

THE SIGNIFICANCE OF REMARKS, GESTURES, AND FACIAL EXPRESSIONS IN CREATING DRAMATIC CHARACTERS

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Abstract: *This article explores the significance of artistic poetics in the creation of dramatic characters. It provides a comprehensive analysis of the functional roles of stage directions (remarks), gestures, and facial expressions (mimicry) in the development of characters within a play. Through a comparative analysis of scholarly works in Russian, Uzbek, and Karakalpak literary studies, the study highlights how these elements function as essential poetic tools for revealing a character's internal psychological state, stage movement, and the overall compositional integrity of a dramatic text.*

Keywords: *Dramaturgy, character, personality, stage direction (remark), stage, protagonist, art of characterization, literary criticism, comedy, dialogue, playwright, play.*

Introduction to the Study. The importance of stage directions (remarks) in both dramatic and prose works has been widely recognized in literary theory. Prominent scholars such as V.V. Vinogradov and Z.N. Artem, A. Shapauov and N. Jusipov, I. Rustamova and B. Gafurova, as well as M. Palimbetova and R. Matmuratova have extensively researched the structural and aesthetic functions of these elements.

In Uzbek literary studies, Ibodat Ikramovna Rustamova explores the problem of psychological portrayal in drama, emphasizing the unique significance of the remark in the creation of character. In drama, the remark serves as the author's stage directive, functioning as a vital instrument to reveal the character's spiritual state, physical actions, and the overall stage atmosphere.

According to Rustamova, the function of a remark in a dramatic work is not limited to mere stage instruction; it also articulates the character's internal psychological state. Consequently, the remark operates as an essential poetic element in characterization.

As defined in the "Explanatory Dictionary of Literary Terms", "a remark (from the French term for note) signifies the author's explanatory commentary. It may encompass the characters' age, external appearance, actions, attire, emotional experiences, and intonation, as well as the setting, time, and circumstances under which the events occur".

Indeed, the significance of the remark in dramatic works is immense. It allows the playwright to convey their perspectives, intended actions, and underlying ideas

through the text. Playwrights utilize remarks productively to define character behavior and to provide atmospheric descriptions of the stage environment.

In her research, I. Rustamova demonstrates how the mastery of utilizing various types of remarks, classified by their genre-specific characteristics, contributes to the comprehensive development of a dramatic hero. She provides concrete examples to substantiate how these distinct categories enhance characterization. Rustamova categorizes remarks into the following types:

1. Setting/Environmental remarks: Defining the physical space.
2. Action-based remarks: Describing the physical movement of characters.
3. Situational remarks: Defining the context of the event.
4. Psychological remarks: Revealing the inner emotional state.

In Karakalpak literary studies, M. Palimbetova provides a nuanced classification by dividing remarks into five distinct categories, which she substantiates through an analysis of K. Rakhmanov's drama "Edige". Her classification is as follows:

1. Introductory remarks: Providing background on settings and characters.
2. Professional remarks: Defining the occupation of characters.
3. Motivational remarks: Explaining the why behind a character's actions.
4. Psychological-emotional remarks: Focusing on internal feelings.
5. Structural/Narrative remarks: Managing the transitions between scenes and acts.

In addition to the aforementioned studies, R. Matmuratova, in her dissertation on the evolution and genre characteristics of Karakalpak comedy, analyzes stage directions (remarks) within S. Jumagulov's comedy "Extrasense" and classifies them into four categories:

1. Authorial-narrative remarks: Providing background context.
2. Gestural-emotional remarks: Focusing on the character's emotional expression.
3. Gestural-intonational remarks: Reflecting speech patterns and tone.
4. Authorial-descriptive remarks: Focusing on technical stage descriptions.

In dramaturgy, the remark acts as a significant poetic instrument that delineates stage movement, psychological states, and environmental settings. Beyond merely technical instructions, it plays a vital role in revealing the internal world of characters, advancing the plot, and ensuring the compositional coherence of the dramatic text. Given the diverse approaches taken by various researchers, it is evident that remarks are multi-functional poetic units. They can simultaneously perform descriptive, psychological, and compositional functions. Consequently, it is

appropriate to evaluate the remark not merely as a peripheral stage element, but as a critical tool in characterization and psychological portrayal.

To illustrate these functions, we refer to the following example:

Tazsha: - Now, I will throw it. (Moves closer to throw) Now, aim for our knucklebone (asyq)!

Labaq: - Even if I aim, it won't hit!

Tazsha: - Don't be afraid! (Stands up and demonstrates) Look, stand like this. Hold it between two fingers on both sides, squint your left eye, aim at the center of the knucklebone while looking at our target, and shoot. Come on, take the shot, let me see you miss!

Labaq: - Okay. (Aims and shoots the knucklebone; misses.)

In the example above, the remarks primarily serve as an artistic device to clarify stage action and drive the plot forward. Instructions such as “moves closer to throw”, “stands up and demonstrates”, and “aims and shoots; misses” describe the characters' physical actions, enabling the audience to visualize the scene clearly.

Furthermore, these remarks go beyond mere external depiction; they illuminate the interpersonal relationships between the characters. For instance, Tazsha's demonstration of how to act reveals his role as the more experienced mentor, while Labaq's attempt to repeat the action highlights his status as a novice gaining experience. Consequently, remarks act as an essential tool in revealing character traits and the dynamics of their interaction.

Moreover, these remarks ensure that the stage performance appears natural and convincing. By defining movement trajectories, stage positioning, and immediate reactions, the playwright enhances the vitality and emotional impact of the dramatic conflict.

