



## Dramaturgy of Staged Performances for Children

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**Abstract:** In this article, children's dramaturgy and literature, some features, the commonality between children's and adult literature, artistic research from the point of view of children, in fact, at this point, the creator expresses his attitude to reality in accordance with children's taste and point of view, at this point, adults and children's worlds intersect, adults' observations, observations and evaluations become children's, children's relationship to reality takes the form of children's perception.

**Keywords:** Children's literature, prose, poetry, dramaturgy, genre, folklore, education.

Children's literature works in all types (prose, poetry and drama) and genres that exist in general literature. It should be noted that, no matter how rich in genres fiction is, children's literature uses only those that correspond to children's worldview and aesthetic ideal. Novel, short story, story in children's prose; poems, parables, epics in his poetry; and although drama and comedy genres are active in dramaturgy, it should be noted that examples of mahammasat in classical sharia, rubai, fard, khita, as well as tragedy genres in dramaturgy are not addressed. The reason for this is explained by the fact that the reality expressed in these genres is related to the complexities of adult life and worldview. On the contrary, the genre of fairy tales, which is a form of folk prose, is especially valuable to children's literature. It is a literary tale-novella, tale-short story, tale-novel in children's prose; in his poetry, he influenced the emergence and settlement of many different intermediate genres, such as the poetic literary fairy tale, parable-tale, riddle-tale, and finally, in his dramaturgy, fairy-drama, fairy-comedy, fairy-opera and fairy-film. This situation clearly shows the role of folklore in determining the genetic basis of children's literature.

But children's literature also has features different from general literature, which determine its essence as an independent phenomenon-a separate literary realm. Peculiarities of children's literature. For children, as well as for adults, it is possible to create on all topics related to people, society, and nature. At the root of this commonality between children's and adult literature is a feature that clarifies the difference between them. A.A.Makarenko pointed out that the essence of this different feature is not what to write about, but how to write when writing for children. For example, it is forbidden for children to read works that express the complex aspects of adult life, but it is recommended that children read works of the poetic literary fairy tale type "Konghizoy bile Sichkhanboy" by Q. Muhammadi, written in a childish manner on the same topic. The point is that children's literature, as a form of social consciousness, expresses children's views on existence, and in evaluating events, their own characteristics, that is, the aesthetic attitudes of the modern generation to existence.

Children's literature, as a tool of education, also serves to educate children, expands the scope of their interests. Although it is created by "adult" creative people, it explores the children's world in its own way, from the point of view unique to children. at this point, the worlds of adults and children intersect, adults' observations, observations and evaluations become children's, children's relationship to reality takes shape, it appears in the form of childish perception. The main feature of children's literature is that they can look at things with the eyes of children, they can perceive them

like children, they can react to them like children, they can be surprised by them like children. A.P. Chekhov deeply understood this aspect of the matter and expressed his thoughts in the manner of the hero of the story "At Home"-prosecutor Yevgeny Petrovich Oyy: "He (referring to his five-year-old son Seryozha) has thoughts in his mind. It has its own world, it decides what is important and what is not important. It is not enough to talk like children in order to attract their attention and consciousness, you also need to know how to read like them. There is no one who raises children better than mothers, because they feel what children feel, laugh and cry with them. Such a creative quality is characteristic not only of children's literature, but also of its creators, not just any writer. K.I.Tchaikovsky felt this deeply and said "children are our teachers". To truly understand children at the level of a teacher means, first of all, to show them high respect, to carefully study their characters, interests and aspirations, their relationship to people, things and events, their joys and sorrows, and at the same time to feel and perceive this process like a child. Art is a synthesis of art to coordinate with their style. It is true that as a person grows up, he moves away from his childhood and loses the characteristics of his childhood nature. This is an obvious fact. But with the exception of the children's writer, no matter how much he grows up as a person, he still retains the nature of childhood, deepens it more and more, becomes childishly careful and curious, finds a way to his heart, spiritual must be able to enter the world. Only then can he become a real children's writer. V.G.Belinsky meant the same thing when he said, "One should be born a children's writer." He writes: "In order to talk to children through images, you need to know them, you need to be a child yourself, not in a bad way, but in a real sense, you need to be reborn as a childlike naive character. » This is a talent in itself. For this, not only talent is required, but also a unique assessment. Perhaps, knowing how to love children, to deeply understand their needs, age characteristics and identities is one of the most important conditions for this." Only a creator who perfectly adheres to these conditions can become a real favorite writer, poet and dramatist of children. Otherwise, there is no harm in losing such happiness.

