

THE IMPACT OF THEATRICAL PLAYS ON YOUTH EDUCATION

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Annotation: This article explores the role and influence of theatrical plays in shaping the moral, cultural, and intellectual development of youth. The study examines how stage performances serve as an effective educational tool, fostering creativity, critical thinking, and emotional intelligence among young audiences. By analyzing both classical and contemporary works, the research highlights the ability of theatrical art to instill ethical values, enhance social awareness, and encourage active civic participation. The findings emphasize that theater, as a form of artistic expression, plays a significant role in building a well-rounded and socially responsible young generation.

Keywords: theatrical plays, youth education, moral values, cultural development, creativity, emotional intelligence, social awareness, civic engagement.

Our great enlightener, Abdullah Avloni, said: “Upbringing for us is a matter of life or death, salvation or destruction, happiness or calamity”, thus emphasizing the paramount importance of educating the younger generation on the path toward perfection. Indeed, a person’s spiritual maturity, formation as an individual, attainment of a worthy place in society, and earning the respect of the community largely depend on the education and upbringing they receive in their youth. The “salvation” and “happiness” or the “ruin” and “calamity” of an individual’s fate are directly connected to whether upbringing is properly or improperly directed.

Especially today, in an era of information globalization, when various dangers and threats loom large, the education of the younger generation must remain a constant focus of the elders’ attention. As it is rightly noted: “We must always be vigilant, alert, and cautious against such growing dangers. The only effective response to these threats is through comprehensive, well-thought-out, scientifically grounded, and continuous spiritual education.”

In our country, tremendous opportunities have been created to raise the spiritual level of the younger generation, foster patriotism, systematically develop their knowledge and abilities, and nurture them into highly qualified specialists in various fields. Ensuring that the younger generation—especially children—are healthy both spiritually and physically, encouraging their interests and talents in all areas, and educating them to be worthy successors of our great ancestors—scholars and saints—are noble goals. The dedication of entire years to children, such as “The Year of the Healthy Generation,” “The Year of Mothers and Children,” “The Year of Youth,” “The Year of the Harmoniously Developed Generation,” “The Year of the Strong Family,” and “The Year of the Healthy Child,” clearly demonstrates that we all share equal responsibility for the future and destiny of our homeland’s rising generation.

However, the borderless nature of the Internet and communication systems, which are increasingly shaping the face of our century, brings not only the promotion of noble deeds and universal ideas but also alien concepts that are entirely foreign to our people’s spiritual world and cast a shadow over our age-old values. It is no secret that under the guise of “democracy,” “mass culture,” and “cosmopolitanism,” a so-called “culture” with negative undertones has taken shape. This phenomenon threatens the social, economic, political, and spiritual life of the global community, including our homeland, with its insidious aims. The fact that such harmful intentions are primarily aimed at the spiritual world of young people, especially children, is a

cause for deep concern and calls for vigilance from us all.

Foreign music and music videos, unusual clothing styles among youth, tasteless hair fashions among both men and women, films promoting vulgarity and moral decay, as well as the growing influence of alien concepts through flashy, colorful consumer goods—all these undermine the stability of our peaceful society. Even more alarming is the spread of toys, dolls, and cartoons that promote cruelty, violence, and heartlessness, which can have a negative impact on the worldview of small children. It is evident that a child's heart is like a blank sheet of paper, and their mind is pure. For those seeking to impose their aims, it is far easier to "educate" pure-hearted children—who are just beginning to form an understanding of life—than to subjugate an already mature individual with a developed worldview.

Therefore, in pursuing their vile goals, such forces focus their attention primarily on children and youth. In this regard, forming "spiritual immunity" and a sense of aesthetic taste, as well as developing the ability to choose and compare, is of crucial importance in resisting these foreign influences. To achieve this, it is expedient to make use of the arts—one of the most powerful means capable of sowing the seeds of kindness and humanism in people's hearts, and of touching their emotions and intellect. The influence of art is so great that it encourages people toward goodness and courage, unites nations and peoples regardless of language, religion, or race, and fosters mutual compassion and kindness among them. Understanding this well, we believe that the effective and purposeful use of art is both a professional and moral duty of every creative individual.

Regardless of the art form in which an artist works, they must convey noble and inspiring ideas in their creations, singing aloud of patriotism and humanism. This is because any work that promotes lofty human ideals will inevitably have a positive influence on the spiritual world of children and young people. Therefore, through works of art, we must provide children with clear and firm ideas, explaining—through the medium of art—what our ultimate goals are in today's ideological struggle, and instilling in them the values of goodness.

The importance of artistic works in shaping children into mature and well-rounded individuals is immeasurable. Theater and cinema productions, compared to other forms of art, more quickly and deeply occupy a place in children's spiritual world and moral upbringing. The reason is that these productions emerge as a synthesis (fusion, integration) of several types of art. While a play or film is based on directing, cinematography, visual art, acting, and other components, there is yet another crucial and fundamental element in their creation—dramaturgy.

A child often remembers the events they see on stage or screen for a long time—perhaps even for a lifetime—and constantly strives to resemble the work's heroes, aspiring to show the same extraordinary courage as they do. In line with the main purpose and mission of art, which is to promote noble ideas through stage productions, both the author (and later the director, actors, designers, cinematographers, etc.) must possess great skill and a strong sense of creative responsibility. This is because in the spiritual development of a young audience member, in shaping their artistic and aesthetic taste, and in their upbringing as a whole, the influence of a stage work is revealed, first and foremost, in the author's idea (the dramaturgical foundation), and then in the director's interpretation and resolution of the work, the actors' mastery, the music, costumes, stage decorations, and the harmonious integration of other elements.

For this reason, in works intended for children, the literary foundation—meaning, flawless dramaturgy—serves as the key to the future success of any stage or screen production.

It must be noted that in our country, the education of the younger generation, the elevation of their spiritual level, and the fulfillment of their aesthetic needs have always been "topics of the day." In this regard, specialists in the field plan to create examples of children's literature and drama, stage plays based on the fairy tales and folklore of various peoples, produce films, and successfully adapt works by famous world and Uzbek writers. In doing so, theater repertoires are enriched with beautiful stage productions, while cinema is complemented with unique films that do not repeat one another.

The focus of this monograph specifically on children's dramaturgy invites us once again to reflect on what should be given priority in works aimed at satisfying the spiritual needs of the younger generation—the future of our nation.

It is well known that the foundation of stage and screen works differs significantly from that of literary works, and thus, not everyone can easily take on writing for these media. An artist who sets out to write a screenplay (for the screen) or a play (for the stage) must, without fail, be familiar with the principles of theater and film. The author must carefully study the psychology of children, the ways to touch their hearts, as well as the emotions taking place in their inner world, their interests, dreams, and aspirations. All of this significantly influences the composition, genre, theme, idea, and artistic integrity of the work to be written.

Moreover, for a dramatist or screenwriter aiming to write on a specific topic, the completeness and originality of the work depend greatly on their awareness of the contemporary literary environment, the past and present state of dramaturgy, the field's achievements and challenges, and the degree to which they are familiar with current theater and film productions. This complex process creates the conditions for the emergence of high-quality works in children's dramaturgy. Observing the literary foundations of stage and screen works being created in line with the above requirements, analyzing them, and recognizing their strong aspects is one of today's most urgent issues.

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