



THE USE OF PERFORMING ARTS TERMS IN CLASSICS (ON THE EXAMPLE OF ALISHER NAVOI'S WORKS)

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ANNOTATION

In ancient times, the Uzbek theater consisted of various performances and rose to a high level of art. This information is reflected in historical, artistic and cultural sources, as well as in classical literature. This article deals with the application and etymology of the concepts of spectacle in the works of Alisher Navoi.

KEYWORDS: term, affixation, spectacle, mockery, theater, narrator, puppet, magician.

In particular, we find almost all the terms used in folk art in the XV century in the works of Alisher Navoi. Navoi's works are valuable not only as art, but also as a linguistic, spiritual and cultural treasure. The terms of folk art mentioned in Navoi's works can be classified as comedy, story-based performances, field performances, puppet shows:

1. We can give examples of **comedy**, which is based on humor, imitation, humor, cheerfulness and kindness. In particular, in the 6th article of Hayrat ul-abror, we read about the art of "mashara" (**masxara** - the Arabic plural is musahiru, the etymology is made of sahara) and its place in society:

Ulki soqol bog'labon el kuldurur
Kulgu soqolig'a o'zi keltirur.
Qilmoq uchun ko'zga fuzun ko'rkini,
Boshig'a maymun chu qo'yar bo'rkini.
Kulgu uchun kelsa ulus qoshig'a,
Kulmas ulus yolg'uz aning boshig'a [2, p.165].

That is, when someone wears a beard and makes people laugh, the beard makes people laugh at him. When a monkey puts a burqa on its head to show off its beauty, when people come to laugh at it, they not only laugh at its head (they also laugh at it) [2, p. 405]. It is also mentioned in Lison ut-tayr:

Toj qo'ydi boshig'a ul masxara,

Davrida oning sarosar kungara [3, 62-b]... from his poems we can learn that the actors of Herat wore special clothes, make-up, wigs and changed their appearance, and the audience's attitude to the art of comedy. Because I'm talking about the actor's performance and the meaning of the play, Navoi calls it "laughing alone" [4, p. 232]. This means that the actors tried to attract the attention of the audience not only with their words and performances, but also with their appearance and costumes:

O'zidek yosab nechani yor sara,
Yo'q sara, necha laimi masxara [3, p. 82].

Navoi also tells of the sharpness of the language of the mockers in Herat, and of the calamities that befell them. He said:

Harza erur chunki musha'bid so'zi.
O'z tilini, ko'rki, kesar ham o'zi...
Shaklda chun **masxaravash** keldi bum,
Urmog'ig'a qushlar etarlar hujum [2, 165-b].

Obviously, the art of clowning has its own challenges and responsibilities. It has not been easy to entertain the audience, to expose the flaws in society through laughter, and to be courageous in the face of the pressures that may result from it. Navoi says that humor should be in moderation, that it should only serve to give people a light laugh and good mood. Unable to make people laugh, he harshly criticizes the ridicule that makes him laugh.

Masxara kulgu uchun boj yer,
Bir diram olg'uncha ikki koj yer [2, p.165].

In Alisher Navoi's Explanatory Dictionary of the Language of Works (four volumes), "Humor is ridiculous; shame on you It is not clear whether the word means a clown or an actor. In 1991, in the work "Lison ut-tayr" published by "Ghulam" publishing house, in the prose statement of the verse "He put a crown on his head is a mockery..." "This clown put a crown on his head." is given.

In fact, Navoi used the word "mockery" not only in the art of clowning, in the sense of an actor, but also in active use today, in the "Explanatory Dictionary of the Language of Alisher Navoi's Works" (four volumes). It is also used in the sense of "laughing", "laughing":

Bo'lg'on ermish borcha naqding nosara,
Nafs ila shaytong'a zoting masxara [3, p.58]. That is, "Your cash is a thin coin. The devil mocked the devil because of lust.

In Alisher Navoi's Majlis un-nafois, he also describes people who are elegant, humorous, ridiculous, and rare among the 459 poets. For example, Mawlana Burunduk was called



"Nadimvash and Hazzol man ermish" [5, p.19] hazloftab 'hazlomez ash'ari and continents are many and popular for man" [5, p.70]. Also, in the description of Mawlana Pami, "Abdul Sheikh Abdullah Devona and his master Dehdorki, who imitate and glorify many people in the face of adversity at the meeting of the King, are especially famous. There is one thing in Mawlana's takallum, which is anbi anga, he chews soap and his mouth is full of magic, and when he imitates takallum, both of them are praised by the people of understanding"[5, p.122]. As we have seen, these were the masters of their time. They delighted their audience not only with words, but also with meaningful imitations, like the ancient mime actors. [4, p.234].

