ARTISTIC SKILL IN UTILIZING POETICS FOR CHARACTER DEVELOPMENT IN Q. MATMURATOV'S COMEDY "OMIRBEK AND TAZSHA"

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Abstract: This article analyzes the role of folk games and non-verbal actions (gestures) in depicting the internal psychological state of characters in a literary work. Through the prism of the relationship between the characters of Omirbek and Tawasar Bay, the study explores the peculiarities of the visual and linguopoetic representation of implied meanings, commitments, and negotiation processes within a dramatic context.

Keywords: Psychological state, conditional game, gesture, facial expression, dialogue.

In dramatic works, character development is achieved not only through dialogue but also through paralinguistic elements, namely gestures and facial expressions, which play a critical role. In Q. Matmuratov's comedy "Omirbek and Tazsha," gestures and facial expressions are extensively utilized as essential tools of dramatic poetics. Within dramatic literature, these tools serve as paralinguistic components that unveil the internal psychological state, interpersonal relationships, and core traits of a character. Particularly in the comedy genre, these elements enhance scenic expressiveness and serve to captivate the audience's aesthetic attention.

The theoretical foundations of gestures and facial expressions within literary texts and theatrical contexts can be observed in the fundamental works of the Russian scholar V.E. Khalizev, the Uzbek scholar T. Boboev, and the Karakalpak literary critic M. Palymbetova. Furthermore, the functional role of gestures and expressions in drama is extensively analyzed in Jurabek Islomov's dissertation titled

"The Skill of Creating Conflict and Character in Modern Uzbek Dramaturgy." In his research, these paralinguistic features are comprehensively conceptualized and empirically proven through detailed textual and structural examples from dramatic works.

Gestures (derived from the French *geste*, meaning actions or movements) possess a distinct psychological signaling function. In terms of classification, gestures are generally divided into two primary groups: a) sharp, intense, and highly meaningful movements; and b) anxious, weak, passive, and non-verbal actions. There are several types of expressive movements that signify commands, hesitation, or requests, including waving a hand, shrugging shoulders, spreading hands apart, interlacing fingers, tapping the shoulder, scratching the neck, shaking the head, wagging a finger as a threat, placing a finger on the lips, and gesturing to beckon someone.

These scientific perspectives on gesturing are extensively detailed in the scholarly works of Jurabek Islomov, where he successfully demonstrates the function, classification, and physical realization of gestures. For instance, when a character experiences dissatisfaction or disapproval within a dramatic work, the author portrays these internal reactions through specific bodily movements of the head or hands. In the comedy genre, distinct physical cues—such as a character waving a hand or shaking their head—reveal their mood and situational attitude. Consequently, the audience comprehends the character's traits and inner psychology not merely through verbal dialogue, but through the dynamics of physical action.

Facial expressions (derived from the Greek *mimikos*, meaning imitative) are characterized by the following distinctive attributes: a) movements of the facial muscles that reflect a character’s internal psychological state; and b) an individual's capacity for transformation. In ancient Greece, Rome, and imperial China, mimes performed small-scale theatrical pieces imbued with realistic and satirical qualities. As an independent contemporary genre, modern pantomime, including mime-and-mask ensembles, shares these historical roots. Artistic gestures and facial

expressions construct a conventional theatrical image, signifying whether a character maintains a harmonious relationship with their surrounding reality or is alienated from it.

These theoretical insights presented in Jurabek Islomov's scientific research provide a framework for a deeper comprehension of facial dynamics. Through facial expressions, the external manifestation of the inner psychological state is vividly reflected in physical reactions, particularly across the facial structure. In the field of theatre, the adroit use of facial expressions constitutes a vital artistic skill in character creation that effectively captivates the audience. Gestures and facial expressions serve as powerful artistic tools that unveil the expressiveness of speech, a character's temperament, and their socio-psychological status. A character's facial cues—whether indicating laughter, astonishment, or disapproval—intensify the dramatic situation and heighten the aesthetic impact of comic scenes. Ultimately, facial expressions decode the character's internal emotions, thereby revitalizing the overall stage action.

We intend to substantiate these theoretical methods through concrete textual examples from Q. Matmuratov's comedy "Omirbek and Tazsha." For instance, in the comedy, Omirbek, who arrives to engage in a conditional game (wager) with Tawasar Bay, employs the gesture of touching his ear (p. 109) to make his statement compelling and win approval. In theatrical works, the act of touching one's ear often functions as a visual confirmation of the truthfulness of one's words. Consequently, this gesture not only softens the dramatic tension within the dialogue but also serves to unveil the character's internal psychological state. In this scene, while presenting the rules of the game to Tawasar Bay, Omirbek touches his ear to reinforce his statement, subtly implying that the Bay should not lose his temper, using the phrase: *"lest your own blood rush to the crown of your head."* In response, Tawasar Bay mockingly retorts, *"A mouse whose death is near plays with the cat's tail,"*signaling his absolute confidence that Omirbek will ultimately be defeated. As a means of testing each other in this conditional game, Omirbek *"pulls out a piece*

of flatbread (zaghara) from his bosom" (p. 109). Through this specific physical action, the character produces the bread from his coat and presents it to the Bay. Within the dramatic context, this gesture carries profound symbolic significance, embodying the traditional idea of swearing an oath or sealing a mutual agreement over bread. As a result, this scenic action concretizes the underlying meaning of the dialogue and visually demonstrates the negotiation and consensus-building process between the characters.

