



THE DEVELOPMENT OF UZBEK THEATRE TERMINOLOGY IN THE 20th CENTURY

Zumriniso Kozimova,
Teacher of the Chair of Uzbek Language and Literature
at the Uzbek State Institute of Arts and Culture

A B S T R A C T	K E Y W O R D S
<p>This article discusses the introduction, distribution and scope of use of theatre and modern theater terms into the Uzbek language. It will be possible to observe that these terms are directly related to the activities of the Jadids.</p>	<p>trickery room, trickster, auditorium, imitator, spectacle, curtain, theatre, drama, stage.</p>

INTRODUCTION

In the written literature, there are still no widely common terms, concepts or definitions that can correctly express the names, categories and events of the ancient Uzbek theater. Therefore, there are terminological uncertainties in the works of different authors [1, 9 p].

Until the 18th century, the art of spectacle had mainly been called as “mockery” and “imitating”, and after that it was also called as “clown” or “humorist” and “jester”.

In the 1870s and 1890s, an Uzbek intellectual, Akhmad Donish paid a number of visits to Russia in a group of the ambassadors of Bukhara several times. In 1973-74, according to the decree of the state of Bukhara, he went to Petersburg for the wedding of Maria, the daughter of the Emperor, Alexander II. In the work “Navodirul-vakoe” he depicts his impressions of the spectacles he saw at weddings and parties. At that time, Akhmad Donish did not know Russian, and a writer from Caucasus named Kozimbek was appointed as a translator. According, Russian words and terms are not found at all in the impressions of the theater performances and concerts seen by Akhmad Donish in Petersburg.: “After we entered the **auditorium**, he raised the curtain of the **trickery room**. Tricker also had some coins in his hand. Then, after pulling a two-yard rope with three loops to the middle of the **play room**, a **rope-walker** hung on it and showed various games. In short, the variety of **clowns**, crafts, arts and tricks displayed at this wedding was mind boggling.” [2, 229 p.].

Akhmad Donish writes in the details of another trip to Russia together with Said Abdulfattah Tora Abdulkasimbi with the embassy service.: “Every city in Russia has a **party room**, where there are different shows every night until 12 o'clock. “Tricking shows are also held in these clubs in different **branches**”; “The singer named Poti... appeared with such decorations, shouted and sang in various tunes, the audience would clap and clap without stopping”; “The girls danced and played, they walked around the stage several times. They crossed their legs together and climbed up two steps.” [2, 253-b]. As we have seen, Akhmad Donish describes theater building, theater performances, concert hall, circus arena, circus performances, illusion and opera and ballet performances in his impression notes. But he

does not use any concept or word meaning opera and ballet theater. He simply described them and wrote that he could not hide his surprise.

The word “tomosha (spectacle), which was actively used in the 18th-19th centuries, actually meant “action” as well as “drama”. We see the term theater for the first time in Furkat’s work. When Furkat was in Tashkent in 1890, he saw the theater play, “About Suvorov”. Influenced by this, he wrote his poem “About Suvorov”. After the title of the poem, he writes a comment: “On October 5, 1890, in the theater building of Tashkent.” In this poem, the poet uses neologisms (for his time) **muqallid**(imitator), **spectacle**, which were in active use until that time and the terms theater, kantrak, **curtain**:

“Mug‘anniy, nag‘mani kel aylab og‘oz,”
 “Urush ohangida qil pardani soz!”
 “Teatr bazmini obod qilg‘il,”
 “Tomosho ahli ko‘nglin shod qilg‘il!”
 “Suvorovg‘a muqallid bir tomosho”
 “Erur boshdin ayog‘i hayratafzo...”
 “...Suvorov chun o‘zin ichkari oldi,”
 “Aroga kontrak deb parda soldi...”

Furkat says that the play about Suvorov was created by actors and describes the characters artistically. Thank to Furkat the terms such as “teatr (theatre)”, “konsert (concert)”, “royal”, “zal(hall)”, “klub(club)”, “antrakt(interlude)”, “kresol(armchair)” came into the dictionary of Uzbek language from the Europe theatre vocabulary [3].

