
ANALYSIS OF THE PSYCHOLOGICAL AND PHYSIOLOGICAL IMAGE OF CHILD CHARACTERS IN THE DRAMAS OF M.RAVENHILL

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ABSTRACT

In 21st century children's dramas, authors continue to explore cruelty, its nature and various forms. Although the victimized child character types are shown as in previous decades, in the 21st century British dramas, children become active characters who can stand up against violence and aggression in the world. In the dramas of the beginning of the 21st century, the dynamic growth of the child hero is covered. At the center of the dramatic conflict are no longer babies, toddlers, children, but teenagers who are capable of independent dramatic actions. The role of the adult actors is significantly reduced and the drama moves to the edge of the conflict.

Keywords: Children's Character, Emotions, Crossover Fiction, dramaturgy, storytelling, negative, positive, neutral expression.

1. INTRODUCTION

Mark Ravenhill (1966) continues the tradition of portraying the child hero as a victim. The young heroes created by M. Ravenhill in the 1990s were formed in a more democratic and comfortable society than the society of the 1950s and 60s. M. Ravenhill, E. Bond are interested in young people and their lifestyle, family problems, preferences and beliefs. The death of a child in the work of M. Ravenhill can be seen as a demonstration of the reluctance of adults to take responsibility for babies, who are not mature enough to live in harmony with modern society and become parents.

2. THEORETICAL ANALYSIS

M. Ravenhill's tragic end for both children from different families in the drama (one baby falls into the hands of a pedophile, the other dies from suffocation) shows the weakness of the child in society. S. Kane and M. Ravenhill present the problem of cruelty through child characters. In addition, the playwrights continue the tradition of E. Bond, "Blasted" and "Handbag", the last of the English dramas created in the 20th century, in which the baby is presented as a passive and "innocent victim" of adults.

3. METHODS AND ANALYSIS

The young characters of Ravenhill's drama *Totally Over You* dream of being famous, but behind the simple childhood dream lies the dream of being famous and rich:

K i t t y . Okay. You want to know? You want to know what's going to happen make us famous?

Jack. Yes. I want to know what's going to make you famous.

K i t t y . Okay. We're going to date celebrities.

.....

Jack. Fantastic. Sleep your way to the top.

Teenagers in the drama Ravenhill talk about their future success during the play, modern heroines want unlimited material wealth, publishing their photos and notes about themselves

in glossy magazines, vacations at spas, dinners at expensive restaurants they dream of eating, they talk a lot about being generous when they are rich, organizing charity events and adopting children from African countries. The desire to attract children to mass media and copy the glamorous lifestyle of stars divides such heroes into the types of "digital child persona" and "star child persona". The appearance of such types of heroes in the literature of the postmodern era is connected with the spread of mass media, celebrities and brands, and this is the ironic reaction of the playwright:

"K i t t y. If we choose the swordfish over the caviar in a restaurant, they're going to analyze it live on CNN".

"K i t t y." Take some conference calls with Japan as you eat your breakfast - they're planning to launch this Barbie-type doll of you in markets right around the world.

R o c h e l l e. The morning: photo-shoots – a calendar. Some fitting for your bridal gown.

Hello is sponsoring your wedding. Only fourteen months to go.

..... Then off to the gallery.

You've done a painting for charity. Just a fun thing. "I'm no artist", you tell the waiting press.

"But I do care about sick children and I just wanted to do whatever I could to help".....

K i t t y. And as you fall into your bed you say: "I did it. This is me. My dream, my hope, my destiny. Celebrity".

In this drama, the types and evolution of the child characters can be observed. The main character found in literature is a child or teenager (Child or teenage protagonist), adult protagonist (Adult Protagonist), supernatural or fantasy protagonist (Supernatural or Fantasy Protagonist), other types of child and adolescent protagonists (Other Child and Teenage Characters), parents and other adults (Parents and Other Adults), and younger characters (Younger Characters) are also featured in the drama. The use of characters of different ages, with different age, race, gender, and common interests in the drama, is used to create dramatic conflict, use contours of decency and respect, multi-directional moral instructions, and create modern comic situations.

The drama is full of comic moments and humor, the author's warm irony towards teenagers is shown in the following passage:

K i t t y. Now I'm ready to be a celebrity. And I don't need you anymore. So - there. I'm freeing you.

J a k e. Kitty, please.... I've still got the photo of you up beside my bed. The photo I put up the day I asked you out and you said yes.

Ravenhill analyzes the contrasts between the viewpoints and characters of the characters in the play, the analysis of the situations in which the young characters with different interests are given, the situations in which the antagonistic character is not involved:

R o c h e l l e. It was all a trick, Keith. It was a game. To get us back...

S i n i t a. Shall we all go to the movies? Who wants to see a movie? Let's eat lots of popcorn and drink Coke.

R o c h e l l e. Diet Coke.

S i n i t a. Diet Coke and watch movie. Who's coming? Everybody? Come on.....

K i t t y. What's the movie?

V i c t o r. It's a comedy.

J a k e / K i t t y. Good. .

