

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

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Annotation: *This article highlights the great contribution and attention paid to the spiritual education of children by the plays staged by the Theater of Young Audiences, especially for children.*

Key words: *Theater, play, dramaturgy, upbringing, education, art, children, perfection, spirituality.*

At a time when computer graphics are attracting 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, by 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 live performances of theater art, along with various admonitions. Already, our great grandfather, one of the modern scholars, Mahmudhoja Behbudi, speaking about the role of theater in the education of young people, said, "...developed nations call theaters a school of manners and an example for adults. They say that theaters are one of the first reasons for development. It is said that the good and bad habits of the theater are spent and judged..." - he was absolutely right when he admitted and proved it in practice. [1, 50] These intellectual views about the artistic and educational importance of theater art for the society have not lost their significance even today.

The creators of the theater of young viewers, working towards high goals, plan to present the best works of art in school programs for our children through modern interpretations. Speaking about the formation of the repertoire of two theaters of young audiences in the republic, the theoretical views that "repertoire should be created according to the age group of the audience", which was emphasized several times by the fans of the stage, has 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, stories, 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.

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In terms of 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 audience's worldview. Famous foreign writers such as Hans Christian Andersen, Brothers Grimm, Tolstoy, Pushkin, Charles Perrault are the authors of fairy tales, which are received with great interest by children all over the world, and which are deeply rooted in the hearts of not only children but also older viewers. Also, in the theater, examples of folk oral works, which are considered as national works, and tales of Anvar Obidjon are used more.

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 boundless. Andersen's works are included in the 4th grade reading book in the school curriculum. His fairy tales "The Snow Queen" and "Irkut Ordakcha" have been successfully performed several times on the stage of children's theaters of our country.

Andersen's unique work "The Little Duck" is one of our children's favorite fairy tales. Based on this, the play "My Duck" from the stage of the Republican Theater of Young Audiences was staged in 2013 by the ballet master, director Malika Iskanderova, and this performance is one of the successful performances of the theater. This performance covered the events related to the duckling who was born, was laughed at and humiliated by his friends. This topic is very important in children's education. The reason is that it acts as an impetus for educating and forming 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 school and theater cooperation.

The great French poet and critic Charles Perrault is known throughout the world as the founder of the 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", "The Master and the Creature", "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 the following about his works : "Regardless of the somewhat subtle, old farang grace, Perrault's fairy tales have their honorable place in world children's literature. They are cheerful, interesting, sincere,

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uncomplicated with excessive advice and author's demands. In them, the creator perceives the soft lines of folk poetry, in them there is a mixture of incomprehensible strangeness and simplicity, which is a distinguishing feature of the fabric of a true fairy tale. [4, 25]

at the Republican Theater of Young Audiences , you will see that every scene is staged with children's interests in mind. The team of actors, properly selected by the stage director Shuhrat Ibragimov, the live dialogue with the audience was not only interesting for the children, but also helped them to focus more appropriately. 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, while in search of the wizard's palace, the cartoon mainly talks 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 fact that 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 to understand how powerful the word is. 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 play makes them even more interested in the events of the play, and the excitement that arose from the audience's pleasure proves that a desire to help the heroes of goodness arose in their hearts. 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 definitely a happy event. It can be seen from these feelings that our young audience is 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, but in the play it turns out that the main character is a cat. This proves 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, its variety, artistry and ease of performance, as well as its symbolic solution that can surprise children, that are noteworthy. The children's favorite actors who contributed to the impressive performance of the play played their roles with

