

THEMATIC GROUPS OF UZBEK LANGUAGE THEATER TERMINOLOGY

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Abstract

This article analyzes the terms of the Uzbek language by dividing them into thematic and lexical-semantic groups. The types of Uzbek theater that existed in the past in the form of street performances and new names that have a modern appearance are considered in terms of diachronic and synchronous nature.

Keywords: dictionary, diachronic, synchronous, lexical-semantic, system-structure, opera, ballet, genre, theater, criterion, lodge, stage, spectacle, mehtar, ergkun, dorboz, afsungar.

It has been a long time since the study of words by dividing them into thematic and lexical-semantic groups began in world linguistics[1]. First, separating and explaining the terms of each field into thematic and lexical-semantic groups facilitates the analysis process. These aspects are also evident in the dictionaries created in world and Uzbek linguistics.

In the Middle Ages and later periods, ideographic dictionaries also existed in Central Asia. Among them, one can cite “Tarjumon turkiy va ajami va moghuliy”, “Kelurnoma”, “Lugoti sitta alsina”, etc.

Salahiddin Toshkandi's work “Lugoti salos” is also one of the perfect examples of the ideographic dictionary created in the later period. In 35 chapters of the work, words related to various fields are explained in Arabic, Persian-Tajik and Turkish languages”[2].

In dissertations devoted to the study of the vocabulary of the Uzbek language, as an advanced method of analyzing the vocabulary in detail, research materials are divided into thematic and lexical-semantic groups[3]. There are also many works on the study of names and terms in the Uzbek language into thematic and lexical-semantic groups[4], which confirms the reliability and effectiveness of the method of studying terms by dividing them into thematic and lexical-semantic groups. By identifying thematic groups of Uzbek theater terms and defining lexical semantic groups, one can obtain scientific conclusions about the semantics of terms in the field.

In ancient times, the concepts of performing arts were:

1. Funny performances.
2. Performances in the style of a story.

3. Field performances.
4. Door-to-door performances.
5. Puppet performances.

Funny shows - масхара, ҳаззол, мутойиб, мутояба, тақлид, зарофат. Today, this type of performance is separated as an art of interest, and is classified only under the comedy genre of the theater.

Owners of visual arts in narrative style - маддоҳлар, гүяндалар, қиссагүйлар, масалгүйлар, бадиҳагүйлар, лаффозлар, воизлар.

Field performances - камонгарлик, зўргарлик, тирандозлик, күштидонлиғ.

Goalkeeping performances – расанбоз, афсунгар, афсунсоз, лаъбафкан, луъбатакбоз, муҳрабозлик, муқаллид, мушъабид, ҳуққабоз, шуъбадабоз, нақшбоз, найрангоз, бозигар. Today, this type of performance is performed both as street performances and in circus and theater stages. The masters of this art are called jugglers and jugglers.

Typical for puppet shows – арусак, луъбат, луъбатбоз, қовурчоқчи, фонус хаёл, чодар, бисмил, меҳтар, корфармон, кўчагар, рисола.

As we can see, the concepts and terms used in other types of performances than puppetry denoted the type of performance and the person engaged in this type of art. There were both terms formed by adding the personal suffixes -boz, -soz, -gar, -chi to the names of performances, and terms without the suffixes - the names of the performances themselves denoted the person (mockumentary - denoted both the type of performance and the person performing it. Such as Yusuf mockumentary, Ismail mockumentary). The tools and equipment specific to the organization of these performances have become common and are considered specific for literature, a number of other types of art, and sports.

Кўғирчоқ ўйини томошаларида арусак, луъбат, қўғирчоқ, қовурчоқ, қурчақ – томоша учун асос бўлган предмет, яъни айнан қўғирчоқ; луъбатбоз, қовурчоқчи, қўғирчоқбоз – қўғирчоқлар ёрдамида томоша кўрсатувчи актёр; чодир хаёл, фонус хаёл, чодир жамол – қўғирчоқ ўйин турлари; чодар, чодир, сафил – томоша кўрсатиш учун жиҳоз тури; бисмил – одатга қўра, қўғирчоқ ясалгандан кейин бўйни пичоқ билан кесиб қўйилган ва у “бисмил” деб аталган. Бўйни кесилмаган қўғирчоқ нариги дунёда жон талаб қиласади, деган диний ақидадан келиб чиқкан.

There are also common terms and abbreviations for these types of shows: Корфармон, меҳтар, кўчагар – the concepts are common to all types of performances, and in the 19th century they were the leaders and managers of the Uzbek traditional theater. They were also known as the chief of the Bukhara Khanate. They were also leading actors.

