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STAGE EXPRESSION OF FAIRY TALES IN THE SCHOOL PROGRAM IN THEATERS OF YOUNG AUDIENCES

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Abstract

Purpose of the study: This article describes the great contribution of the Young audience theater to children's spiritual education, and the attention paid to it.

Methods: scientific-practical, historical analysis, comparison, comparison.

Results: Today, our research theaters have performances for every age group. But they are not implemented in a specific system in cooperation with the school. The proof is that among the children who visit the theater, you can meet an audience belonging to three or four age groups at the same time in one play. This is one of the biggest shortcomings in the theater of young audiences.

Scientific novelty: In the theaters of young audiences 90% of fairy tales are about love. In terms of age group, this topic may not be appropriate for school-aged children. The feasibility of dramatizing a number of psychological problems plaguing today's young school-aged audience.

Practical application: For the first time, the features of staging existing fairy tales in the school program, which can be staged in the theaters of young audiences, were studied in a comparative manner.

Keywords: *Theater, play, drama, upbringing, education, art, children, perfection, spirituality*

Introduction

Among our national values, it has become a tradition for our grandparents to tell legend, riddles, epics, fairy tales, and historical events to their grandchildren. This custom applies to representatives of all nations, who, by telling stories to their children, take it upon themselves to inculcate good and bad feelings in young people, distinguish between good and bad qualities. These stories should be seen live in a puppet theater or theater for young

audiences. It is natural that this will give the expected result. Therefore, it is our duty to awaken children's love for theater art today.

In particular, parents, teachers and theater artists should unite and work together in this regard. After all, the highest goal of the mutual cooperation of these three parts of the society is to raise our children as perfect human beings. In the age when computer graphics attract young people like iron rods, it is necessary to prove that the importance

of theater in the education of young people is incomparable, not only in words, but in practice. That is, with staging performances of various genres on stage. It is necessary to show them in practice that it is possible to give them the right education by showing theatrical performances, which are a live performance type, along with various admonitions. Our great grandfather, one of the jaddid Mahmudhoja Behbudi, speaking about the role of theater in the education of young people, "... called the theaters of advanced nations a school of manners and lessons for adults. They say that if you want to develop, one of the first reasons is the theater, a place where good and bad habits are distinguished and criticized..." – he admitted and proved in practice (Behbudi M., 1914. 50). These thoughtful views about the artistic and educational importance of theater art for the society have not lost their significance even today. The creators of the young audience theater, striving for high goals, stage the best artistic works in the school programs. Planned to present it through modern interpretations for our children. Speaking about the formation of the repertoire of two theaters of young audiences in the republic, the theoretical views of "it is necessary to create a repertoire depending on the age group of the audience", which was emphasized several times by the fans of the stage, have become a necessity today. Today, our research theaters have performances for every age group. But they are not implemented in a specific system in cooperation with the school. The proof is that among the children who visit the theater, you can meet an audience belonging to three or four age groups at the same time in one play. This is one of the biggest shortcomings in the theater of young audiences. So, first of all, let's study the list of fairy tales, epics, short stories, novels, dramaturgy included in the school program class by class, what were they like before and how are they now? we are looking for an answer to the question. As for the repertoire, theaters for young audiences often turn to fairy tales.

In this case, fairy tales are suitable for young audiences in terms of their simplicity, interesting content, and the ability to shape the listener's worldview. Famous foreign writers such as Hans Christian Andersen,

Brothers Grimm, Tolstoy, Pushkin, Charles Perrault are the authors of fairy tales that are received with great interest by children all over the world, and are deeply rooted in the hearts of not only children. maybe even older viewers will be interested. Also, examples of folk art, which are considered national masterpieces, and tales of Anvar Obidjon are used more often in the theater. Christian Andersen from Denmark is one of the famous writers of the children's world with several of his works. One of the peculiarities of his tales is that most of his characters are chosen from the animal world. Because the love of young children for the animal world and their fate is limitless. Andersen's works are included in the 4th grade reading book in the school curriculum. His fairy tales "The Snow Queen" and "Ugly Duck" have been successfully performed several times on the stage of children's theaters of our country. We will focus on the analysis of the interpretation of the fairy tale "The Snow Queen" staged in 2008 by director Alexander Gamirov. Experienced actors of the Theater of Young Audiences of the Republic participated in the performance Sh. Mansurova, F. Umarova, M. Yusupova, Y. Ermatov, Z. Kadirova, N. Pozilova, A. Sarikov, H. Khalilov, Sh. Khashufi, N. Raimova, Sh. Ahmedov, D. Ahmedova, B. Turgunov, Sh. Fayozov, U. Norboyeva, N. Rustamova skilled performers like Gerda was played by Umida Norboyeva and Nafosat Pozilovalar. The character of Kai was embodied by Bakhtiyor Turgunov and Shahobiddin Fayozov. Another unique work of Andersen, "Ugly Duck" is one of our children's favorite fairy tales. Based on this, in 2013, ballet master, director Malika Iskanderova staged the play "My Duck" from the stage of the Republican Theater of Young Audiences. This performance is one of the successful performances of the theater. This play tells the story of a duckling born, humiliated and laughed at by his friends. This topic is very important in children's education. The reason is that it serves as an impetus for the education and formation of feelings such as respect and honor among classmates for students who are just studying in the elementary grades of the school. Because if 30 students study in one class, they are gathered in one group, receiving education based on 30 different

