

## Initial processes for studying writing children dramaturgy in Uzbekistan

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**Annotation:** This article explains that the emergence of a written children's playwriting in Uzbekistan came into being by itself. The article addresses both the earliest examples of the study of puppet theater playwriting and young audience theater playwriting. It is concluded that there is a need for scientific study of children's playwriting over time.

**Keywords:** Children's playwriting, performance, play, puppet theater, theater for young audiences, stage, article.

The emergence of a written children's playwriting in Uzbekistan is connected with the appearance of the Ghulam Zafari drama in 1915. As the number of playwrights in the field grew, so did the study and research of the field. In the beginning, there were references in the newspaper. In particular, Sanjar Tilla's article about the children's theater, published in the 1937 Young Lenin newspaper, contains an analysis of Sestakovna's "Birdman" by Testakovna. The author of the article, analyzing the play, wrote: "The children were not very interested in the work because the theme was outdated, poor content and poorly worked on stage" [1.p.2]. In the 1938 issue of this newspaper, Turob Tula's article "About Theater for Young Audiences" analyzes this repertoire. The 1963 edition of the newspaper features an analysis of the play "Mother's Heart" by Hamza Umarov, which was shown in the Theater of Young Spectators by S. Tursunbaev.

The book "Uzbek Soviet Literature" also contains information on children's playwriting. The children's section of the book contains some information on children's playwriting. Specifically, the 30-year-old plays are described as follows:

"Oops for children" by D. Oppokova, " A doughty brave ", "The Enemy", Ismail Akram's "Struggle", Shukur Sadulla's "The crack stone" And such plays. The fairy-tale drama "The crack stone" has a special place in the fantasy adventures of the children. The author was able to convey the real meaning of the fairy tale to children, describing the good of evil as well as the weakness of optimism and the overpowering of morality over evil. [2.p.85] From this data, it is clear that the plays presented in the book are analyzed in meaning. But their success on the stage is not mentioned.

In addition, literary critics have also commented on children's playwriting while analyzing children's literature. In particular, Komil Yashin, in his article "Infant Literature," addresses the topics of pediatric playwriting: "The modern children's literature is widespread with issues of friendship, friendship, child morality and family upbringing. Our writers repeatedly address important ethical issues "[3.p.12]. In his article Komil Yashin analyzed the works of Hamza Umarov "The way of life" and B.Rahmonov's "The story of the brave" and Y. Shukurov's "Revenge".

From these articles, acute Rashid Shukur commented on the work of Sadulla's "The crack stone", and Abdulla Suyumov commented on the play by Polat Mumin's "Pumpkin and cotton bud". Abdulla Suyumov has written about the work "Pumpkin and cotton bud": "P.Mumin has recently written a drama "Pumpkin and cotton bud" for the Republic Theater of Young Audiences named after Ahunbabaev. Although this fairy-tale comedy is designed for young children, it is enjoyed by children of all ages. This is a fairy tale character with a vital problem and educational purpose. "[3.p.114].

The foregoing examples of children's playwright research show that they have been analyzed in the light of the rules of literature. There is no emphasis on the content of the work, no mention of composition construction, heroic character and dramaticism. The current playwrights require an analysis of specific rules and

standards. Dramatics should be evaluated in terms of the stage, be it adults or children.

Only in the work of Berdiali Imamov is seen the theorist's point of view. He analyzes drama not only as a literary species, but also as a work-play. B. Imomov has published books such as *Life and Dramatic Conflict*, *Dramaturgical Scenes*, *Tragedy and Character*, and *Secrets of Dramaturgical Skills*. His article, *Time, Conflict and Skill*, is about children's dramaturgy. This scientist is one of the few researchers studying children's dramatics of his time. In the article, the author first spoke about the special nature of the drama. After that, the need for a small audience was discussed, and several playwrights were analyzed. In particular, when analyzing Hamza Umarov's play "The Way of Life", he first mentioned the subject of the play. Further details of each hero are provided. He also expressed his critical views of the work. In other words, he said, "The views are fragmented as the author fails to clearly define the plot of the plot and the conflict that drives it. The work looks like a piece of fabric made from these different pieces." [3.p.130]. Then he lists his recommendations to the author.

Analyzing the play "Who is to blame?" By O. Talipov and I. Ahmedov, "The play has a significant role in educating the younger generation in terms of raising important educational issues. However, the play was not artistic - it did not leave a significant imprint on our playwriting due to the lack of dramatic conflict, the fragmentation and fragmentation of the plot, and the inadequacy of positive characters." [3.p.134]. He also praised Hakim Nazir's "Goose, don't exert" play and praised the writer's ability to write dramatic works. It also lists the shortcomings of Bakhrom Rakhmanov's "Seeking for Action", Fire Mirza's "For My Love" and Ghani Jahongirov's "Wonderful Seed". He also analyzed Polyn Mumin's play "Pumpkin and cotton bud" and wrote about the play, "Play lives on. In this respect, the work is a comedy that has an important educational value, demonstrating the success of children's playwrights." [3.p.149].

It gives the impression that the researcher reads the whole story through vivid comments of the researcher. But you can't imagine these plays on stage. Because no matter how much the researcher does not comment on these plays, the play has not been analyzed in comparison to the stage possibilities. There was no mention of the play. After all, the play is a dramatic work only when it is taken to the stage. And while it is on paper, it is no different than a fiction.

In short, there have been some references to children's playwriting in art history. These studies have made a significant contribution to the development of the industry in modern times. They, along with the development of children's playwriting, have led to what is now regarded as an independent research object. As a result, this research work by H. Ikramov "State young audience theater of Uzbekistan named after Yuldash Akhunbabaev (problems of rise and progress)" and "Muqaddas Akhmetzhanova's Perfect Scientific Research on "Youth Theater of Uzbekistan in the Age of Independence (New Age and its Contemporary Solutions)". They differ from previous studies by analyzing children's playwriting from the point of view of the stage interpretation.

However, these studies do not represent the full picture of children's playwriting in our country. They have subject matter boundaries. Today's modern children's playwriting is undergoing a lot of change in terms of theme and stage interpretation. In summary, process research is one of the pressing issues in art history. This means that the industry needs a product of careful research similar to the two above.

### References:

1. Young Leninist. March 28, 1937
2. History of Uzbek Soviet literature. Volume II - T.: Science, 1971
3. Uzbek Soviet children's literature. Collection of articles. - T.: Young Guard, 1969.