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gusto. In particular, Puss in Boots - Askar Hikmatov, Marquis - Khudoyorkhan Ahmadkhanov, 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. First, in 1997, it was brought to the stage 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. Bekturgenev 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 become objects. Accidentally entering the castle, Bell is imprisoned in an enchanted palace by the Creature. Befriending the objects, Bell gradually grows to love the Creature and realizes that he is not really evil. But Gaston, who is in love with Bell, is determined to destroy the Creature and breaks into the palace and attacks the 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 successfully stage the play. The performance will be successfully staged by director O. Bekturgenev in 2021 and will be included in the theater repertoire. It was played by the following talented actors: Inkar Sarsenbaeva, Alima Rametullaeva, Pazil Tolegenov, Dalibay Baynazarov, Jumabay Berdibekov, Bahadir Japarov, Rasul Tlemisov, Islam Begjanov, Aybek Khojamuratov, Pazilbek Kelimbetov, Navruz Aymuratov, Gulchekhra Japarova, Gulayim Seytimova, Azima Otepbergenova, Sultan Kallibekov, Amangul. Khalmuratova, Tumaris Jaksimuratova, Timur Yerejepov, Aziz Parakhatov, Bakhadir Bishekov, Gulnaz Jaymanova, Nazira Nigmatullaeva, Mekhriban Yusupova, Dilafruz Muratbaeva performed. Bellini House is revealed when the stage curtains open. He goes on stage singing with a book in his hand. This shows the main character's love for the book. While the girls on the public stage are busy having fun, the fact that Bell spends time reading a book can't help but have a positive effect on the audience. Young viewers have long imitated the positive actions of the main character and want to have a good character like him. This trait in Bell is unfortunately left behind at the beginning of the play. Based on the director's approach, the didactic function of the performance would have increased if the book was used as a tool in the subsequent plots, that is, in the formation of the relationship between Mahluq and Bell. But this fairy-tale performance has become a favorite show of Karakalpak youth. It is important because it teaches children to look for positive qualities in all events.

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In "Cinderella" by the famous storyteller, the events are interpreted in a way familiar to all of us. According to tradition, he is disliked by his stepmother and sisters, but loved by all creatures. Cinderella is beautiful, polite, sweet, kind to everyone, and her virtue and hard work will lead to a happy life at the end of the fairy tale. This, in turn, serves as a lesson for our innocent children. It is a positive phenomenon that the creative team of the theater paid attention to effective artistic means in the play "Cinderella" staged at the Republican Theater of Young Audiences. On the stage, colorful lights and light effects help to enrich each scene and make the young audience travel directly to the magical fairy-tale world. It is no exaggeration to say that the songs performed by the heroes of the fairy tale turned the show into a musical. The singing of the actors and the dances based on the essence of each scene helped to make the fairy tale more interesting and the performances more expressive.

As soon as the curtains open, Cinderella appears busy with her household chores. The surroundings are decorated with flowers. The flowers come alive when Cinderella interacts with them, surprising the children. Mostly in the cartoon or feature film versions of this tale, the father has died. In this play, the father is embodied as a humble and kind person. Cinderella's eagerness to go to the ball at the palace and her father bringing her nuts are similar to scenes from the film. Another feature of the play is that while the films focus on revealing the character of the prince as one of the main characters, in this play you will see the prince directly in the ball scene. Because the court officials and the king took part in the main events in the play. Therefore, the fact that the prince did not go in search of his love, but ordered his servants, it can be seen that his character is embodied in a manly and somewhat subtle way. In the movies, the prince is portrayed as a brave person who can solve everything independently. It is a good thing that the director searched for his own interpretation and found its expression.

The famous fairy tale was staged by Malika Iskanderova, an experienced director and choreographer. It should be mentioned here that - "many plots of the performance, actors' costumes, some parts of the decoration are taken from the Russian children's theater play of the same name" [6,1] can be found on the Internet. A fun show for children, unfortunately, such imitations will undoubtedly lead to a negative change in the work of the theater team. Characters who sang and danced: Cinderella-Asal Akhralhadjaeva, Father-Abduvahid Sarikov, Salahiddin Mominov, Stepmother-Nargiza Rustamova, Anna-Shahnoza Sultonova, Mariyanna-Dilnavoz Ahmedova, Feya-Shohida Usmonova, Apprentice magician-Barot Hasanov, Askar Khikmatov, King-Ulug'bek Rustamov, Shahzoda-Bahodir Ahmedov, Hudayorkhan Ahmadkhanov, Padetrui-Bakhtiyor Turgunov, Shavkat Israilov, courtiers-Zebiniso Kadirova, Nafosat Pozilova, Nargiza Raimova, Muslimunkul Yunusov were embodied.

