COMPARATIVE ANALYSIS OF THEATRE TERMINOLOGY IN UZBEK AND ENGLISH LANGUAGES

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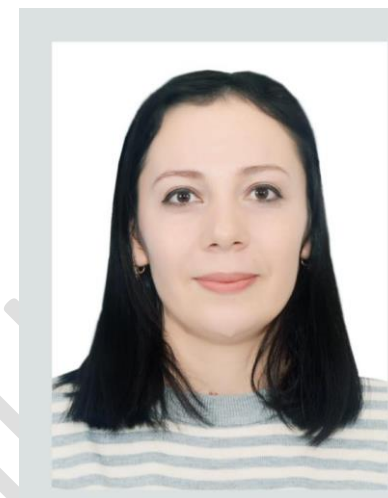# INGLIZ VA O'ZBEK TILLARIDA TEATR TERMINOLOGIYASINING CHOG'ISHTIRMA TADQIQI

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СРАВНИТЕЛЬНЫЙ АНАЛИЗ ТЕАТРАЛЬНОЙ ТЕРМИНОЛОГИИ В УЗБЕКСКОМ И АНГЛИЙСКОМ ЯЗЫКАХ

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Annotation: *This study examines the differences and similarities in theatre terminology between the Uzbek and English languages. By analyzing historical, linguistic, and cultural influences on theatre-related lexicon, the research highlights unique and shared aspects of both terminologies. The study employs a comparative linguistic approach, identifying etymological origins, semantic shifts, and borrowings. The findings suggest that while English theatre terminology is heavily influenced by Latin and Greek roots, Uzbek theatre lexicon is shaped by Persian, Arabic, and Russian linguistic traditions. This contrast underscores the cultural and historical interactions that have shaped theatrical discourse in both languages.*

Key words*: theatre terminology, Uzbek language, English language, comparative linguistics, cultural influence, actor, stage, analyse, terminosystem.*

Annotatsiya: *Ushbu tadqiqot teatr terminologiyasidagi o'zbek va ingliz tillari o'rtasidagi farq va o'xshashliklarni o'rganadi. Teatr bilan bog'liq leksikaga tarixiy, lingvistik va madaniy ta'sirlarni tahlil qilib, tadqiqot ikkala terminologiyaning o'ziga xos va umumiy jihatlarini ta'kidlaydi. Tadqiqotda etimologik kelib chiqishi, semantik siljishi va qarzlarini aniqlaydigan qiyosiy lingvistik yondashuv qo'llaniladi. Topilmalar shuni ko'rsatadiki, ingliz teatri terminologiyasiga lotin va yunon ildizlari katta ta'sir ko'rsatgan bo'lsa, o'zbek teatr leksikasi fors, Arab va rus til an'analari asosida shakllangan. Ushbu kontrast ikkala tilda teatr nutqini shakllantirgan madaniy va tarixiy o'zaro ta'sirlarni ta'kidlaydi.*

Kalit so'zlar: *teatr terminologiyasi, o'zbek tili, ingliz tili, qiyosiy tilshunoslik, madaniy ta'sir, aktyor, sahna, tahlil, terminosistema.*

378

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Аннотация: *В этом исследовании рассматриваются различия и сходства в театральной терминологии между узбекским и английским языками. Анализируя историческое, лингвистическое и культурное влияние на театральную лексику, исследование выявляет уникальные и общие аспекты обеих терминологий. В исследовании использован сравнительный лингвистический подход, позволяющий выявить этимологические истоки, семантические сдвиги и заимствования. Полученные данные свидетельствуют о том, что в то время как английская театральная терминология находится под сильным влиянием латинских и греческих корней, узбекский театральный лексикон сформировался под влиянием персидской, арабской и русской языковых традиций. Этот контраст подчеркивает культурное и историческое взаимодействие, сформировавшее театральный дискурс в обоих языках.*

Ключевые слова: *театральная терминология, узбекский язык, английский язык, сравнительная лингвистика, культурное влияние, актер, сцена, анализ, терминосистема.*

