

Child as “Dramatic Character” in Modern Dramas

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Abstract: This article clarifies what we mean by the term "Dramatic Hero" and shows the inner world, character and physiological development of the dramatic hero child.

Keywords: Infantilism, physiological age, child characteristics, behavior, child and father conflict, internal world, social position.

Introduction. It is important to define what we mean by the term "dramatic hero". According to V. E. Khalizev, we, life and human relationships are the most important for drama, but for drama limited to a few human aspirations and the need to focus sharply, the brach of human character is also not acceptable. For him, "one-line" heroes are preferable.

In other words, a dramatic hero is a hero who is more simply organized than an epic hero, who expresses and realizes himself and his aspirations mainly in dramatic words and dramatic action¹.

Main part. The poetics of drama requires a certain integrity of character from the hero, the limitation of drama does, at the same time, many innovations are being made in the field of creating subtle and complex characters. In creating the scene of the play, i.e., "there are sufficient conditions for the dramatist to create images for the reactions of the free actor. He will intensify these thoughts, feelings and voluntarily, impulses that are natural in the depicted situation with the help of: the usual everyday obstacles are removed from the soul of the hero. According to the laws of his art, the dramatist shows a tendency to conduct psychological experiments. He willingly shows how he can behave, if he can express his thoughts, feelings, intentions in words spoken with maximum completeness and brightness."²

A dramatic child hero is a type of juvenile dramatic hero. Playwrights who write about children are not only formal It is important that they take into account the indicator (the hero's child is under 18 years old), but also the psychological aspect (different manifestations of childishness and infantilism in the characters of children and older heroes), as well as the complex of situations (a child in the school system, a child in a peer group, a child in family relationships), problems (the search for a person and their place in society and in the world) and conflicts (child-child, child-adult, child-childhood and between adults), so when we say a dramatic child hero, we mean not only a child who fits this social status due to his physiological age, but also we can also refer to an older character whose character has childlike or infantile characteristics. Child-parent conflict is characteristic of the childish model of behavior and participation.

However, there is also a terminological problem - it is a problem for drama directors to choose a suitable candidate to play a role in dramas with child characters, on which and on what principle to classify performances with their participation. There are historical and cultural reasons why scholars have rarely addressed the problem of presenting childhood dramas and the problem of presenting the child as the main character. The reason for the limited number of dramatic texts is

^{1 1} Хализев В. Е. Драма как явление искусства. М.: Искусство, 1978. – С.65

² Хализев В. Е. Драма как явление искусства. М.: Искусство, 1978. – С.72.

due to the low social status of the child for many years and the lack of interest of adults (including playwrights) in the child as a person capable of gaining an important position among mature dramatic characters. lighting has begun.

In the 18th century, drama-tales were formed, founded by Carlo Gozzi (Gozzi, Carlo 1720-1806), who wrote fiction and grotesque works created³ and was able to strongly demonstrate the atmosphere of pure childlike joy at the beginning of the pesa. The formation and flourishing of the drama-tale is connected with secular culture, which led to the recognition of the child's personality and the need to create special literary works, especially for children. One of the most common genres of children's literature were fairy tales, and the aesthetics of this children's genre influenced the dramaturgy of the Romantic period. V.M. Zhirmunsky claims that the romantics were inspired by the children's world, which shows the influence of the fairy tale tradition on the romantic dramaturgy, in particular, L. Tika (Puss in Boots, 1797): "In a fairy tale for children, the writer chose these schematic comic types: the happy fool Gottlieb, his cat, the king, a daughter, a member of the palace, a scientist and a clown⁴. At the same time, romantic dramatists realized that fairy tales for children would be more difficult than expected⁵, and L. Realizing that Tika's drama-fairy tale "Puss in Boots" was not a very children's genre, they confirmed its complexity. In other words, the first fairy-dramas were double-address works, that is, they seem to be aimed at children, but they retain the second - "adult" layer: a political subtext, an anti-clerical message, prefers to criticize the social order. For example, the controversial content and complex construction of the fairy-tale drama "Puss in Boots" raises questions about the target audience of fairy-tale plays, raises doubts about the "childhood" of such literary works: "Puss in Boots" is for children in three acts: prologue, interlude and an epilogue. Name of the book shows that the drama-tale is intended for a children's audience. The growing interest of dramatists, who are traditionally regarded as authors of adult literature, in the dramatic hero-child and the sharp increase in the number of plays about children correspond to the period of development of pedagogical, psychological and medical sciences from the 19th century to the present day. To date, several typologies of dramatic works have been developed, which in some way represent the child hero and the theme of childhood, but children's drama as a phenomenon of children's literature is regularly in the center of research, and dramatic works that are not included in the scope of children's reading are discussed. In this regard, it is necessary to think carefully about the existence of unified concepts and the clear definition of boundaries between dramaturgy related to adult literature and included in the field of children's literature.

Conclusion. Thus, the author of the book "Children's Literature: A Very Short Introduction" K. Reynolds interprets the drama affecting childhood issues as one of the genres of children's literature: "Children's literature begins with the oldest works (tragedy, comedy, epic, poetic genres, drama) and the most popular such as "chick lit" are genres and genre forms used to classify works ending with modern ones⁶.

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³ Томашевский Н. Карло Гоцци. URL: http://lib.ru/INOOLD/GOCCI/gozz_i0_1.txt, 1971.

⁴ Жирмунский В. М. Комедия чистой радости. («Кот в сапогах» Л. Тика, 1797 г.) // Из истории западноевропейских литератур. Л.: Наука, Ленинградское отделение, 1981. – С.79.

⁵ Ткачева Е. А. Театр Людвига Тика: Реконструкция постановочного метода Людвига Иоганна Тика на материале его драматургии. СПб.: Астерион, 2010. – С.42.

⁶ Reynolds K. Children's Literature: A Very Short Introduction. Oxford, NY: Oxford University Press, 2011. – P.77.

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