Considering that they drew up the performance plan, prepared the necessary equipment, and selected actors for roles, we can conclude that they performed the functions of today's theater directors.

Саҳна, кўшк, майдон, сайдгоҳ, базмгоҳ – all kinds of performances have given the names of the venues.

Based on the structural and semantic features of the Uzbek modern theater terms, and the scope of their application, it is possible to indicate several criteria for their division into large and small thematic groups:

1. Genre affiliation criterion: combining terms that form a certain genre into one thematic group.
2. Semantic affiliation criterion: combining terms into one thematic group based on their common semantics in their semantic structure.

We divide modern Uzbek theater into such types as: drama, puppet, musical theater (opera, pop), ballet, pantomime theaters. There are general and specific terms for them. Opera, ballet, dance, symphony orchestra, song, vocal, climax, chord, a cappella, harmony, imitation, score, suite, polyphony, etc. for musical theaters; choreographer, dance, libretto, plastic, ballet master for ballet theater; vertep, hapti, koturna, marionette, patronka, safil, doll, puppeteer are terms specific to puppet theater.

Musical, especially opera, ballet, variety terms are somewhat abstracted compared to drama and puppetry terms. Puppet theater terms are used only in a certain circle and have clarity. Musical theater terms, on the other hand, are general, as they are an integral part of the art of dance and singing, and also cause them to be conceptualized.

The terms belonging to these thematic groups are further combined into the following sub-thematic groups based on the relationship of language synchrony:

Diachronic terms: ҳаззол, мутойиб, мутояба, тақлид, зарофат маддоҳлар, гўяндалар, қиссагўйлар, масалгўйлар, бадиҳагўйлар, лаффозлар, воизлар, зўргарлик, тирандозлик, қуштидонлиғ, афсунгар, афсунсоз, афсонагузор, афсонапардоз, лаъбафкан, луъбатакбоз, муҳрабозлик, муқаллид, мушъабид, ҳуққабоз, шуъбадабоз, нақшбоз, найрангсоз, бозигар, арусак, луъбат, луъбатбоз, қовурчоқчи, фонус хаёл, чодар, бисмил, меҳтар, корфармон, кўчагар, рисола.

Куйида уларнинг эски ўзбек тилида қўлланиш ҳолатларига мисоллар келтирамиз: Афсонагузор – Тужжори саёҳатшиор, ақолим ва булдон ҳолидин хабардор, ажойибдин афсонагузор ва ғаройибдин нодира гуфтор. (“Маҳбуб ул-қулуб”);

Афсонапардоз – Яна дағи расоилға қалам суримен ва макотибға рақам урибменки, форсий сеҳрсозлар ва паҳлавий афсонапардозлар ҳам анда авроқ ораста ва ажзо пироста қилибдурлар. (“Маҳбуб ул-қулуб”);

Накшбоз – Ҳам охир бўлди нақшбози,

Не мушкул хийла бўлса чорасози. (“Фарҳод ва Ширин”);

Ҳаззол – Мавлоно Бурундуқ – надимваш ва ҳаззол киши эрмиш... (“Мажолис ун-нафоис”);

Хуққабоз – Не қилғай неча жўгийи сехрсоз,

Бири мухрадузду бири ҳуққабоз. (“Садди Искандарий”);

Мутойиб – Мавлоно Абдураззоқ... рангининг ҳумрати бор учун мутойиблари ани “сурх қалб” дерлар. (“Мажолис ун-нафоис”);

Мутояба – Мутоябаки, боиси инбисот бўлғай, хуштурки, мужиби фараҳ ва нишот бўлғай. (“Маҳбуб ул-қулуб”);

Маддоҳ – Мавлоно Хуррамий... анинг маддоҳлиғида тил ожиз ва ақл қосирдур. (“Мажолис ун-нафоис”);

Масалгўй – Мавлоно Тусий... масалгўй ва ғазалгўй эрди. (“Мажолис ун-нафоис”);

Муҳрабоз – Муҳрабозлиқ тасбиҳин эвурмак ва узунроқ намоздин ғарази эл кўрмак. (“Маҳбуб ул-қулуб”);

Муқаллид – Фасақа хайлида муқаллидеки, ғарази эл қулгусидур, гўё фоҳишаи қаҳбанинг кўрганни кўргузган кўзгусидур. (“Маҳбуб ул-қулуб”);

1. Synchronous theater terms: Opera, ballet, dance, symphony orchestra, song, vocal, climax, chord, a cappella, harmony, imitation, score, suite, polyphony, choreographer, dance, libretto, plastic, ballet master, vertep, speech , such as koturna, marionette, cartridge.