worldviews. In such a situation, it is appropriate to show performances that praise each other's feelings of respect through the cooperation of the school and the theater. The great French poet and critic Charles Perrault is known to the whole world as the founder of the artistic fairy tale. 12 of his fairy tales have been translated into Uzbek. Among them, the most famous fairy tales are "Little Red Riding Hood", "Puss in Boots", "Beauty and the Beast", "Cinderella". These fairy tales are included in the extracurricular activities plan for 4th graders in the school program. A remarkable feature of the author's work is that his fairy tales are completely different from others in terms of content and form. No matter which author's fairy tale you look at, you will immediately notice that all of them have special aspects that children will enjoy. For example, the great Russian writer S. Turgenev says about his works: "Perrot's fairy tales, regardless of their subtle, old farang charm, have their place of honor in world children's literature. They are cheerful, interesting, friendly, uncomplicated with excessive advice and author requirements. In them, the artist perceives the soft notes of folk poetry. They have an inexplicable combination of strangeness and simplicity, which is the hallmark of a true fairy tale fabric" (Turdiyeva K., 2014).

Materials and methods

Children who have not read Charles Perrault's fairy tale "Puss in Boots" and based on it, watch the cartoon. In the fairy tale, virtues such as vigilance, intelligence, knowledge, and generosity are glorified. The author remains faithful to folklore traditions in this tale. The hero of the tale is Marquis, the youngest son of the miller, and his cat, who work with understanding and intelligence and reach their desired goal. All the characters of the writer in this fairy tale are distinguished by their vivid and meticulous description. The love of the fairy tale characters for animals and the attention they pay to nature is very instructive, so it plays an important role in the formation of noble qualities of the children who read it in the future. While watching the performance "Puss in Boots" at the Republican Theater of Young Audiences, you will see that every scene is staged with

children's interests in mind. The acting director Shuhrat Ibragimov has chosen the actors correctly. The live interaction with the audience was interesting for the children and helped them focus more effectively. As the curtain rises, your attention is drawn to the beautifully decorated decor. In this interpretation of the director, the play has many aspects that are different from the fairy tale. For example, in this performance, the viewer is faced with a combination of scenes taken from different fairy tales that he has seen before. The director made good use of the given conditions in the work and described the adventures of the cat and its owner Marquis with a unique skill. Also, in the search for the wizard's palace, the cartoon mainly contains conversations with millers and farmers. In this performance, the audience meets a forest fairy with the appearance of a grumpy old woman and an Elf storyteller. As a result, the development of events is depicted in a wider and more interesting way than in the cartoon. The fairy of the forest helps the heroes of the play who are looking for a miracle "for a mouthful of sweet words". Helps children understand how powerful words are. The simplicity and innocence of the elf storyteller increases the audience's laughter. The richness of the actor's words and boldness made the children's show even more enjoyable. Live communication with children during the performance increases their interest in the events of the play. The thrill of the audience's pleasure creates a desire in their hearts to help the heroes of virtue. Especially in the scene where the cat and the magician meet, the excitement of the children, their concern for the cat and helping to find the magician is a joyful event. It can be seen from these feelings that our young viewers are learning to distinguish between negative and positive characters in the play. In the fairy tale "Puss in Boots" the little boy Marquis is embodied as the main character.