Introduction

Nowadays, there is a growing debate among terminologists about whether terminology is a linguistic direction or a completely independent science. "There is a reason for this: first, the subject of this science consists of terms, which are lexical units used for special purposes. Second, terminology system problems are sometimes moved away from linguistics and solved within a specific direction, as problems can be both linguistic and non-linguistic[1]. Theatre has long been an integral part of cultural expression, evolving within different linguistic and societal frameworks. Throughout history, theatrical traditions have served as a mirror to the socio-political and cultural transformations within societies. The terminology used in theatre is deeply embedded in the linguistic and historical fabric of each language, reflecting the influences that have shaped theatrical evolution. English, with its deep roots in classical traditions and European theatre, and Uzbek, influenced by Turkic, Persian, Arabic, and Soviet cultural currents, present a fascinating comparative framework for analysis. By examining theatre-related vocabulary in both languages, this study aims to uncover the historical and linguistic trajectories that have influenced their terminologies. Through this exploration, we aim to highlight the extent to which linguistic borrowing, adaptation, and indigenous evolution have contributed to the lexicon of theatre in both cultures.

Methodology

The research adopts a comparative linguistic approach, drawing from historical sources, dictionaries, and theatre literature in both Uzbek and English. The study employs both qualitative and quantitative methods to ensure a comprehensive analysis of theatre terminology. Uzbek terminologist linguist O.S. Akhmedov in his research explained the differences between the concepts of "term", "terminology", "nomenclature": After all, terms and common words are complementary lexical units.

According to P. Nishanov, "a term is a word or a phrase in terms of its structure, which is semantically limited to a specific area of the field and is a lexical unit that represents the concept of this area". "The term, by its linguistic nature, is an integral part of the lexical system of literary language and differs from other categories of words by its clear, concise expression and richness of information in scientific, technical or other professional concepts". Scholars recognize that the term, like any lexical unit, has phonetic, word-forming, morphological, lexical, stylistic features[2].

A.A. Reformatsky describes this situation as follows: "The term is a word, limited to its separate and special features; it is a single, clear and concrete word in the fields of science, technology, economics, politics and diplomacy. " B.N. Golovin says about the term: "The term, when viewed from a professional point of view, expresses certain

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[1] Pardayeva Sojida Ahmatovna ,Eurasian Research Bulletin journal, The Terminology as A Linguistic Phenomenon article,Volume 5|February, 2022 p-82.

[2] Abdullaeva Sh.N. Comparative study of financial and economic terms used in the field of treasury (on the example of English, Uzbek, Russian). f.f.d. (PhD) thesis of diss.14-b.-T .: 2018.

379

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professional concepts." We conduct this study in agreement with the views of B.N.Golovin[3].

The creation of key concepts in the field by scientists, such as "terminological system" (terminosystem), "terminological field", served as the main criterion for the analysis of previously expressed ideas by linguists. In addition, a number of theoretical and practical definitions of the term began to emerge in relation to them.

To categorize theatre terms systematically, the research divides terminology into fundamental groups, including performance-related terms, stage elements, theatrical roles, dramatic genres, and technical aspects of stagecraft. Each category is examined based on its historical development, cultural significance, and linguistic transformations.

Etymological analysis is conducted to trace the origins, phonetic changes, and semantic evolution of key terms in both languages. The study also investigates how foreign influences, particularly Greek, Latin, Persian, Arabic, and Russian, have shaped modern theatre vocabulary.

In the linguistic literature, there are two points of view on the question of the stylistic characteristics of terms. In the middle of the 20th century, most terminology specialists traditionally considered the term stylistically neutral[4]. However, the majority of scientists believe that the meaning of a significant number of terminological units has an emotional and expressive component. Such scientists as Brandt and Per (2005), Zoltan (2010), Gibbs (2008)[5] and many others recognize that it cannot be

said that a term is entirely stylistically neutral. Since terms can express the speaker's attitude to the subject of speech and be expressive, therefore, the emotionality of the term cannot be excluded [6].Turning a poetic metaphor into a scientific and term is not an exception, but the rule.

Cross-linguistic comparisons highlight borrowed and indigenous terminology, demonstrating the extent to which external influences have been assimilated or adapted to fit the linguistic structures of Uzbek and English.