M. Ravenhill is a playwright who has continued creative dialogue with various authors of past centuries, including 16 one-act plays such as "Shoot / Get Treasure / Repeat" (Shoot / Get Treasure / Repeat, 2007) received

In "Fear and Misery" (2007), the author addresses the classical context and the political realities of the 21st century and children's images. The title of the drama "Fear and Poverty" refers to B. Brecht's (1898-1956) "Fear and Poverty in the Third Reich" (*Furcht und Elend des III Reiches*, 1938), but the action of M. Ravenhill's drama moves from Nazi Germany to modern England. transferred to the world. At first glance, the lives of the characters seem peaceful and comfortable: Harry and Olivia, a couple, are chatting over dinner, while their little son, Alex, is sleeping in the next room. But the reader quickly loses the impression of a peaceful life, because the characters sitting peacefully in their homes during the war do not feel safe, and the word "security" is repeated several times throughout the work. "O l i v i a." Security is the most important thing in this life".

Although the heroes speak firmly about the need to protect themselves and their child from danger, to ensure complete security for the family, their son turns out to be unprotected from the outside world, from which his parents protect it diligently. Harry and Olivia resist their son watching television, try not to witness domestic conflicts on the street and in shops. Despite all the efforts made to prevent the child from dreaming and the psychology of the child, the hero of the drama "Fear and Poverty" communicates with a decapitated soldier who came to his kindergarten in a dream. Through this, M. Ravenhill shows the influence of the virtual world and the modern world, which is experiencing the information age, on the child's psyche. The playwright describes that although the modern world seems to be comfortable, there are many contradictions and crises in it, and this is killing the younger generations.

Playwright Ravenhill repeatedly spoke about the harmonious development of modern youth in various interviews, emphasizing the paradoxical combination of fragility with cruelty and cynicism in children's nature: "teenagers can be incredibly complex, but at the same time surprisingly simple." During the emergence of experimental new English drama, not only the figure of M. Ravenhill is important and interesting among modern English dramatists, but also S. Almond (Almond, Suzy 1971) "School Play" (2001), M. Dunster (Dunster, Matthew 1970) "You Can See the Hills" (2008), H. Moss (Moss, Chloë 1976) "How Love is Spelled" (2004), "Christmas is Miles Away" (2005), S. Stephens (Stephens, Simon 1971) "Heron" (2001), "Port" (2002), F. Ridley (Ridley, Philip 1964) "Brookville" (2000), "Moonfleece" (2004), "Karamazov" (2004), M. McDonagh (McDonagh, Martin 1970) "The Pillowman" (2003) and others. there are also authors. They often focus on representatives of the younger generation and define the contradictions that arise in the youth community as a source of real dramatic conflicts. Thus, at the beginning of the 2000s, the center of the dramatic experience will be a child and a teenager with age, cultural and behavioral characteristics. In the monograph "Rewriting the Nation: British Theater Today" (2011), A. Siers analyzes children's and adolescent dramas under the heading "terrible teenagers" and the "baby boom" in British theaters in the 21st century. ", writes about the "teen boom" phenomenon as follows: "the attraction of all these plays was the enthusiasm for incredibly bright youthful feelings". The dynamic growth of dramatic child characters once again develops the cruelty, rebellion and violence of the characters, although the cruelty and inconsistency of modern teenagers appears in the texts and on the stage - passive and verbal aggression, general zo like a tendency to escape into violence and escapism. In a broad framework, adolescent contradictions and ways to overcome them show the general approach of playwrights to the character of a child in various children's dramas.

The drama "Humanities" (*Citizenship*, 2006) written by M. Ravenhill is one of the dramas that shed light on the problems of teenage life. The drama's young characters, British high school students, study civics at school, but growing up and determining their own destiny is not related to the presence of lessons in school for teenagers, but rather the opposite of it. . It

is a poignant comedy about a young boy growing up, analyzing purity and impurity and discovering his identity. In the work of M. Ravenhill, there is a division of characters according to having positive and negative characters.

Tom and Amy are characters who have grown up with internal dissonance and conflict with the outside world, searching for their place in society. Such contradictions are common in everyday life. Amy is suicidal, suffers from low self-esteem and distrust, loneliness and lack of love:

"Tom. Won't stop bleeding.

R a y. What do you do?

Tom. It was... we were doing an earring?

R a y. Earring? Earring? Earring? Shit man. In that ear? You were doing an earring in this ear? Shit, no. This the gay side. Shit.

S t e p h e n . Shit.

Tom. No. No. I'm joking"

Due to the aggravation of the situation, as well as the failure to comply with the standards imposed on the heroes by the teenage community, it is very painful, and in an attempt to resolve the conflict, the children commit radical acts:

"Amy. I'm supposed to write out a hundred times "I'm surrounded by love".

Tom. Why?

Amy. Cos, I cut myself again last night".

4. CONCLUSION

M. Ravenhill describes a wide range of adolescent problems (childhood self-harm, early and unwanted pregnancy, bullying at school, difficult relationships with teachers, loneliness, painful adolescent crisis, various forms of addiction - emotional, virtual and chemical), but these problems are, firstly, only an external manifestation of a deep internal conflict, young heroes are persons accepted by society, and secondly, "Who am I?" of teenagers who do not fit into the world of frames and stereotypes. (who am I?) we feel that the answer to the question has been found. The dynamic growth of the teenager, who became the subject of the image in "Citizenship", is presented by M. Ravenhill as an unsolvable problem for all the characters. Particular attention is paid to the characters' attempts to join the standards of civil society, and Amy is the victim of social pressure. In this regard, the opening of the drama with a puppet scene is noteworthy, where the child characters are tasked with teaching the skills of motherhood.

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