We read in the 4-volume explanatory dictionary of the language of Alisher Navoi's works: **Hazzol** (Arabic) - a joker, a joker, a joker, a joker, **hazzoltab** '(hazzol - tab' = a. + A.), humorous in nature [6, IV, p. 135]. The word "hazzol" is interpreted in the Tajik dictionary as "humorous, very humorous, very funny" [7, p. 716]. This means that in Navoi's works we find the word "joke", but not "joker". It will be replaced by "hazzol". **Nadim** (Arabic) - servant, mahram, interlocutor; **nadimvash** (nadim + vash = a + a) - cheerful; **nadimsheva** - pleasant, pleasant conversation [6, II, p. 422]. It is also clear from the fact that the word Nadim is mainly accompanied by the words hazzol, shiringoy, which is used in reference to people who are clever, master of words, sweet conversations [4, p. 236]. Due to the fact that the famous people's actor Yusufjon called interesting askiyaboz "sweet sukhsans", Mamajon Rakhmonov also used the word "askiyabozlar", which is often used in "Majlis un-nafois" [4, p. 236] assumes.

The word **Mutayyib** (Arabic) is also a joke. Mawlana Abdurazzaq mut is said to be a "red heart" because of his humor [5, p. 164]. **Mutoyaba** is a joke in the sense of askiya: [8, p.106].

The word "mazah", which is still used in our language as a synonym for mockery, occurs in the form **mazah** (Arabic). Sayyid Ghiyasiddin... is the winner of the mazah and mutayiba client [5, p. 91]. In other words, Sayyid Giyosiddin is said to be a master of mutayiba and askiya.

Muzhik (Arabic) - funny; smile:

Most of the jat and gypsy are muscular movements and the salt method [8, p. 48].

Muqallidism (Arabic imitation) was also a form of mockery:

In the opinion of Fasaka, the greedy person is a laughing stock, as if the prostitute is a mirror of what the prostitute sees [8, p. 67].

Elegant (Arabic - plural jokes) were also people who gave eloquence, ingenuity and kindness to people at parties. In the 4-volume explanatory dictionary of the language of Alisher Navoi's works, the word "joke" is replaced by "1. Clean, tidy, witty, beautiful, graceful; pleasant, intelligent, delicate. 2. Wise. If we take into account the meanings of "zarofat" in the Uzbek dictionary, the mastery of eloquence, M. Kadyrov's We will know that it is not in vain for him to say,

Bazla (Arabic) - askiya, latifa, sharp word.

Bazlago (y) (bazla + goy = a. + F.) - an anecdote, a narrator; nice man

Humorous basics,

Atoridqa is always a flower [10, p. 30].

2. In the 14th and 15th centuries, actors, amateurs, musicians, singers, and dancers, as well as storytellers, sang, speakers, preachers as well. So let's look at how these professionals are described in Navoi's work:

Balogatmaob (balog ' + at + maob = a. + A. + A., Syntactically formed word) - speaker, good at expression:

Xiradmand bo'lsa balog'atmaob,

Ne bo'lg'ay ishi g'ayri royi savob [11, p.409].

Balogatosor (a.) - Fozils, sweet-spoken, mature speakers:

The Turkic-speaking poets also used this letter and did not appear in any verse [5, p. 222].

Balogatshior (a. + a.) - a mature speaker, good at expression:

Qilib chunki bo'lsa balog'atshior,

Masihodin anfosi jonbaxshi or [11, p.71].

Maddohlig // **Maddohliq** (a.) - As a few words in the definition of the word, Sheikh Nizami and Mir Khisraw... praised it, and he entered the madhha with this approximation and found this variety [12, p.705]. The word "praise" means to praise, to praise, to describe.

Laffoz (a.) - Among the words ul koni malohat laffoz,

The people of my mind are very vocal [13, IV, p. 159].

The word means eloquent, master of words.