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Among the representatives of our national dramaturgy, the creators of the theater of the young audience turn to the works of Anvar Obidjon and Polat Momin, along with Uzbek folk tales. The manifestation of our national values on the stage of the theater will create a foundation for the realization of identity in the heart of the young audience. In particular, the reflection of noble qualities such as respect for elders and respect for children, which are ingrained in the blood of the Uzbek people, in these fairy-tale plays becomes a didactic-aesthetic tool for children.

Schoolchildren get acquainted with Anvar Obidjon's works from the first grade textbook. His works are often found in elementary school classrooms. In 1993, the play "Topsang hai hai" by the director Amon Sharipov based on the work of Anvar Obidjon was staged at the Republican Theater of Young Audiences. Experienced director Amon Sharipov is remembered by his colleagues as he staged many fairy tales in the theater. He not only staged a play, but is also the author of a number of fairy-tale plays on the theater stage. After a break of several years, in 2007, the experienced director Alexander Kudryatsev brought another of his works to the stage of this theater. In the performance "Alamazon and his footman", the director masterfully presented his skills to the audience. "Uzbek folk writer Anvar Obidjon has a wonderful fairy tale called "Alamazon and his footman". Our theater staged that fairy tale and presented it to the young audience. [2,32] The play tells about the interesting adventures of Alamazon and his close friend Eshmat. Although two friends have different dreams, one cares about doing good to people, and the other Eshmat is a fun-loving boy, they work towards the same 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. The Pozilovas participated. "Anvar Obidjon tried to reveal the fact that some children are acting like children through Iskirt the first 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. We think that a child who watches this play will follow the example of the characters on the stage and try to change his character." [3,14] In 2011, stage director G. Mardonov presented the play "Meshpolvan" based on his work. Since then, for almost 15 years, theater creators have not considered the stage solution of his works. After all, Anvar Obidjon's works are taking place in the hearts of children through the school program.

Polat Momin's works are included in the 1st grade "Reading Book" textbook of the school program. [5,127] His work "Qovoqvoy and his New Year's Adventure" was first staged in 2003 by experienced director Olimjon Salimov at the Republican Theater

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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 "Emerald and Precious" has been staged in the Republic Theater of Young Audiences for almost half a century. In 1992, director H. Karimov brought it to the theater stage under the name "Mysterious Box" based on the production of Ibrahim Ahmedov and Obid Tolipov. After a long hiatus, the work staged by B. Pozilov in 2009 is still taking place in the theater repertoire.

Teams of two theaters of youth audiences in our Republic, which work day and night to raise the morale of our youth, bring world and national fairy tales to the stage and present them to young audiences in their own interpretations. At a time when various interpretations of famous fairy tales in the form of cartoons are presented to the public by world artists, it is one of the most difficult tasks to bring these works to the stage of the theater and win the love of children, but the fact that the creative team of the theater was able to achieve its goal is worthy of praise. 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. At a time when there are a number of psychological problems plaguing young viewers of this age today, the question of whether our theaters are not forming yet another inappropriate subject in their minds remains unanswered.

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At a time when computer graphics are attracting 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, by 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 live performances of theater art, along with various admonitions. Already, our great grandfather, one of the modern scholars, Mahmudhoja Behbudi, speaking about the role of theater in the education of young people, said, "...developed nations call theaters a school of manners and an example for adults. They say that theaters are one of the first reasons for development. It is said that the good and bad habits of the theater are spent and judged..." - he was absolutely right when he admitted and proved it in practice. [1, 50] These intellectual views about the artistic and educational importance of theater art for the society have not lost their significance even today.

The creators of the theater of young viewers, working towards high goals, plan to present the best works of art in school programs for our children through modern interpretations. Speaking about the formation of the repertoire of two theaters of young audiences in the republic, the theoretical views that "repertoire should be created according to the age group of the audience", which was emphasized several times by the fans of the stage, has 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, stories, 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.