“Language is a multifaceted phenomenon. Each word is a small stable whole (system) with its own specific edges, sides and possibilities”[5]. “Moreover, a word, as a unit of language and a unit of speech, can express very complex aspects of certain relationships, features, actions and states”[6].

Uzbek linguist Sh. Iskandarov says, “The content field includes both the content group of words specific to one word family, and the group of words of different word families that are in a content relationship with each other, as well as lexical-grammatical (content-functional) fields, paradigms of syntactic constructions associated with transformational relationships, and certain types of content-syntactic syntagms. Despite the significant differences between them, they can be generalized based on one or another content category. However, it is more appropriate to distinguish between content classes and content areas of words”[7], - he suggests. The great linguist Ferdinand de Saussure, the founder of the system-structure approach, wrote: “Language is a system of elements that form a single whole. The meaning of each element that makes it up is based on the presence of other elements that make up this system at the same time”[8], proving that every system has the characteristic of being separable.

In any system, that is, in a whole, there are the following three things.

1. Integrity, wholeness, formed from many elements.
2. Elements that make up the whole.
3. Stable relationships between elements.

It is also important that a single whole (system) built on the basis of regular relationships of a large number of elements enters into another whole (system) larger than itself as a small element. This situation is observed in all terminological systems that form the lexical structure of a language[9]. Professor E. Begmatov, thinking about systematicity in vocabulary, cites the following as methods of presenting the lexical wealth of the language as a certain system and scientific classification in linguistics:

- 1) the method of dividing words into word families, i.e. the system of word families;
- 2) the method of classifying words according to word formation models, i.e. word formation methods;
- 3) the method of dividing words into functional-stylistic groups, i.e. stylistic-differential groups of words;
- 4) the method of dividing words into certain thematic groups, i.e. thematic groups of words and others[10].

Of course, the purpose of studying terms by dividing them into thematic groups is to draw linguistic generalizations. From this point of view, we can divide theater terms into the following thematic groups:

1. **Genre names:** drama, melodrama, tragedy, comedy, staging, one-act play.
2. **The name of the theater characters:** Bichakhan, Kachal the wrestler, Petrushka.
3. **The name of theatrical tools and equipment:** tent, puppet, safil, airbrush, butaforia, kulis, lonja, lodge, paduga, curtain, tablet, portal, portico, ramp, prop, stage colossus. We can also include a poster, ticket, program, program, scenario in this group.
4. **Place names related to the theater:** koshk, vestiyubel, balcony, ballroom, playground, avanloja, advance stage, amphitheater, arena, tier, pavilion, benoir, backstage, balagan, balcony, bel-etag, parterre.
5. **Names of persons:** butafor, actor, literary emcee, administrator, prompter, lubatboz, roaster, hukkabaz, shubadaboz, mushubid, muhraboz, asfungar, bozigar, hazzol, mehtar, conformer, luminary, entrepreneur, ballet master, actress, tourer, prompter, costumer.
6. **The name of the actors according to the performance of their roles:** episodic hero, character, role, anti-hero, double, second-level participating person, premier, partner, resonor, ingénue, soloist.
7. **Names of processes:** vernissage, make-up, debut, act, actualization, accent, andante, apache, tour, peripetia, improvisation, cascade.

8. Names denoting time in the performance: divertissement, climax, finale, conclusion, intermission, apotheosis, prologue.

9. Nouns expressing the actor's behavior and state: diction, facial expressions, adagio, actor's plasticity, mise-en-scène, rehearsal, trick, grotesque, gesture, declamation, buffoonery.

10. Depending on who is intended: children's theater, adult theater, women's comedy;

11. According to the performance: one-act theater, dialogic, prologue, epilogue. In conclusion, most of the concepts of the Uzbek theater, which had the appearance of ancient street performances, have fallen out of use in recent years and are not even visible in the literature of the later period. This limits the opportunity for the new generation to fully familiarize themselves with the history of the Uzbek theater. However, the Uzbek theater, although it was conducted under other names and concepts, has its own history of several centuries. The concepts that are most often mentioned in the studies of art historians under the names of street performances do not fully cover the performing arts, since palace performances were also popular until the 19th century. With this in mind, the division of Uzbek theater terms into such thematic and lexical-semantic groups creates an opportunity to get acquainted with the concepts and terms in this field more closely.

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