Results

Etymological Origins English theatre terminology has significant Greek and Latin influences, with terms like "drama," "tragedy," and "comedy" tracing back to classical antiquity. In contrast, Uzbek theatre terminology incorporates a mix of Persian ("san'at"- art), Arabic ("adabiyot" - literature), and Russian ("rejissyor" - director) borrowings, reflecting historical cultural exchanges.

Lexical Borrowings and Adaptations While English theatre terms have spread globally due to the influence of Western theatre traditions, Uzbek has integrated many foreign terms through direct borrowing or adaptation. For example, the term "theatre" itself is borrowed into Uzbek as "teatr," reflecting phonetic adaptation from Russian.

Comparison of Key Theatre Terms The table below provides a comparative overview of selected theatre terms in Uzbek and English, highlighting their origins and meanings:

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[3] Головин Б.Н. Лингвистические основы учения о терминах. - М.: 1987.-
235 с.
[4] Lotte, D. S. (1982). The Issues of The Foreign Terms and Term Elements Brownings and Arrangement. Nauka. Reformatsky, A. A. (1959). What is the Term and Terminology? AN SSSR. In-t jazykoznanija.
[5] Brandt, L., & Per, A. B. (2005). Making Sense of a Blend. A Cognitive-Semiotic Approach to Metaphor. In F. J. Ruiz de Mendoza Ibáñez (Ed.), Annual Review of Cognitive Linguistics 3 (pp 216–249). John Benjamins Publishing Company. Zoltan, K. (2010). Metaphor. A Practical Introduction. Oxford University Press.

Gibbs, R. W. (2008). The Cambridge Handbook of Metaphor and Thought. Cambridge University Press.
[6] Serebryakova, S. V., & Milostivaya, A. I. (2017). Semantic emergence as a translation problem. Vestnik Volgogradskogo Gosudarstvennogo Universiteta-seriya 2-yazykoznanie, 16(3), 48-57. Bobyreva, E. V., Dmitrieva, O. A., Zheltukhina, M. R., & Busygina, M. V. (2017). Principle "Understanding" from Perspective of Linguistic Investigations. Proceedings of the 7th International Scientific and Practical Conference Current Issues of Linguistics and Didactics: The Interdisciplinary Approach in Humanities (CILDIAH 2017). Advances in Social Science, Education and Humanities Research (ASSEHR), 97, 52-56.

380

"Comparative Analysis of Theatre Terminology in Uzbek and English languages: Origins and Usage Differences".

English Term	Uzbek Term	Origin/Influence	Meaning/Usage Differences
Theatre	Teatr	Greek (via Latin & Russian)	A direct borrowing, widely used in Uzbek
Drama	Drama	Greek	Similar meaning in both languages
Actor	Aktyor	Latin (via Russian)	In Uzbek, applies broadly to stage and film actors
Director	Rezhissyor	French (via Russian)	Uzbek term adapted from Russian usage
Stage	Sahna	Persian	Uzbek term derived from Persian, used widely
Playwright	Pyesanavis	Russian (via Persian roots)	Less common in Uzbek than in English
Scene	Epizod	Greek (via Russian)	Uzbek term has a broader cinematic application

1-table

Semantic Differences and Cultural Context

Certain terms have diverging connotations in each language. For instance, the Uzbek term "aktyor" (actor) retains a broader meaning, encompassing both stage and film actors, whereas in English, "actor" primarily refers to stage and screen performers separately. Additionally, the word "sahna" in Uzbek has poetic and metaphorical meanings beyond its theatrical use, while "stage" in English is more technical in its application.

Discussion

The contrast in theatre terminology between Uzbek and English underscores the historical and cultural evolution of both languages. The dominance of Greek and Latin roots in English reflects the classical influence of Western theatre, whereas Uzbek's diverse linguistic borrowings demonstrate the impact of Persian, Arabic, and Russian cultures on its theatrical tradition. The findings suggest that linguistic adaptation in theatre terminology is a continuous process shaped by cultural exchanges and historical developments.

Conclusion

This contrastive analysis highlights the diverse linguistic influences shaping theatre terminology in Uzbek and English. Understanding these differences enriches cross-cultural appreciation of theatrical traditions and provides insights into linguistic evolution. Future research could explore how modern influences, such as globalization and digital media, continue to shape theatre-related lexicon in both languages.

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381

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382

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