Chadir Jamal", "Chadir Hayal" and "Fonus Hayal" were formed in the 13th century as programs for various palace parties and holiday performances. In those times, among other forms of art, the puppet theater was a favorite form of entertainment for everyone through its satirical performances of the pains of the ordinary working people. It is known to us through the researches of M. Kh. Kadirov, a well-known scientist, distinguished scientist of Uzbekistan, PhD, professor, about the type of performance and antiquity of puppet theater in our country. Already; "...- Comparing a puppet to a person, its game to a human life, and a puppeteer's work to the sky is often found not only in treatises, but also in classic poetry. Such a view can be found in various interpretations in the works of Al Farghani, Abu Ali ibn Sina, Abu Rayhan Beruni, Omar Khayyam, Nizami, Shamsi Tabrizi, Alisher Navai, Husain Vaiz Koshifi and other thinkers and poets..." - says. It can be seen that this type of theater has an activity, and scholars have given various similes to its appearance. It is noteworthy that the legacy of M. Kadirov serves as an important source of creativity and inspiration for today's puppeteers. For this reason, the state is taking care of the wide spread of this art in our republic, and appropriate measures are being taken to make it popular.

One example is the Decree of the President of the Republic of Uzbekistan dated May 26, 2020 No. PF-6000 "On measures to further increase the role and influence of the sphere of culture and art in the life of society". According to him, now the number of ten puppet theaters in our Republic has reached fourteen. This type of theater art is starting to work in Namangan, Navoi, Syrdarya and Tashkent regions, which do not have their own puppet theater until now. In order to further develop the art of puppetry both on the professional and amateur stage, it is very important to know the history and learn the traditions in order to turn it into a truly popular, public art form. Nowadays, in puppet theaters, you can find a variety of modern, national-style puppets with bright colors. Of them; there are many performances performed with glove, wire, tablet and marionette puppets, as well as shadows and masks.

A young audience's familiarity with art also begins at the threshold of the puppet theater. The theater, the puppet characters that come alive on its whimsical stage, give children a lot of fun. Jajji teaches the viewer to persevere in solving life's puzzles. He instills in them such qualities as love for the country, beauty, friendship, justice, honesty, purity, hard work. Also, laziness, lying, betrayal, anger, harming people and nature, creatures, etc. in arousing hatred of vices radiates through the characters of the play. In a word, it is a unique form of art in educating the young generation to become mature people in all respects.

Today, 10 professional state puppet theaters serve young audiences in our Republic. Their repertoire includes works by classical, national and foreign authors. After hearing a thousand times in a puppet show, teaching them to distinguish between good and bad, once they show it with the help of puppets, it will remain in their memory for a lifetime. Puppet theater plays a powerful role in inculcating nationalism, values and traditions in the psyche of a child. After all, the first sprouts of entertainment culture are nourished and formed from this place. It is no wonder that the words of K.S. Stanislavsky, the founder of theater art, "... The theater begins with a joke..." also refer to the wardrobe of the puppet theater.

People usually think of puppet theater as an art form that is very important for children's education, but this theater can easily show performances for adults as well. Unlike other types of theater, it raises issues of interest to a large audience in its own style, that is, through the medium of puppets. It is known from history that the repertoire of the traditional puppet theater consists of legendary-mythological plots and humorous works that laugh at the flaws and vices encountered in everyday life. But the stage of the puppet theater can't digest the pesas of any genre. This type of theater has its own repertoire. On the stage of this theater, music, dance, humor, satirical performances, fairy-tale miracles are mixed with seriousness. This shows the urgency of the problem of lack of playwrights who are aware of this specification today.