In terms of 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 audience's worldview. Famous foreign writers such as Hans Christian Andersen, Brothers Grimm, Tolstoy, Pushkin, Charles Perrault are the authors of fairy tales, which are received with great interest by children all over the world, and which are deeply rooted in the hearts of not only children but also older viewers. Also, in the theater, examples of folk oral works, which are considered as national works, and tales of Anvar Obidjon are used more.

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 boundless. Andersen's works are included in the 4th grade reading book in the school curriculum. His fairy tales "The Snow Queen" and "Irkut Ordakcha" have been successfully performed several times on the stage of children's theaters of our country.

Andersen's unique work "The Little Duck" is one of our children's favorite fairy tales. Based on this, the play "My Duck" from the stage of the Republican Theater of Young Audiences was staged in 2013 by the ballet master, director Malika Iskanderova, and this performance is one of the successful performances of the theater. This performance covered the events related to the duckling who was born, was laughed at and humiliated by his friends. This topic is very important in children's education. The reason is that it acts as an impetus for educating and forming feelings such as respect and honor

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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 school and theater cooperation.

The great French poet and critic Charles Perrault is known throughout the world as the founder of the 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", "The Master and the Creature", "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 the following about his works : "Regardless of the somewhat subtle, old farang grace, Perrault's fairy tales have their honorable place in world children's literature. They are cheerful, interesting, sincere, uncomplicated with excessive advice and author's demands. In them, the creator perceives the soft lines of folk poetry, in them there is a mixture of incomprehensible strangeness and simplicity, which is a distinguishing feature of the fabric of a true fairy tale. [4, 25]

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The richness of the actor's words and boldness made the children's show even more enjoyable. Live communication with children during the play makes them even more interested in the events of the play, and the excitement that arose from the audience's pleasure proves that a desire to help the heroes of goodness arose in their hearts. 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 definitely a happy event. It can be seen from these feelings that our young audience is 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, but in the play it turns out that the main character is a cat. This proves 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, its variety, artistry and ease of performance, as well as its symbolic solution that can surprise children, that are noteworthy. The children's favorite actors who

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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 become objects. Accidentally entering the castle, Bell is imprisoned in an enchanted palace by the Creature. Befriending the objects, Bell gradually grows to love the Creature and realizes that he is not really evil. But Gaston, who is in love with Bell, is determined to destroy the Creature and breaks into the palace and attacks the 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.

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In "Cinderella" by the famous storyteller, the events are interpreted in a way familiar to all of us. According to tradition, he is disliked by his stepmother and sisters, but loved by all creatures. Cinderella is beautiful, polite, sweet, kind to everyone, and her virtue and hard work will lead to a happy life at the end of the fairy tale. This, in turn, serves as a lesson for our innocent children. It is a positive phenomenon that the creative team of the theater paid attention to effective artistic means in the play "Cinderella" staged at the Republican Theater of Young Audiences. On the stage, colorful lights and light effects help to enrich each scene and make the young audience travel directly to the magical fairy-tale world. It is no exaggeration to say that the songs performed by the heroes of the fairy tale turned the show into a musical. The singing of the actors and the dances based on the essence of each scene helped to make the fairy tale more interesting and the performances more expressive.

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As soon as the curtains open, Cinderella appears busy with her household chores. The surroundings are decorated with flowers. The flowers come alive when Cinderella interacts with them, surprising the children. Mostly in the cartoon or feature film versions of this tale, the father has died. In this play, the father is embodied as a humble and kind person. Cinderella's eagerness to go to the ball at the palace and her father bringing her nuts are similar to scenes from the film. Another feature of the play is that while the films focus on revealing the character of the prince as one of the main characters, in this play you will see the prince directly in the ball scene. Because the court officials and the king took part in the main events in the play. Therefore, the fact that the prince did not go in search of his love, but ordered his servants, it can be seen that his character is embodied in a manly and somewhat subtle way. In the movies, the prince is portrayed as a brave person who can solve everything independently. It is a good thing that the director searched for his own interpretation and found its expression.

