



REMARK IN DRAMA AND ITS ARTISTIC-AESTHETIC FUNCTION

Dilnoza Murotova

Is a 3rd year student of Fergana State University

<https://www.doi.org/10.5281/zenodo.8081192>

ARTICLE INFO

Received: 18th June 2023

Accepted: 25th June 2023

Online: 26th June 2023

KEY WORDS

Dramatic type, spec, feature, remark, scene, type, genre, word art, work of art, remark, place remark, situation remark, action remark, psychological remark.

ABSTRACT

The article discusses the types of direction in drama and its artistic - aesthetic function, using the meaning of direction in drama, the place of direction in special works of art, the technical characteristics of the character of the drama. The attitude to the sources is expressed, a scientific - theoretical sample is given.

The object of study of literature is man. That's why they don't call literature humanities for nothing. The human image is the main character in the work of art. Therefore, the human image is in the first place in the dramaturgy, which is the "gultoji" of the literary genre.

A literary hero is a human character in a literary work. People and characters in the work of art can be considered heroes. In the same way, in the "Russian-Uzbek explanatory dictionary of literary terms" the hero of a work of art is rightly defined as the person participating in the work of art. Therefore, characters participating in a dramatic work are persons who serve the general idea of this work. In each literary genre, the hero is interpreted in his own way. It comes from their methods and possibilities of artistic mastering of reality. When we look at studies and textbooks on the dramatic genre, a number of characteristics are pointed out as the specification of drama. In particular, academician Izzat Sultan shows the following about the character of the characters in the drama: "The portrayal of the characters in the dramatic type is very exaggerated, unlike other literary types and genres."

In addition to the above points, the following can be added to the specific characteristics of the hero of a dramatic work. First of all, the specific characteristics of a hero of any type come from the genre possibilities of this type. Observations show that the characteristic features of the drama hero have not been widely studied in Uzbek literary studies. Based on the characteristics of the dramatic genre, we found it necessary to study the specifics of the hero in the drama. I. Sultan in the book " Adabiyot nazariyasi ", as we noted above, focuses on the specific characteristics of the dramatic genre and recognizes that it has a collective feeling. This means that the remark plays a very important role in the reading of the drama as a



whole. The author's remark is of great importance in studying the character of the drama's character.

By the 1980s, the problem of theater and audience arose in Uzbek dramaturgy. However, in the creation of the serious comedy "Temir xotin" by Sharaf Boshbekov, this problem seemed to be solved. Every dramatic work is created for the stage, but it is primarily an example of spoken word art. If the drama does not meet the demands of the audience, if the audience does not come and see this work in the theater, then the work will fall by itself. Taking this into account, then, the first specific feature of the character of the drama is that he continues his second life on the stage. The hero of the drama is distinguished by showing his life on the stage, he acts relatively independently. Its distinctive feature is the presence of the author's remarks in the drama.

In the remark, the appearance and behavior of the persons participating in the work, the emotional experience, the intonation in the words, as well as the conditions and time of the events are shown. "A simple, modest yard in the village. A porch with several columns to the right, a low porch to the right, a low porch to the right, a wooden bed ahead. Every piece of equipment on stage is missing something; half of the door and window frames are painted, the color of the rest has faded, one leg of the wooden bed is missing." The following extract is taken from this source.

From the quoted remark, we can see that the living conditions of the main character, lack of visibility of household appliances, even if he works day and night, he did not live well. The reader and the director are given preliminary information about Kochkor, who has not yet appeared on the stage. The viewer recognizes the main character from the scene decorated by the skill of the director with the help of the given remark. He realizes his disappointment from the incompletely painted doors and frames, his helplessness from the broken cups and flying teapots, and his desperation from the bricks placed at the foot of the wooden bed.