Narrator (a. + f.) - narrator, narrator, narrator, narrator:

Narrator - void and narrator - harzagufyor; everyone is insane or addicted, the tone of his campaign in his heart [8, p. 38].

Qissaxon (a. + f.) - narrator, narrator, bakhshi.

Goyandalig (Persian) - storytelling, poetry, singing:

Ul dag'i barchasig'a... ne'matlar tortib, sozandalig' va go'yandalig'buyurub [14, p.535].

Muzakkir (a.) - a reminder, a reminder; preacher:

He was a faqih and a speaker of the Majlis and a member of the Malik Madhhab. [15, p.95].

3. Examples of **field performances** include archery, violence, tyranny, and wrestling.

Archery (f.) - "Mawlana Baqoi - famous for archery".

Violence (f.) - "Zorgar also became a companion, No, the way to him is the awareness of resentment" [3, p. 74]. The meaning of the word "violent" is given in the 4-volume explanatory dictionary of Alisher Navoi's works as "violent". In the prose description of Lison ut-tayr, he is called a "hero." Art historians M. Rakhmonov and M. Kadyrov note that violence is one of the types of performing arts of the XIV-XV centuries.

Tyrannosaurus (f.) - considered sniper. "They say that tyranny is a science, we don't know" [5, p. 85].

Kushtidonlig (f.) - good knowledge of wrestling, wrestling, wrestling:

Nevchunkim, although he is the greatest man of his time in power and eloquence, but also in eloquence and eloquence [14, p. 89].

4. **Dorbozlik** uses the terms spectacle in Navoi's works as afsungar, afsunsoz, labafkan, lubatakboz, muhrabozlik, muqallid, mush'abid, huqqaboz, shubadaboz, naqboz, nayrangsoz, bozigar. The Explanatory Dictionary of the Language of Alisher Navoi's Works, Volume 4, explains these terms as follows:

Magician (a. + f.) - magician, sorcerer, witch:

Zahr ila yashil bo'lubon,



Bulbul aning boshida afsungari [2, p.46].
Magician (a. + f.) - enchanting, astonishing:
 Bo'lubon so'z demakka afsunsoz,
 Qildi andoq sanou madh og'oz [16, p.46].
Magic - witch, sorcerer, witch, sorcerer; fictitious approver:
 Ichinda ikki ming kishi chorasoz,
 Bari hiylapardoz-u afsuntiroz [11, p.272].
Cunning (a.) - cunning, deceitful, cunning; wizard:
 The lover of that light, astonished as the glass of the window of the blind eye, is like the glass of the eye of the blind, and the cunning of love throws himself out of the way of the window into the mind of the soul [8, p. 92].
Bozi // Boziy (f.) - deception, deception, trickery, from which the words bozigar and bozicha are made. Bozigar is a swindler (Tama' qilma falakdin komkim xanjar qilur oshom, Yangi oy shaklidin har shom ul lo'lii bozigar [13, II, p.198]; And sometimes it means a toy, a puppet (Aql pirikim malak xayliga erdi muqtado, Ul pari ishq'i aro bozichai atfoldur [13, III, p.163].)
La'bafkan (a.) - a trickster who plays, plays, plays:
 Demayin muhrabozi sha'bada fan,
 Balki lu'batnamoyi la'bafkan [16, p.27].
Labovar is a playful player:
 Birov yo'q ki hinduyi la'bovari,
 Ne hindu ki joduyi donishvari [11, p.241].
Lu'batakboz (a. + a. + f. + f.) - trickster:
 Ko'raykim bu hisori lu'batakboz,
 Yana ne nav' to la'b etgay og'oz! [10, p.344]
Trickery (f.) - trickery, deception:
 Muhrabozliq tasbihin evurmak va uzunroq namozdin g'arazi el ko'rmak [8, p.34]. The basis is the Muhra, the body; pearls, beads; means sock.
Mushabid (a.) - a swindler, a swindler:
 Bul'ajablig' ishq' aro ko'rgilki, ko'nglum cheksa oh,
 Zaxmi og'zidin musha'biddek sochar haryon o'tin [13, p.521].
Patterning (a. + f.) - trickery:
 Mavlono Yoriy... g'arazi naqqoshliq o'rganmoqdinnaqshbozlig' ekandur.
Nayrangsoz (f.) - magician, sorcerer:
 Chu aylab la'b har nayrangsozi,
 Falak har lahza yeb o'n qatla bozi [10, p.38].
Shu'bada (a.) - o'yin, nayrang. Va shu'badalarig'a e'joz tuhmati bog'ladilarva be'mani harzalarini vahy kisvatida jilva berdilar [8, p.105].
Shu'badaboz (a. + f.) - clown, swindler, sorcerer:
 Bu kechakim sipehri shu'badaboz,
 Olam ahlig'a bo'ldi shu'badasoz [16, p.44].
Cheating - cheating, cheating: Mawlana Ayazi - three years ago I saw a guy in Puli Molon, who also cheated [5, p. 62].
Shubadagar is a performer of all kinds, a magician:
 Shu'badagar shishasidek toshi sof,
 Zimnida yuz makr ila zarqu gazof [2, p.23].
Shu'badasoz (a. + f.) - a magician who hastens the mind:
 Bu kechakim sipehri shu'badaboz,
 Olam ahlig'a bo'ldi shu'batasoz [16, p.44].
Shubadafan is a game connoisseur:
 Demayin muhrabozi shu'badafan,
 Balki lu'batnamoyi lu'bafgan [16, p.44].