The famous fairy tale was staged by Malika Iskanderova, an experienced director and choreographer. It should be mentioned here that - "many plots of the performance, actors' costumes, some parts of the decoration are taken from the Russian children's theater play of the same name" [6,1] can be found on the Internet. A fun show for children, unfortunately, such imitations will undoubtedly lead to a negative change in the work of the theater team. Characters who sang and danced: Cinderella-Asal Akhralhadjaeva, Father-Abduvahid Sarikov, Salahiddin Mominov, Stepmother-Nargiza Rustamova, Anna-Shahnoza Sultonova, Mariyanna-Dilnavoz Ahmedova, Feya-Shohida Usmonova, Apprentice magician-Barot Hasanov, Askar Khikmatov, King-Ulug'bek Rustamov, Shahzoda-Bahodir Ahmedov, Hudayorkhan Ahmadkhanov, Padetrui-Bakhtiyor Turgunov, Shavkat Israilov, courtiers-Zebiniso Kadirova, Nafosat Pozilova, Nargiza Raimova, Muslimunkul Yunusov were embodied.

Among the representatives of our national dramaturgy, the creators of the theater of the young audience turn to the works of Anvar Obidjon and Polat Momin, along with Uzbek folk tales. The manifestation of our national values on the stage of the theater will create a foundation for the realization of identity in the heart of the young audience. In particular, the reflection of noble qualities such as respect for elders and respect for children, which are ingrained in the blood of the Uzbek people, in these fairy-tale plays becomes a didactic-aesthetic tool for children.

Schoolchildren get acquainted with Anvar Obidjon's works from the first grade textbook. His works are often found in elementary school classrooms. In 1993, the play "Topsang hai hai" by the director Amon Sharipov based on the work of Anvar Obidjon was staged at the Republican Theater of Young Audiences. Experienced director Amon Sharipov is remembered by his colleagues as he staged many fairy tales in the theater. He not only staged a play, but is also the author of a number of fairy-tale plays on the theater stage. After a break of several years, in 2007, the experienced director Alexander Kudryatsev brought another of his works to the stage of this theater. In the performance "Alamazon and his footman", the director masterfully presented his skills to the audience. "Uzbek folk writer Anvar Obidjon has a wonderful fairy tale called "Alamazon and his footman". Our theater staged that fairy tale and presented it to the young audience. [2,32] The play tells about the interesting adventures of Alamazon and his close friend Eshmat. Although two friends have different dreams, one cares about doing good to people, and the other Eshmat is a fun-loving boy, they work towards the same 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. The Pozilovas participated. "Anvar Obidjon tried to reveal the fact that some children are

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acting like children through Iskirt the first and his associates. With this work, he wants these characters to draw conclusions and change their negative aspects. Through the image of Almazan, he represented children who always strive for goodness and try to help others. We think that a child who watches this play will follow the example of the characters on the stage and try to change his character." [3,14] In 2011, stage director G. Mardonov presented the play "Meshpolvan" based on his work. Since then, for almost 15 years, theater creators have not considered the stage solution of his works. After all, Anvar Obidjon's works are taking place in the hearts of children through the school program.

Polat Momin's works are included in the 1st grade "Reading Book" textbook of the school program. [5,127] His work "Qovoqvoy and his New Year's Adventure" was first staged in 2003 by 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 "Emerald and Precious" has been staged in the Republic Theater of Young Audiences for almost half a century. In 1992, director H. Karimov brought it to the theater stage under the name "Mysterious Box" based on the production of Ibrahim Ahmedov and Obid Tolipov. After a long hiatus, the work staged by B. Pozilov in 2009 is still taking place in the theater repertoire.

Teams of two theaters of youth audiences in our Republic, which work day and night to raise the morale of our youth, bring world and national fairy tales to the stage and present them to young audiences in their own interpretations. At a time when various interpretations of famous fairy tales in the form of cartoons are presented to the public by world artists, it is one of the most difficult tasks to bring these works to the stage of the theater and win the love of children, but the fact that the creative team of the theater was able to achieve its goal is worthy of praise. 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. At a time when there are a number of psychological problems plaguing young viewers of this age today, the question of whether our theaters are not forming yet another inappropriate subject in their minds remains unanswered.

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