Children's literature is two-way literature. Since it is intended for children, it is primarily their literature. At the same time, it is the literature of adults, that is, of parents. Because children's literature is a pedagogical chronology that artistically reflects people's moral views. In this regard, the great storyteller H.K.Andersen's bottom line is noteworthy: "I always remember that I write not only for children, but also for adults." Children are most interested in the fable of fairy tales, while adults are interested in the idea instilled in them. The plot of the work is really important for children, the more interesting the plot is, the more children enjoy reading it. Children have a hard time grasping the idea of the work. Because in order to understand the idea of this or that work, it is necessary to know the time in which the work was written and the character of the historical conditions expressed in it, so it becomes necessary to read and study the work in the context of the time, this is a complicated process, and the capabilities of children cannot digest it. For example, Charles Perrault's famous fairy tale "Little Red Riding Hood" is built on the basis of a simple and cheerful plot, but both children and adults are interested in the "Little Red Riding Hood" beauties represented in it (the red riding hood is a symbol of beauty, in which the French the idea of warning against the sensuality of the French bourgeoisie (the bourgeois in the form of a wolf is envisioned) is intended only for adults who can read the logic of the historical period in which the work was created. In this sense, an artistic work intended for children is, first of all, universal. V.G.Belinsky described the essence of universality in this way: "...it is necessary and necessary to write books for children, but it is necessary to write such good and useful works for children that they will appeal to adults not only because they are called for children, but also as a true work of art. Let him be interested in his newness."

In children's literature, reality is described to children as the result of the synthesis of artistic thinking. In this case, the specific aspects of the image mainly consist of the following:

- a) the clarity and integrity of both the artistic image and the reality. This feature is the result of the objectivity, accuracy and visibility of children's thinking. The example given in the book "Two to Five" by K.Chukovsky is characteristic: the child who saw the steppe for the first time asked what it was called, and his father answered "pustonya". The child could not understand this concept, which

means "a flat, ceiling-ceilinged area". Because it was an abstract concept, the child was not able to understand it. Any abstraction is a phenomenon that does not fit a child's perception and imagination. On top of that, the area, which his father called the steppe, was covered with all kinds of plants, their bushes either stuck to the ground or rose up from the ground. The child sees them, immediately adapts them to his understanding, makes up his own words by analogy, and calls the area he sees "kustonya" - "shrubland". Such accuracy and objectivity characteristic of a child's thinking requires the accuracy of the artistic image, that it should be visible and pleasing to the eye on the basis of objectivity. As K. Chukovsky admitted, it is necessary to be able to draw a picture based on the content of each line written for children. In Gafur Ghulam's poem "Let's learn the moon", even the most abstract phenomenon has acquired its own visibility in the form of a game, because of this, this poem can delight every child, and most importantly, it is understandable. S.Jora, Q.Muhammadi, A.Mukhtar, Sh.Sa'dulla, H.Nazir, Kh.Tokhtaboev, T.Adashboev, S.Barnoev, M.Azam, A.Obidjon and others to children. Most of his works have this quality.

b) The strength of the lyrical or comic tendency in storytelling. V.G.Belinsky pointed out that the main feature of children's literature is its emotionality, and repeatedly emphasized that children's books should be "full of sincere feelings". Sincerity of feeling is a quality not only for lyrics, but also for humor. Indeed, the sense of sincerity characteristic of humor has appeared at the root of the expressions "cheerful humor" and "innocuous humor". N.G.Chernyshevskiy took this into account in the children's art work "Oh, what horror?!" or "Bye-bye, so good!" Yoinki, "Hey, so funny!?" he believed that he could not excite young readers if there were no signs of arousing their moods. Experiments conducted by psychologists have also confirmed that today's children's memory of events described with lyrical uplifting or cheerful humor is firmly imprinted and can live longer. Indeed, the deeper the lyricism or the brighter and more cheerful the humor in the story, the more deep and sincere the aesthetic impact and excitement. G'. That's the secret of why you can't read Ghulam's "Shum bola" without laughing. In the works of H.Nazir "Yonar Daryo" and "Five Boy" by H. Tokhtaboev, the lyrical tendency prevails, while in the dialogues "Riding the Yellow Giant" and "Death of the Yellow Giant", "Battle of Wizards" or "Sweet Melons" the priority of the humorous spirit is noticeable in the novel "country", as well as in Anvar Obidjon's cheerful poems, short stories and poems.

v) The brightness of dynamics in the expression of character and events. Psychologists confirmed that children are interested in the movement of things and events, their age, what they are intended for, and later on the reasons for their appearance, based on long experiments and observations. It goes without saying that this requires fun in storytelling. After all, fun is created at the core of intense activity. Such mobility requires the acuteness of the conflict chosen for the narrated reality, the rapid development of the plot, the brightness of the characters, and other such expressive methods, which are manifested in them. In short, it has the essence of moving events or events, characters in an external situation, showing them in development, it corresponds to the nature of children, it can be called the apparent development of reality simply and clearly. In Quddus Mohammadi's poems "The Month of Iron" or "The Month of Letters", the violent movement of all objects or letters is not only them, but also makes the event both attractive and enjoyable:

Temirlar jarang-jurung,  
Oynashib diring-diring,  
Deyishar: «Yuring-yuring!»  
Tushdilar qiziq tansa,  
Sayrashib assa-assa.  
Siniq pero dikillab,  
Buzuq ruchka likkillab,  
Uzuq zanjir, kaltasim:  
-Biz qochon bo'lamiz «zil?»