The textual cues *"holding bread"* or *"while holding bread"* (p. 109) signify the sacred nature of taking an oath by physically holding bread. Within the cultural paradigm of Turkic peoples, bread is revered as a sacred symbol; hence, traditions such as *"being struck by bread"* (violating an oath taken over bread) or *"swearing an oath while holding bread"* manifest a person's absolute fidelity to their word. From this perspective, these specific gestures embody a profound national-cultural semantic dimension within the dramatic text.

Furthermore, the dialogue portrays the interaction between the characters of Labaq and Tazsha. Labaq's action, introduced alongside the stage direction *"rejoicing"* (p. 110), visibly reflects the emotion of joy manifested on his face upon encountering Tazsha, whom he had been searching for over a long period. In this particular context, Labaq experiences joy upon learning that Tazsha can teach him how to play knucklebones (*asiq*); consequently, he offers bread to Tazsha, requesting to be taught the dynamics of the game.

The gesture of *"scratching the head"* (p. 111), introduced as a stage direction within the comedy, serves as a significant paralinguistic element that reveals a character's internal psychological state. Within the dramatic text, such gestures complement the character's narrative and ensure the naturalness of the stage action. The aforementioned physical cue reflects the character Temirbek's hesitation or state of deep contemplation depending on the situational context. In daily life, the act of scratching one's head often signifies uncertainty, astonishment, or reflection. Therefore, in a dramatic work, this gesture functions as an important semantic

marker that unveils the character's internal experiences.

Furthermore, this gesture enhances the contextual meaning of the narrative during the dialogic process. It is considered an essential artistic tool that portrays the character's internal psychological dynamics, deep reflection, or ambivalence. In this context, the gesture naturalizes the dramatic situation on stage and plays a pivotal role in deconstructing the character's traits and persona.

In the comedy, during the dialogue between Tawasar Bay and Omirbek the Wit (Lakka), the physical dynamic of *"clutching his head and fleeing"* (p. 113) is prominently utilized. In this scene, in order to lure the Bay into his trap, Omirbek places wasps inside a hollow pumpkin; when the Bay approaches and opens it, the wasps begin to sting him. This prompts the specific reaction of the Bay clutching his head and running away. Here, the deployment of such a physical action to enhance the comedic effect and intensify the humor of the scene demonstrates the playwright's structural success in characterization.

Furthermore, while Tawasar Bay is unable to escape the wasps and is arguing with Omirbek in a state of distress (*kúyinip*, p. 113), he notices Labaq carrying away a sack containing the meat of a white ram; this sight triggers intense anger and distress within him. Consequently, he pulls out a whip from his bootleg, intending to strike Labaq. Through this manifestation of rage, the audience can clearly deduce that the Bay has lost the conditional game (wager). According to the rules of their agreement, whoever loses their temper first is declared defeated. The facial expression of distress (*kúyinip*) is a vivid physiological reaction that manifests through various micro-expressions on the character's face, thereby visually confirming his internal defeat.

Within the context of interpersonal character dynamics and stage actions, the strategic deployment of facial expressions and gestures serves to deepen the ideological and thematic substance of the literary work. The integration of traditional game elements and folk anecdotes within the interactions between the characters of Omirbek and Tawasar Bay effectively unveils the protagonists' internal

psychological states and covert intentions. Highly meaningful visual actions—such as the symbolic acts of *"holding bread"* or *"pulling out a piece of flatbread (zaghara) from one's bosom"*—play a pivotal role in establishing the dramatic framework and visually manifesting the processes of oath-taking and mutual consensus-building among the characters. Consequently, the critical analysis of these linguistic and dramatic devices provides a profound framework for accurately comprehending the aesthetic value of the literary work and the playwright's artistic mastery in characterization.

In conclusion, authentic literature elevates the human condition toward moral and intellectual perfection; by transforming the individual, it ultimately transforms the world. Consequently, dramatic works hold paramount significance in fostering the evolution of theatrical culture. Within these dramatic frameworks, artistic poetics plays a decisive role in deciphering the multifaceted characters and uncovering the internal psychological dimensions of the protagonists. Ultimately, these poetic elements serve as specialized artistic instruments that revitalize stage reality, enrich characterization, and decode the intrinsic ideological meaning of the literary text.

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