It turns out that the main character in the play is a cat. This confirms that the director has his own point of view and that the idea of the play is to instill love for animals in children's hearts. At this point, it is necessary to dwell on the importance of stage decoration. Because, when the stage curtain opens, the equipment on it awakens the first artistic

image of the performance in the minds of children. It is the decoration of the fairy tale performance that is unique in its variety, artistry and ease of performance. It is also notable for its symbolic solution that can surprise children. The children's favorite actors who contributed to the impressive performance of the play played their roles with gusto. In particular, Puss in Boots – Askar Hikmatov, Marquis – Khudoyorkhan Akhmadkhanov, King – Sherzod Bozorov, Malika – Zaynur Nigmatova, Fairy of the Forest – Zebiniso Kadirova, Fairy Tale Elf – Barot Hasanov, Magician – Iskandar Elmurodov performed their roles well. The fairy tale “Puss in Boots” was staged several times in the Karakalpak Young Audience Theater. It was first brought to the stage in 1997 under the name “Puss in Boots” by the director Tereniyozov. The theater team of 2023 revived this play and presented it to the audience with a new interpretation. The inquisitive director O. Bek-turganov managed to stage it in a more interesting way. Charles Perrault's fairy tale “The Master and the Creature” tells the story of an enchanted prince in a large castle in the forest and his servants who have turned into objects become enchanted.

Result and discussion

Accidentally entering the castle, Bell is imprisoned in an enchanted palace by the Creature. Befriending the items, Bell slowly grows to love the Creature and realizes that he is not really evil. But Gaston, who is in love with Bell, decides to destroy the Creature and invades the palace. Attacks a creature. As in every fairy tale where good triumphs over evil, in this one the Creature is freed from the spell and transformed into a handsome prince thanks to Belle's love. The creators of the Karakalpak Theater of Young Audiences skillfully use the conditions given in the fairy tale to skillfully stage the play. The performance will be successfully staged by director O. Bekturganov in 2021 and will be included in the theater repertoire.

The play tells about the interesting adventures of Alamazon and his close friend Eshmat. The two friends have different dreams, one is concerned about doing good to people, and the other Eshmat is a fun-loving boy. They work towards a goal. When Alamazon

finds the treasure, he intends to build a stadium for the school. The scenery of the performance is prepared according to the development of events. Among the actors, Alamazon – H. Halimov, Eshmat – Sh. Bozorov, Shilpiq – A. Kadirov, Tirtiq – D. Abdulazizova, Otin bibi – F. Umarova, Malika – N. Pozilova's participated. “Anvar Obidjon tried to reveal the bad behavior of some boys through Iskirt and his associates. With this work, he wants these characters to draw conclusions and change their negative aspects. Through the image of Alamazon, he represented children who always strive for goodness and try to help others around them. We think that a child who watches this play will take an example from the characters on the stage and try to change his character” (Magdiyev B., 2022. 14).

In 2011, the director G. Mardonov presented the performance “Meshpolvan” based on his work. Since then, for almost 15 years, theater creators have not thought about analyzing the stage solution of his works. After all, through the school program, the creativity of Anvar Obidjon is taking place in the hearts of children. Polat Momin's works are included in the 1st grade “Reading Book” textbook of the school program (Shodmonov E., Ghaffarova T., Eshturdiyeva G., 2017. 127). His work “Qovoqvoy and his New Year's Adventure” was first staged in 2003 by the experienced director Olimjon Salimov at the Republican Theater of Young Audiences. In 2014, the young director Shuhrat Ibragimov brought it back to the stage. Uzbek folk tales are not alien to our children. It is gratifying that most of them can tell these tales from memory. The fairy tale “Zumrad and Qimmat” has been staged in the Republic Theater of Young Audiences for almost half a century. In 1992, it was brought to the theater stage under the name “Magical chest” based on the production of Ibrahim Akhmedov and Obid Tolipov (directed by H. Karimov). After a long hiatus, the work staged by B. Pozilov in 2009 is still taking place in the theater repertoire.

Conclusion

Teams of both youth theaters of our Republic, which work day and night to raise the morale of our youth, bring world and national fairy tales to the stage. It is presented to young viewers in its own interpretations.

Various interpretations of famous fairy tales in the form of animated films have been presented to the public by world masters of art. Nowadays, it is a very difficult task to bring these works to the theater stage and win the love of children. It is commendable that the creative team of the theater was able to achieve its goal. But the main problem is that

90% of fairy tales are about love. In terms of age group, fairy tales are shown for 6, 7, 8, and even 9-year-old viewers. There are several psychological problems that plague young viewers of this age today. The question remains unanswered whether our theaters are not creating yet another irrelevant topic in their minds.

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