Chir aylanar g'ildirak,  
 Ortidan eski chelak.  
 Cho'loq ketmon oqsoqlar,  
 Oshpichoqni quchoqlar.  
 Dumalar pachoq banka,  
 Irg'ir puchuq voronka.

Everything is unique and in its own way. This is a movement in which the sound of the moving object is heard. This made the poem cheerful and easy to read. Babies feel as if they are seeing these things in the background of this movement and sound. The plots of folk tales such as "Turnip", "Boghirsok", "Kargavoy" have become very interesting due to the fact that they are built on the basis of intense action, and children have been listening to them with interest for centuries. The plot of Sh. Sadulla's poetic fairy tale "Cunning Sparrow" is also very interesting because it happened on the basis of this kind of intense dynamism. The child quickly grasps the reality that is happening at the heart of this type of movement, because the exchange of events takes place before his eyes. Consequently, the action in the plot determines the character development of the characters. In such a situation, the plot serves as informational material that the reader can easily absorb.

It should also be said that as children grow up, changes in the nature of the plot occur in the works written for them, first of all, the elements of symbolism and figurativeness go deeper in the details, the action becomes the inner flow of the plot, and the characters are manifested in spiritual experiences. This can be called the inner or moral-spiritual development of reality. This characteristic is often characteristic of works aimed at teenagers, and does not reduce the interest of this or that work of art, but on the contrary, teenagers are intended for science fiction and detective-adventure type works that express the reality of violent action. and often on the basis of internal mobility, they prepare to start reading works that realistically express reality, therefore, regardless of whether the plot and characters of a work of art are violent or quiet, external or internal, the existence of that work itself becomes a means of ensuring student interest. This characteristic is often characteristic of works aimed at teenagers, and does not reduce the interest of this or that work of art, but on the contrary, teenagers are intended for science fiction and detective-adventure type works that express the reality of violent action. and often on the basis of internal mobility, they prepare to start reading works that realistically express reality, therefore, regardless of whether the plot and characters of a work of art are violent or quiet, external or internal, the existence of that work itself becomes a means of ensuring student interest.

g) Clarity, fluency, comprehensibility and emotionality of the language. The language of the artistic work intended for children should be a unique means of expressing children's thinking, following the norms and grammatical structure of the general artistic language, and at the same time, it should serve to continuously increase the child's speech. In this case, it is necessary to pay attention not to adapt to the child, but to try to follow him, and not to explain unfamiliar words and phrases to the child, but to express them in a way that they can understand in the context. Most importantly, as N. G. Chernyshevsky noted: "Many things can be easily explained to children, if first of all the explainer himself understands what he wants to say and can clearly express it in human language." The author should take into account the age of the child he is writing the work for, and take into account the possibilities of the vocabulary of the child of that age. Otherwise, it will not be possible to determine the addressee of his work. For example, in Sh. Sadulla's poem "Seasons of the Year":

Milt etib chiqdi quyosh,  
 Dedi:-Do'stlar, qish odosh,

as soon as you look at the lines, it is not difficult to notice that they are intended for children of preschool age. Because the words in these lines reflect the vocabulary typical of the speech of preschool children. At the heart of such an expressive speech, the poet mentions two features of the spring season that children of this age have not yet noticed - that spring comes after winter and



makes an end to winter ("winter odosh"), and that now warm days ("sunrise") begin, more precisely, spring. It informs the specific properties of the nature of the season in accordance with the level. Children's vocabulary is a criterion of their level. As children grow up, their ability to master reality expands, therefore, in exchange for mastering the word, their level will rise, their tastes will grow, and their worldview will be formed and fulfilled. Understanding and mastering the word deepens children's imagination, gives rise to their own opinion about things and events. Creators for children must consider this situation. Indeed, the more clear the language of the work addressed to the child, the more deep, short and figurative the expressions are, the more impressive the story and the expression are concise, bright and simple, the more impressive the idea put forward in it will remain firmly in the memory. It becomes a product of the intellectual world of the young reader based on the perception of the complex plot.

Children have a hard time understanding the meaning of complex sentences, especially when archaic words appear in such sentences. Therefore, the sentences should be simple, logical, lively, exciting and literate, free of annoying phrases and abstract phrases. Poetic images should not be built on the basis of abstract or clichéd epithets, every expression in a children's book should be natural, vividly meaningful and enjoyable - it is an important condition for understanding and listening to it.

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