Thus, in the analyzed example, remarks function as a critical tool for clarifying stage action, revealing the psychological state of the characters, and deepening the interpersonal dynamics within the dramatic conflict.

In analyzing the functional properties of remarks in dramatic works, various scholars have offered distinct perspectives. I. Rustamova views remarks as tools for illustrating stage movement and revealing the psychological state of characters. While this viewpoint is valid, it is important to note that the function of remarks extends further; they also serve to clarify interpersonal relationships and guide the progression of the plot.

M. Palimbetova provides a broader functional analysis, evaluating remarks as essential tools for uncovering a character's inner experiences, the motivations behind their actions, and the overall dramatic craftsmanship of the scene. This perspective is

particularly resonant, as it acknowledges that remarks convey not only stage movement but also the character's internal world, motives, and relational dynamics.

R. Matmuratova's contribution is also significant, though it requires a critical approach; while she identifies specific functions, the multifaceted nature of remarks in drama suggests a scope even wider than her classifications propose.

In conclusion, remarks serve as a multi-functional poetic device in dramatic works. They clarify stage movement, reveal psychological states, articulate interpersonal dynamics, and enhance the overall dramatic situation.

Gestures and Mimicry as Tools of Characterization. The role of gesture and mimicry in modern Uzbek dramaturgy has been extensively explored, notably in the dissertation by Jurabek Islomov on "The Mastery of Creating Conflict and Character in Contemporary Uzbek Dramaturgy".

Furthermore, foundational theoretical frameworks regarding non-verbal elements are provided by scholars such as V.E.Khalizev , T.Boboev , and M.Palimbetova .

Mimic-pantomimic movements and gestures serve to interpret the "dialectics of the soul" and the spiritual manifestations of characters. According to T. Boboev, these movements reflect the character's immediate emotional state, mood, and nuanced feelings.

These natural, non-verbal indicators—including mimicry, gestures, and portraiture—are vital methods for character creation. They not only depict external features but also contribute significantly to the revelation of a character's true nature.

By strengthening psychological depiction, these tools project the character's inner world in a more poignant and impactful manner, allowing for a deeper exploration of individual personality traits. Thus, mimic-pantomimic movements and descriptive elements are essential, functional tools in artistic character construction.

To illustrate these artistic techniques, we turn to an analysis of Q. Matmuratov's drama "Bir úyde eki ómir":

Jenisbay: You seem to be becoming quite dull-witted lately, failing to understand simple speech. Hey, it's not a bandit! I am talking about the "scarecrow" standing at the edge of the melon field, wearing the owner's hat (stretches arms wide to demonstrate) and standing there like...

Jenisbay: If she truly loves you, why doesn't she come here?

Bakhit: (Silently shrinks and nods his head) Hmm.

In the dramatic examples analyzed, gestures and mimicry serve as vital artistic tools for revealing the characters' inner psychological states. Specifically, remarks such as "stretches arms wide to demonstrate" and "silently shrinks and nods head"

transcend mere physical movement; they serve as windows into the characters' internal experiences.

The first remark, “stretches arms wide” is a gesture-based instruction that allows the character to visualize a situation through physical movement. This gesture possesses a communicative character, enriching the dialogue and increasing its expressiveness. Consequently, the character's intent is conveyed more vividly to the audience.

The second remark, “silently shrinks and nods head” is a psychological unit combining mimicry and gesture. This gesture signifies lamentation, distress, or an inability to express internal discontent openly. In this instance, Bakhit's non-verbal response to his wife's actions clearly demonstrates his internal suffering.

Here, gesture and mimicry are intricately linked with the dialogue. Bakhit's decision to answer Jenisbay's questions through non-verbal cues rather than speech intensifies the dramatic tension. This process—using “non-verbal communication” (paralinguistic tools)—is an effective method for creating psychological depth.

Thus, in the analyzed examples, gestures and mimicry do not merely serve as supplements to the dialogue; rather, they play a leading role in revealing the characters' internal psychological states. Through these non-verbal cues, the characters' internal conflicts and the intensity of their emotions are expressed in a deep and poignant manner.

Khamire: Oh, daughter-in-law, you are becoming quite childish yourself, I must say. Is it easy for a child raised in the city, with her hands dipped in warm water, to adapt so quickly? I have been telling you—don't let her dwell on such trifles; just keep her distracted and keep her busy with work.

Palzada: (Shaking her head) Oh, I don't know... if only it could become a household.

In this dialogue, the characters' internal spiritual state is revealed through mimicry and gesture. Palzada's action of “shaking her head” acts as a significant artistic detail, symbolizing her internal hesitation, uncertainty, and state of ambiguity. While a head shake typically signifies negation, in this dramatic context, it carries a deeper psychological weight, signaling the character's inability to reach a firm decision and her lack of inner conviction.

Thus, the gesture featured in this example serves as a primary tool for exposing the character's internal psychological state—specifically her hesitation, insecurity, and the mental strain under the pressure of circumstances.

In summary, the process of character creation in dramaturgy is inseparable from artistic poetics. Poetics constitutes the most effective communicative and aesthetic system through which the playwright conveys their artistic intent to the

audience or reader. As demonstrated in the analysis, remarks, gestures, and mimicry are not merely peripheral additions; they are core functional elements that clarify stage action, articulate interpersonal dynamics, and provide a profound, poignant, and artistic representation of the characters' internal struggles and psychological landscapes.

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