Huqqaboz (a.+f.) – nayrangboz, fokuschi (huqqa – quticha): Ne qilg'ay necha jo'giyi sehrsoz, Biri muhraduzd-u biri huqqaboz [11, p.271].

5. In Navoi's works we find terms such as arusak, lu'bat, lubatboz, kabuchchakchi, fonus khayol, chodar, which are typical for puppet shows. These terms appear in more than a dozen of Navoi's works, not just one or two. For example, the term "lu'bat" is used only in the works "Khazayn ul-maoniyy", "Hayrat ul-abror", "Farhod and Shirin", "Sab'ai sayyar", "Lison ut-tayr". we will see.

Navoi uses the word **arusak** in Layli and Majnun. X.K. In Baranov's Arabic-Russian Dictionary, "arus" means bride and puppet, but there is no word "arusak" in this dictionary. In "Farhangi zaboni tojiki" the bride is interpreted as an Arabic bride, and the bride is interpreted as a toy, a puppet. This leads to the assumption that Arusak is a Persian word. The 4-volume explanatory dictionary of the language of Alisher Navoi's works also says **arusak** - a toy, a puppet [6, I, p. 117]:

Qish mehrini chun itikrak etting,
 Qorning sadafin arusak etting. [17, p.4]

Bozicha (forsa = bozi - deception, fraud, deceit) - a toy, a puppet [6, I, p. 306]:

Aql pirikim malak xayliga erdi muqtado,
 Ul pari ishq'i aro bozichai atfoldur. [13, p.122]

Navoi also uses the term bozigar in his works.

However, the term does not refer to puppets, but to magicians, magicians, who belong to the genre of puppetry.

Lu'bat (lu'b + at = a. + A.) - 1. toy, puppet [6, II, p.170]:

To'qqizinchi borgoh andoqki, lu'bat chodari,
 O'ynatib charxi muloib anda yuz ming lu'batin [13,

p.489].

2. play, playing, have fun; trick

Shayx pandidin ne osig'kim qilur lu'batni man',
 Menki, jonimni olur sho'xi lu'bat hasrati [13, p.457].

Lu'bati chin chehra nihon ayladi,

Zulfin ochib mushk fishon ayladi.

Ko'k bu **musha'bidning** o'lub chodari.

Axtar o'lub **lu'bati** siminbari [2, p.5].

The word lu'bat is based on lu'b - 1. play, relaxation, entertainment, dance:

Chun qarig'an chog'da men lu'batqa bo'ldum shifra,
 Vah ne tong atfol lu'bining boshing'a mehnati. [13,

p.468]

2. trick

Kim fusunu la'b birla tutti yer,

Shohi jo'ki ohi jo'ki qasrida [13, p.389].

Play; = art - a lube that means a game (dancer) is also made of "lub":

Kim chu shah bayram nashoti qilg'ali tuzganda jashn,
 Har o'yunchi zohir etkan chog'da lu'biy san'atin [13,

p.489].

Lubatboz is a puppet player; trickster Here lu'b + at + boz is an affixation method, ie by adding the Arabic "lu'b", the Arabic "at" (plural suffix) and the Persian "boz" suffix. word made.