Puppet theater dramatists have a huge responsibility, they must have childlike innocence, kindness, and beauty in their plays. It goes to the youth coach who served in Uzbekistan, professor M. Ashurova; "- A puppet theater dramatist should learn the psychology of children, their behavior, psyche, their place in life, their interests and aspirations, the solution to the unsolvable riddles of the world around them, and become their wise guide. In addition, the next requirement is for the playwright to have a symbolic imagination, taking into account the ability of children of different ages to perceive existence mentally, and to write works based on all the characteristics of puppet theater." - his opinions are noteworthy. In fact, first of all, it is necessary to be able to clearly divide the Tomshabin audience into the youth segment. For this, the teacher says, first of all, the playwright must know the psychology of children, and be able to clearly see the limits of their perception. In fact, based on our experience in the theater, we can say that plays for three- to five-year-old children are interesting to eight- and ten-year-olds, or vice versa, plays for older people are incomprehensible to children. In turn, it causes them to get bored in a short time and get distracted by something else. Currently, there are such playwrights as M. Ashurova, T. Yoldoshev, Kh. Rasul, E. Orinov, E. Khushvaktov, N. Assalam, I. Jumanov, but we count very few of them compared to the theaters of the Republic. Perhaps for this reason, the theater repertoire includes more references to the works of foreign writers and is being brought to the attention of young audiences.

On the stage of the Uzbek National Puppet Theater; "Strange competition" (E. Speransky) directed by: I. Yakubov, "The girl who carried a match" (Anderson) directed by: D. Yuldasheva, "Gozcha" (N. Gernet) directed by: B. Parmonov, "The Snow Queen" (Anderson) director: H. Akhunov, "Sunlight" (A. Popescu) director: F. Mirzaev. "Karsildak" (E. Hoffman) directed by: D. Yuldasheva, "White and Seven Dwarves" (Brothers Grimm) directed by: A. Niyazov are considered immortal masterpieces of the Uzbek puppet theater scene. Of course, among them are "Adventures of Fatima" (N. Khabibullaev) directed by: M. Babajanov, "Caravan Palace" (Lukyanova, D. Yuldasheva) directed by: I. Yakubov, "Knock" (Obrazhensky) directed by: I. Aripova "Wood doll" (E. Khushvaqtov) director: F. Khojaev, "Flying shoes" (I. Jumanov) director: Sh. Ishmukhammedovalar, there are plays based on Uzbek folk tales. But this is not enough for a professional theater. In the following year, the plays "Legend of Shiroq", "Jalaluddin Manguberdi", "Bird's Tongue", "Tahir and Zuhra", "Town of the Country To'maris", staged on the stage of the Uzbek National Puppet Theater on historical themes, are still in the hearts of today's audience with their beauty and value. instills a sense of pride in one's ancestors. These performances were staged by Sh. Yusupov, an honored artist in

Uzbekistan, the chief director of the theater. After all, the art of puppetry is a strange "palace" where dreams come true, incredible miracles happen. It is no secret that the audience is always happy and waiting for something new. Unfortunately, today's parents prefer to leave their children at home in front of the computer rather than going to the puppet theater with them. It should not be forgotten that the puppet theater is of great importance in educating the future generation in the spirit of nationalism and keeping up with the times. But there are some differences in the dramaturgy of the puppet theater. To fill this, the playwright-stager, who takes into account the unique possibilities of the stage, plays an important role in the puppet theater. Although in our literature there are literary narratives in fairy tales, short stories, and stories, but they have a lot of words and lack of action.

In this regard, professor S. Kadirova, Ph.D.; "...- by the nature of the puppet theater does not approve of talkativeness. The fact is that the actor of the puppet theater should be very active and perform actions that are more meaningful than words. - he says. Also, it is a difficult task to create a work by reconstructing the depicted reality from the point of view of the unique criteria of the puppet theater. It is very difficult to convince today's child. For this, it is necessary to work in cooperation with the stage director. In general, in the process of creating a stage image, mature dramaturgy is the basis for the artistic integrity of the play. This requires the playwright to have a love of puppetry while being aware of professional trends in puppetry. Only then, we believe that the special pesas written for this type of theater will show their uniqueness.

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