In Uzbek explanatory dictionary the term “Theatre” is defined as follows, **TEATR(theatre)** [Latin. theatrum < Greek. theatron –a place for a show/spectacle] **1** An art form that artistically reflects life and life events through the actions of actors on the stage, shows based on this art. *Puppet theater. mm We have seen that great attention is being paid to book publishing, theater, cinema, television and radio. From a newspaper. Literature is one of the most active and effective factors of education among art forms such as cinema and theater. “Fan va turmush (science and life)”*.

2 It is an institution engaged in putting on performances using such an art medium. *The theatre of opera and ballet named after Navoi. The theatre of Young Spectators. mm -Our theatre is new. There are no master players, Abdishukur started to define. Oybek, Selected works.*

3 A place, a building, where such art is displayed, shows are shown. *The theater was full of spectators. Another magnificent theater is built here. mm [Alimardon] He came to his senses only when he entered the garden at the foot of the theater.* U. Khoshimov, Listen to your heart.

4 s.t. A performance shown through the actions of the actors on the stage; spectacle. *Do you remember the night we came from the region to see the theater?, Sotiboldi in the carriage, he pinched Kanizak saying that we will sing a song, and when he didn’t get used to it, he pulled her by the hair. A. Kakhor, Koshchinar lights [4].*

Professor E. Umarov, doctor of philosophy, says that “theatre” is derived from the Greek word “theatron”, and the ancient Greeks called the places where public performances were held “theatron” [5]. Researcher A. Alimuhammedov’s interpretation of the meaning of the word “theatre” in the book “The History of Ancient Literature” in the meanings of “seeing”, “watching” and “the place where the audience sits”, we can see that even in ancient times “theater” has come to mean the meaning of the art form and the place where this work of art is displayed.

From 1877 on, Russian troupes and musical ensembles visited Turkestan, besides, the tours of famous Russian artists from 1896 on, the tours of Armenian, Tatar and Azerbaijani troupes from 1903 on. In fact, the proximity of Tatar and Azerbaijani theaters to the Uzbek people in terms of language and customs, which came into the world under the influence of Russian theater, made it much easier to master European theater forms and accelerated the process of new Uzbek theater coming to the scene. Also, through these theater troupes, new terms learned from English, French and Russian were introduced.

The tours of the Azerbaijan Music Theater in Uzbekistan had a special meaning in introducing the Uzbek audience to the musical theater genre. [1].

Although a number of terms such as opera, music, tansa (dance), concert, afisha (poster) and pyesa (play) appeared in our language, we did not have a written national drama until 1911. “Makhramlar”, “Padarkush” (father killer) written in the same year was the first step in Uzbek national dramaturgy. In 1913, Avloni wrote that “a troupe of Muslim drama amateurs was established in the city of Tashkent” [1].

Truppa(troup) [*German*. Truppe – part, decision, group] A group of theater or circus artists [4].

Ghulam Zafari writes about the staging of the play “Padarkush(Father killer)” that “In performing this play, Ali Askar Askarov, one of our comrades from Caucasus, showed great support and directed the play” [6]. So, as early as 1914, the term “rejissyor (director)” was actively used.

Another important source from the beginning of the 20th century is Makhmudhoja Bekhbudi’s article “Teyotr nadur?”. The main goal of the author is to highlight the aesthetic value of the theater. An important aspect for us is the description of concepts and terms used in it. In the article, Bekhbudi uses the following concepts and terms related to the traditional theater used up to his time and the new European theater: “tomoshagoh” (spectacle room), “mazhaka” (laughing), “mushaxxis”, “khangoma” (funny story), “oyunchi” (player), “masxaraboz” (clown); “teyotr” (theatre), “teyotrxona” (theatre-room), “sahna” (stage), “fojia” (tragedy), “drama”, “tanqid” (critics), “muharrir” (editor) and etc. Using new terms, he tries to explain them with traditional theater concepts. He explains tragedy as sadness and comedy as laughter, that is, he does not use the terms tragedy and comedy. Although criticism in our new theater started with Akhmad Donish, the concept of “criticism” meaning theater criticism is not found in it. Bekhbudi was the first to introduce this term: “Criticism means sorting. The editors of the theater criticise, from the national and foreign points of life, whether they are too much or too little, and those that are not enough.”

