

## The Issue of Repertoire in the Development of Creative Processes in Theater (On the Example of the Kashkadarya Regional Puppet Theater)

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The formation of the theater repertoire is a complex process. Sometimes a real work of art includes a play with an imposed idea. This puts some limitations for pure competition between all theaters. This is because all theaters touch on a topic that requires time and politics. Similar performances are created within the same theme. But it is easy for the viewer to understand that ideas and ideologies are forcibly embedded in the image. However all means are in originality. The spectator is a fan of unique and simple, or works that interfere with real life. Therefore, everyone in the theater team - the director, the actor, the artist, the costume designer and other members of the team - must find a clear, popular solution that surprises the audience. This is especially complicated issue for puppetry. As we have already mentioned above several times, the specifics of puppetry are radically different. In a puppet show, the actors have to be invisible, and the solution of the images should be represented by a puppet.

The same complexity concerns the theatrical community, the more difficult it is to present a play to an adult or a minor, the more difficult it is to educate and ideologically. The same complexities make the theater community think, the question of how to present a work to an adult or minor audience, as well as the issue of education and ideology, complicates the work. While fairy-tale plays are the basis of puppet theater activities and repertoire, children know that in fairy tales, good always triumphs over evil. So the end must be positive! This means that a scene must be created that nurtures the child, nourishes him spiritually, and prepares him for life, so that goodness may prevail. These requirements apply to all plays in the repertoire. The team has to work like this, inspire the audience, guide them in the right direction, innovate. Innovation is an important task for all members of the puppet theater team. The child enjoys diversity. And most importantly it will be easy to remember. This is one of the most important tasks facing the Kashkadarya Regional Puppet Theater today. A show created with one pleasure will inspire dozens of others. A creator is a person who enjoys his work. That kind of courage breaks some of the boundaries and helps you to be truly creative, and serves to say his own thoughts. An artist is a person who enjoys his work. Such boldness serves to break through some mandatory shells and create real creativity, to speak one's own words. That's the only way all the performances in the repertoire will be popular. Not only the Kashkadarya Theater, but all the theaters in our country, the audience has formed the view that "every theater shows a good play on weekends." This is what actually exists. All this is due to the poor repertoire. The theater should be able to offer the audience a visual and emotional performance on any day, every day of the week. Then every day the audience fills the theater hall.

This period is the period of new steps. If we take a closer look at the activities of the Kashkadarya regional puppet theater and the repertoire policy, we can see that it has performed the same pesa several times. For example, "A kitten named Miu" was directed by Sh. Yusupov based on the work of Nguyen Dinh Thi, and three years later, in 2018, this play will return to the stage under the direction of the same director. However, the director has the ability to create a new work with the

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help of other dramatic works or in collaboration with the playwright. Although the play has been processed differently, watching the same tape over and over again, listening to the same fairy tale endlessly bores the child, the more it lowers the reputation of the theater and impoverishes the repertoire. Otherwise, there are so many references to the names of the plays that it is difficult to distinguish one from the other. The word "kindness" kept appearing in the titles of several plays. It all seems like a stage play. Because there is only one qualifying basis – love or kindness. Please note - a, a series of names such as "Strange love", "A place enchanted with love", "Mother's love", "Glow of love". It is impossible not to pay attention to another aspect. Even this is the fact that 9 works of the theater director H. Sattorov have been shown so far. The worst part is that three works "Santa's Gift", "Grandfather Sun", "Wedding in Ancient Nasaf" were performed in 2005 one after the other. He was both the author and the director. A year later, in 2006, the same director's "Santa's Miracle" was staged. It is no exaggeration to say that this situation is like building one's own empire in the theater. To find fault from the lack of suitable playwrights and make excuses is only one way to get out of the situation. This reduces the diversity of the theater repertoire and the competition between authors. The theater will turn into a monopolistic society in its shell.

Where there is work, there has always been a shortage. But today's era demands new faces, unique themes. In our way of thinking, it would be appropriate for the theater to form its repertoire in this way. We are far from the opinion that the theater has ceased to grow in terms of theatrical repertoire. It's a process that happens whether you like it or not. However, more intensive work is needed. After all, there is no hope for growth where there is no innovation.

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