

## Psychological means of expression in the stage interpretation of Russian comedies

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**Abstract:** The article analyzes the features of the interpretation of Russian comedies on the Uzbek stage and the artistic and psychological nature of dramatic dialogues. The main attention in the analysis is paid to the harmony of the individual mental state and social content in the speech of the characters, the manifestation of allegory and psychological means of expression is highlighted. These issues are revealed on the example of the adapted interpretation of Semyon Zlotnikov's play "A Man Who Came to a Woman" on the Uzbek stage.

**Keywords:** Russian comedy, Uzbek theater, actor, voice, silence, pause, stage interpretation, dramatic situation, comedic situation, speech character, stage image

Among the works of Russian playwrights staged in the Uzbek theater of the period of independence, lyrical-psychological comedies occupy a special place. Semyon Zlotnikov's play "A Man Who Came to a Woman" is one of such works, in which the problems of the social environment, loneliness, and communication are raised through the dialogues of two characters. Realizing that the interpretation of universal ideas in the play is also relevant for today's Uzbek society, Uzbek artist and director Olimjon Salimov will present an adapted version of "If You Connect, I Will Connect" to the audience at the Uzbek State Drama Theater in 2021. It is observed that the author chose a style of speech close to the life-like form of modern Uzbek speech. The social status, profession, character, and attitude of the characters to problems are revealed through their speech on stage. Dialogues prevail in this, and each line is an expression of a deep psychological state and meaningful words.

The events of the play take place in one apartment, namely, 15 Uzumzor Street. The director built the reality on the basis of the bonds of love between two people. The author chose a unique language and style for each character. This creates liveliness, naturalness, and vitality on stage. The characters' speech is not artificial, but close to real life, making the viewer empathize with them. The play "If You Connect, I Will Connect" expresses social alienation among modern people, loneliness, psychological obstacles to family formation, and the complex spiritual balance between men and women. An important aspect of the analysis of the actors' performance in this play is that psychological comic conflicts are revealed through dialogues precisely through stage speech. The characters Dina Fyodorovna and Viktor Petrovich in Semyon Zlotnikov's play "A Man Who Came to a Woman" were replaced by Dono Hasanovna and Qobil Koziyevich in the adaptation of Olimjon Salimov. The widespread use of Uzbek names in the adaptation brought the play closer to the Uzbek audience. Dono is an intelligent, single woman who has learned many lessons in life. Qabil is a pharmacist who is looking for happiness in life. The director used three generations of performers in the production of this play with two characters. The relatively young couple Polat Normatov and Nilufar Asomova; the middle-aged couple Bakhodir Mirmaqsudov and Tamara Mirmaqsudova; the experienced couple Gaybulla Jumanov and Gozal Fayziyeva, who understand the essence of the play better. The director set different tasks for each couple, as can be seen from the way the actors struggled with problems appropriate to their age.

If the author revealed the internal contradictions of a modern woman through the image of Dina, it seems that the director required the actresses to perform her speech as a sharp, ironic, independent thinker. The actresses often use sharp words in their speeches. For example, the sentences “I don’t want to cling to you. God forbid!” can be cited as an example. Her speech in dialogues is often expressed in an interrogative form. Through this, Dono Hasanovna is embodied as a character who strives for superiority and makes her own choices in life.

The character of Victor is embodied in the interpretation as a man named Qabil, who has not found his place in social life. In the actors’ speech, the hero’s hesitation is expressed through sentences such as “Maybe we’ll meet later...”, “I don’t know...”. In the performance of actor Gaybulla Jumanov, his unique (velvet) voice, the hero’s speech, where simplicity and naturalness prevail, convinces the viewer of reality. In the performance of Bakhodir Mirmaqsdov, Qabil has become a more determined, confident-speaking hero. In the performance of Polat Normatov, sometimes there are unnecessary small movements and word inflections to get out of the situation. Especially in the scene where he pretends to have veins to prove that he is not a hunchback, he is given to the game. However, the audience finds it interesting that he has created a speech character characteristic of the hero who is on the path of his dream of mating. The actions, feelings, goals of the heroes – all are expressed through dialogues. Through speech, they test each other, ask psychological questions and answers for safety. There is irony and caution in Dono’s speech. There is a mixture of sincerity and ambiguity in Cain’s speech. The dialogues between them sometimes take the form of a monologue, expressing the inner feelings of the hero. For example, Dono’s words “Speak!”, “Do not lie!” are a sign of his psychological defense and caution. Cain, on the other hand, shows the uncertainty of his character with words like “I didn’t know...”, “Shall I tell you?” A particularly noteworthy aspect is that each sentence contains a strong underlying meaning. Behind the words spoken by the characters, there are many unspoken words. For example, the following dialogue can be cited:

Dono: “Who sent you?”

Cain: “The prince of Medina sent...”

Behind these seemingly simple words lies the deep psychological anguish of a person who has lost his faith, but is still hopeful.

No matter how rich in comedic situations the comedy “If you tie me up, I will tie you up” is, in fact, focused on important social issues such as human relationships, loneliness, and love in society. Olimjon Salimov managed to artistically reveal the psychological burden of the characters, the variability of relationships, and the uncertainty inherent in modern man in the play.

In this comedy, speech is a means of expressing the bitter truth through laughter. The cross-referencing of social issues through dialogues has enhanced the social significance of stage speech. For example: Dono’s repeated accusation, “Don’t lie!” and Cain’s question, “Shall I go?” are expressed in the form of *istihala*. The characters’ speech is also built on a mood of defense and anguish. Dono speaks with control and doubt. Cain speaks hesitantly, as if he is underestimating himself. Another example of this is her statement “You deserve a better man than me...”. Dono’s phrase “I don’t like beards!” refers to a subconscious stereotype of women about their appearance and men.