In 1919, in the publication #202 on October 24 of the newspaper “Ishtirokyun”, Abdulla Kodiri’s article titled as “To lovers of the old city theater”; On December 11, publication #239, the articles “Our Progress in theater work” were published. In these articles, fans of Kodiri Theater use the terms such as “Artistlar Soyuzi” (union of artists), “repitisiya (rehearsal)”, “artist”, “fanrtaziya (fantasy)”, “dialogue”, “monolog”, “akt”, “yozuvchi (writer)”, “dramaturg (playwright)”, “komik”, “operator (cameraman)”, “tragedy”. We cannot say that A. Kadiri introduced these terms to our language. The reason is that during the period from 1914 to 1919, a lot of terms of the European theater took their place in our language. Kadiri himself wrote in the article “Our progress of theater work”, “...those who could not write the letters correctly, appeared on the stage as “doktor”, “komik” and even “operator”, (thankfully they haven’t written a “tragedy” now!), and they filled Tashkand with great dramas, comedies and operas,” he says.

In the XVIII-XIX centuries, the word “oyin” (means playing) was added to the names of entertainment types (such as “Kema oyin”, “Khobbimboy” oyin”, “Beshkarsak (five claps)” oyin). It was preserved until the 30s and 35s of the 20th century (such as theater performances, theater games instead of performances).

“**O‘yin**” (means playing) “beautiful movement of the body, legs, hands and eyebrows to the tune”, “dance”. *After the song, the playing starts.* This noun is derived from the verb **oy-** meaning “to jump” in the old **Turkic** language with the suffix **-(u)n** (ESTYA, I, 435; Devon, I, 113; DS, 366); in the Uzbek language, the **u** vowel in the second syllable of this word has changed to the **i** vowel: **oy-** + **un** = **oyun** > **oyin**. This noun originally meant “jumping movements”, the meaning of “dance” arose later [474, Sh.R, I].

During these years, Cholpon wrote a number of articles and reviews typical of theater criticism in “Sakhsnamizda” (in our stage), “Uzbek State Troupe”, “Teatr Sanati” (the art of theatre), “Sakhsnamiz Tegrasida” (around our stage). Several of Cholpon’s articles from these years are about the activities of the drama studio in Moscow, the teaching method, the Uzbek actors and directors who study there, about Moscow theaters, ... such plays performed in the studio in 1925-1927 as “Khasis” (mean), “Revizor” (inspector), “Malikai (princess) Turandot”, “Sado” (sound), “Yorkhinoy”[3]. As we can see, the close relations with the Russian theater, the fact that young actors and playwrights studied in Moscow by this time caused the rapid adoption of European theater terms in our language.

Although the word “**sakhna**” (stage) also exists in our language, it was used in the meaning of the area intended for showing theater or concert performances from the end of the 19th century to the beginning of the 20th century.

SAHN is an Arabic word has the form **ṣahn(un)** (ARS, 438); adopted into Uzbek by changing the consonant sad to the consonant s, and the consonant hoy to the consonant h in Huttese: **ṣahn** → **sahn**; This word, given in the article of the verb **ṣahana**, which means “to grind”, also means “plate”, “food”, “field” in Arabic (ARS, 430); In Uzbek, it is used to mean “field”, “surface” [SH.R, 382, II].

SAHNA (stage) - this Arabic word is formed by adding the suffix **-at (un)** (which means reduction) to the word **sahn**; the Uzbek language dropped the **t** sound at the end of the word; originally means “small stage”; in the modern Uzbek language, it means “a small stage built higher than the general stage for viewing”:. From this word in Uzbek the verb “**sakhsnalashtir**” to stage is formed [382, II].

Reference:

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