Bir shabistonda jilva aylab soz,

Falak ul la'blarg'a lu'batboz.

Lu'bati mahvashi sumanbar ham.

Shomdin zulfi mushku anbar ham [16, p.419].



It is known that today the words arusak, bozicha, lubat, which are in Persian and Arabic, have completely disappeared from use. It is not surprising that the puppet has survived because it is a Turkish word. The word is used in other Turkic peoples besides us. For example, Turkmen say "puppet", Kazakhs say "puppet", Kyrgyz say "puppet", and Tatars say "puppet".

Puppet (roast + chok + chi = t. + T. + T.) - a puppet player in a tent, a puppet [6, IV, p. 59]:

Balki qovurchoqchi kibi hiylagar,

Ko'rguzibon chodiridin ming suvar. [2, p.162].

The word "roast" used by Navoi is still used in Kashkadarya and Surkhandarya regions. Literary language has a "puppet" form. In fact, the words "roast" and "brown" have the same meaning. The word "puppet" is also used in Sheva.

It is especially noteworthy that Navoi called the master of puppetry a puppet master. In your opinion, puppet-frying is a very old Uzbek word, which refers to the independence and antiquity of the art of puppetry. [18, p.23].

In addition, Navoi uses the word "tent" in his works, which means that the puppetry was played behind a tent, and that the puppet show of that time - the tent - was imaginary.

Chodar (f.) – chodir, o'tov:

Mixu sutunsiz tikibon **chodar**in,

Davri etib **chodar**ining paykarin.

In the following verse of the fourth article of the epic Hayrat ul-abror, the term "lantern" is used. However, we do not find an explanation of this word in the 4-volume explanatory dictionary of Alisher Navoi's works.

Harza hayolot ila hol aylabon,

Davrni **fonus xayol** aylabon [2, p.59].

Here is information about a type of puppet theater that has not survived, but is well known in the XIV-XVI centuries. This type of lantern is a fantasy, a shadow theater in which you play a puppet made of leather or wood in the light of a lantern. We think it was perfected and well known, especially in the 15th century. Otherwise, he would not have noticed Navoi and he would not have had a special term. However, the tent did not gain much popularity among the imaginary masses, and gradually became completely ignored [18, p. 24].

Now let's look at why Navoi used the terms "puppet" and "puppet." In the works of the great thinker, like some masters of art (Mahbub ul-Qulub describes singers and musicians, preachers, storytellers), he does not give a special description to the chefs. But using these words skillfully makes great analogies. For example, in the fourteenth article of the epic Hayrat ul-abror, the poet thinks of "the complaint of the court of aflok" and "the irony of the lust of the world" and likens the wheel first to a trickster and then to a "rookie".

Balki **govurchoqchi** kabi hiylagar,

Ko'rguzubon chodaridin ming suvar.

Mixu sutunsiz tikibon chodarin,

Davri etib chodarining paykarin,

Anda bo'lub jilvagari anjuman,

Har sori yuz **lu'bat**i siymin badan.

Munchaki **lu'bat** chiqorib siymgun,

Qasdi bori elga firebu fusun [2, p.162]

Navoi means that this cunning sky, like a puppet, shows a thousand different pictures from his tent, sews his tent without nails, columns, and makes a circle. It features stars and

games with hundreds of silverware on all sides. Playing with a silver doll is a hoax. Navoi's mastery of the sky as a puppet, the dome of the sky as a puppet tent, the stars as puppets, and the stars that appear at night and disappear during the day - puppets. It is impossible not to be impressed by the fact that the sculptor's work resembles a magician's spectacle.

So, Navoi is a puppet - a puppet, a puppet, a puppet, a puppet; he used puppetry as a puppet-maker, a puppet-maker, while in the art of puppet-making, the focus evokes fantasy and tent fantasy.

In conclusion,

- During the reign of Timur and the Timurids, all types of performing arts were developed, well-known and widespread;

- Most of the terms used are Arabic, some Persian and a few Turkish;

- Terms are formed mainly by affixation;

- These terms, borrowed from Arabic and Persian, have completely disappeared from use, and those that have survived have lost their terminological properties (such as cunning, trickery, nagma, pattern-making);

- It is clear from the evidence that the works of Alisher Navoi can serve as an important source in the chronological study of the state of Uzbek theatrical terminology in the XIV-XV centuries.

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