A woman is demanding, testing, controlling; a man is a symbol of responsibility, accountability, and flexibility. Their dialogue is full of short lines. In most cases, it is expressed in the form of an interrogative: “Why are you leaving?”, “Did you call me?”, “Maybe you love me?”. The irony used in Dono’s lines is a way to hide a woman’s inner suffering: “I need a quiet life. Without quarrels, without separations...”.

Although this statement sounds simple on the surface, it actually conveys pain and despair. The play is often full of silences and incomprehensible answers, and is performed with the actors' purposeful use of logical pauses: "Maybe..."; "I didn't know..."; "Did you call, or did it seem that way to me?" In the performance of such statements, through logical pauses, emotions, doubts, hopes, and thirst for love are conveyed to the viewer. Throughout the play, the viewer is directly interested in why the characters ended up in this situation. They begin to search for reasons and contemplate the consequences. There are few actions in the play, each thought is expressed through the state of mind and intonation in speech and silence. The dialogues, although short, are emotionally saturated. The logical pauses used in the dialogues play an important role in expressing the characters' words that should be said, but are not said.

When analyzing the stage speech of the characters in the play, it is necessary to pay attention to the multi-tasking of speech:

- The first task is text (word);
- The second task is the essence (meaning);
- The third task is tone (intonation);
- The fourth task is body and movement (plastic).

Dramatic pauses play an important role in the dialogues. For example, Cain's "I just... (pause) What can I say... (pause) I think I came in vain". Here there is a break between speech and emotion. Through pauses, Cain's inner hesitation is conveyed to the viewer. The actor performs these sentences with breath, with inner tension. During the silence in the performance, the gaze is a means of expression, and the actor speaks with his eyes. In the initial scenes, Dono is embodied as an impressive, commanding, fast-talking character. However, in the second scene, his voice range drops below the same height, which reflects the process of his softening as a character. There are large pauses and interruptions in Cain's speech. He cannot clearly express his thoughts, but each word carries an excessive emotional load.

In performing this role, the actor took into account the decrease-increase of the timbre of the voice, the transmission of the internal monologue through silence. The analysis of silence in the following dialogue, where the pauses are more thoughtful, purposeful and reflect internal dialogues, is noteworthy:

Cain (looks at him, pauses). "I don't want anything else... (pauses) That's it, it doesn't matter anymore." Dono (firmly): "Why? (pause) You came here yourself, didn't you?" Here, Cain's internal decision is conveyed through a pause. Dono responds with direct, powerful words to break his silence. In the performance, Cain holds pauses longer, revealing his emotions by taking deep breaths during the pauses. Dono, on the other hand, tries to throw Cain off track by cutting off the pauses and giving quick answers. For example, let's take the following lines:

Cain: "Don't you understand... (pause) or don't you want to understand?"

Dono: "Do you know what you want?"

In this dialogue, Cain tries to justify himself, but he is skeptical. Dono tries to make him feel his mistakes by answering him with a counter-question. Through this, speech becomes not just a conversation, but a stage weapon. There are also scenes where the harmony of action and speech is interconnected. If in scenes 1-2 speech is the main tool, in subsequent scenes action also influences speech. For example, Cain takes a step back and moves away from Dono.

Then, he approaches Dono again, but does not touch him. Cain says quietly, "I really didn't want to..." If he had just spoken, these words would have sounded low. His movement adds emotional force to this sentence. Dono's turning his face to the side or his sudden movement of his hands indicate his attempt to maintain control. In this scene, we witness the actors using words in

harmony with their actions. The sign of despair in the characters' speech dominates in the third scene through their words, which are punctuated with logical pauses.

Cain (exhausted): "Is this it again? How many more?"

Dono (quietly): "I'll tell you once, did you think that was it?"

Cain does not speak on stage with deep breathing and intonation, but with a simple, lifelike pronunciation that conveys a depressed mood. Dono's sad words are not sharp, but they are expressed with emotion. Dono (pause, looking aside): "Do you remember how you left?" Cain (without looking at him): "I... (long pause) I thought you would". A logical pause in this dialogue means "admitting guilt" and "asking for forgiveness". Dono (after a long silence, whispering): "I didn't want you to suffer..." Cain (whispering): "Do you think you didn't suffer?"

The whispering here is created by the actors muffling their voices and speaking with internal vibrations. The technique of breathing within a word is used in the long pauses between lines. The actors increased the drama through silence, emphasizing not the words in the performance, but the pause before the words. There are two characters in the play. Naturally, there are few words, but each word has the power to reach the heart. For example:

Dono (whispering): "You don't look like a... bad person."

Cain (whispering): "Maybe... we can never... be together. However, we can't live alone either." Cain says this as an internal monologue, without looking at Dono, but looking somewhere else. The voice reflects a mental explosion, enriched with trembling, low tones, and pauses. The actor pauses and thinks about each sentence. At the end of the play, the director leaves it to the audience to find the answer to the question "will they be together?" In conclusion, in the example of the play "If you connect, I will connect" based on the play "A Man Came to a Woman" by Semyon Zlotnikov, it was observed that the psyche of the characters, their internal conflicts and social relationships were revealed precisely through stage speech. It was found that dialogue, intonation, logical pause, silence and allegory are the main psychological means of expression of the actor's performance.

Also, speech in the play appeared not only as a communicative tool, but also as an important artistic element that enhances the dramatic conflict and forms the character of the character. These analyses are of significant scientific and practical importance in studying the artistic and aesthetic possibilities of stage speech in modern Uzbek theater.

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