In the description of the given place, the hero will have his initial characteristics. In addition, compared to a prose work, it is faster for the reader to get to know the main character. That is, he knows even before he participates in the plot of the work. In prose works, the image given in the remark is often carried out through the author's speech. However, the author's speech in a prose work is different from the remark in a drama. Only the necessary, concrete things are given in the remark, and it is relatively devoid of art. Not only the description of the place, but also the aspects, taste, and level of the character of the main character can be obtained from the mentioned remark. Place description is natural in any dramatic work. This view of the remark is given more at the beginning of the drama.

In the remark of the action image, the action of the hero of the drama is reacted to, given an instruction. In drama, the importance of the action image remark is great, because in it the action is in the first place. In the drama, because the author could not intervene in the process of the hero's actions, each of their actions is given in remarks. For example: "I was thrown on the peshayvan pole with a black rope, upside down, apparently in the same situation. He must have fallen asleep, first he moved slowly, and then, without opening his eyes, he looked surprised that his limbs did not obey him.



The unique aspects of the Aries are more evident in the action trailer above. In the following remark, the state of the Sultanate is revealed. S a l t a n a t (hitting the wall). Oh, I'm going to die!... Oh, my dear, Kochqorvoy, can't you tell me that my guest has a seizure? Wow, what a shame!

A l o m a t (making a fist as if to touch Saltanat's nose). If I hear your voice saying "Ging", I'm blind from you, megajin! In general, do not raise your voice, do you understand?! From now on, always whisper!

S a l t a n a t. Well, I said, if we miss one thing, we will die!

(Sh. Boshbekov. «Temir xotin». p. 190. The actions and situations of all the participants in the drama are more clearly seen in the action and situation remarks given by the author. It is observed that both remarks are given at the same time.

For example, the artistic situation during the conversation between Olimtoy and Kochkor is clearly shown with the help of remarks:

O l i m j o n. This person is Kochkor Aka.

K o c h q o r (barely smiling). So, so...

A l o m a t. Brother Aries.

It's dark. Labbay?..

A l o m a t. Don't worry, why have you been named after an animal, a ram?

It's dark. Yes?

A l o m a t. A ram is a male sheep.

It's dark. Haligi... what does he say... Yes, we are a man's man, Alomat Khan...

A l o m a t. What do we need, man of man?

(Sh. Boshbekov. " Temir xotin ", p. 174)

In the dialogue between Kumri and Kochqor, mainly psychological remarks are given and Kumri's psychophysiological condition is revealed.

K u m r i (humiliated). You said what you had to say...

K o c h q o r. What do we say?

K u m r i. If people still come, they will explain. (satisfied) I took my children and went to my aunts. They leave the school and go straight there.

K o c h q o r. Yeah, are you crazy? Let's have a little fun, what can't happen in boyhood.

K u m r i (since crying). Your jokes have been coming to my husband for sixteen years (pointing to his throat)..."

The author achieves a perfect disclosure of the character's mental state by using state and action remarks to describe the intensity of the character's psyche.

Thus, in dramatic works, remarks are of great importance, they perform an artistic and aesthetic function in ensuring the artistic integrity of the work.

References:

1. Литературный энциклопедический –Москва: Сов. энциклопедия, 1987. –603 с.
2. Ҳатамов.Н, Саримсоқов Б. Адабиётшоднослик терминларининг русча-ўзбекча изоҳли луғати.–Тошкент: Ўқитувчи,1979. –Б. 335-336.
3. Иззат Султон. Адабиёт назарияси. –Тошкент: Ўқитувчи, 1986. –Б 269.
4. Жалилов Б. Ўзбек драматургияси поэтикаси масалалари –Тошкент, 1984. –Б.32.



5. Ш. Бошбеков.Эшик қоққан ким бўлди? –Тошкент, 1989. 163-бет.
6. Ш. Бошбеков.Эшик қоққан ким бўлди? –Тошкент, 1989. 121-бет
7. Ш. Бошбеков.Эшик қоққан ким бўлди? –Тошкент, 1989. 167-бет