



Research Article

THE SIGNIFICANCE OF THEATER ART IN THE EXAMINATION OF SHAKESPEARE'S WORKS IN UZBEKISTAN

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ABSTRACT

In terms of aesthetics, the Uzbek translators were able to translate the works of the English writer into the Uzbek language. In 1941, the Uzbek State Drama Theater (now the Uzbek National Academic Drama Theater) in Tashkent presented the performance "Othello" by our esteemed artists A. Hidoyatov (Othello), L. Nazrullaev (Iago), and S. Eshonto'raeva (Desdemona) (translation by G. Gulom, 1940 y.). In 1939-1949, he performed in the play "Hamlet" by O. Khojaev (Hamlet) (translation by A. Cholpon, 1934) and in 1958, he played the role of "Brutus" in the play "Julius Caesar" (translation by Uygun, 1958). Additionally, he performed in other stage works. The scenes that these artists performed were such a sensation at the time that, in a certain sense, the interest of the Uzbek people in Shakespeare's work increased significantly.

KEYWORDS

Shakespeare, theater art, G. Gulom, A. Cholpon, Uygun.

INTRODUCTION

The performances, which are of significant social significance in Uzbek culture, were of a high artistic quality. According to M. Kadirov and T. Tursunov, teatrologists, "Hamlet" was performed two thousand times in Uzbek and "Othello" over five hundred times on the stage of the Uzbek State Drama Theater (now the Uzbek National Academic Drama) in Tashkent in 1964.

Shakespeare's works in Uzbek literature - "Hamlet" (translated by V. Zohidov, 1938 and M. Shaykhzoda, translated using the book of B. Pasternak and started in 1948, revised in 1960), "Two Young Men from Verona" (translated by J. Obidov, 1930, Uygun's translation, 1973), "The Casting of the Maiden" (T. Tola's translation, 1965), "Twelfth Night and Turfa Hangoma" (H. Gulom's translation, 1966), "Macbeth" (translation by S. Ahmad, 1980-1990), "King Lear" (translation by G. Ghulam, 1956), "Romeo and Juliet" (translation by M. Shaikhzoda, 1946), "Richard III" (A. Mukhtar's translation, ... y.), "Antony and Cleopatra" (K. Yashin's translation, ... y.) and "Shakespeare's Sonnets" (154 sonnets. Yu. Shomansurov's translation, 1978) and "Winter Fairy Tale", "King Henry IV", "Macbeth", "Coriolan", "Merchant of Venice" (translation by J. Kamal, 1981-1985) as well as

Byron's poetry collection "Farewell" (translation by S. Siddiq, approximately 1930-1935 years) and "Don Juan" translated by A. Sher, 1988), Dante's "Divine Comedy" (translated by A. Oripov, 1978), Goethe's "Faust" (translated by E. Vahidov, 1975), Homer's "Iliad" (translation by Q. Mirmuhamedov, 1988), "Decameron" by J. Bokachcho (translation by Q. Mirmuhamedov, 1979), "Makr va muhabbat" by F. Schiller (translation by K. Yashin and M. Hakim, 1939) and "Karaqchilar" (translation by A. Mukhtar, 1955) made the works of many other great writers aesthetically pleasing to millions of Uzbek readers.

In the process of translating the works, Uzbek translators were able to reveal the primary purpose of the author, pay greater attention to the underlying idea of the work, and pay special attention to the reception during the research and analysis process.

One of the primary responsibilities of a theater actor is to portray a character on stage and establish a visual representation. Initially, an artist endeavors to identify the appropriate movement in accordance with the director and the events of the play when attempting to create an image. The primary concept and issue of the

work should only be perceived by the audience if they find it enjoyable.

The actor should be assisted by the words of the playwright and the text of the characters in the play. The individual who is portraying King Lear on stage consciously pronounces the words of Shakespeare's play, not only enacts the narrative, but also influences the audience's heart, soul, and ultimately mind. This act reveals the source of ignorance and depravity, and it instills the belief that human qualities are exceptional in order to achieve a positive meaning of life. This is also associated with the ideological perspectives of the author that are concealed within his works.

The Uzbek people, who have recently embarked on a new social life, embraced Shakespeare's works in an aesthetically positive manner and conducted a thorough examination as a consequence of translating the works of Shakespeare and other writers and introducing them to the Uzbek stage.

The Russian historian and literary critic S.A. Vengerov, who edited and published the complete works of Shakespeare, was asserted by the Danish literary critic G. Brandes in his scientific work "William Shakespeare" (vol. 1-3, 1895-96). He

expresses that "Shakespeare's work started with a "healthy" mood, believed that justice would prevail, put forward the ideas of humanism, and finally, tired of all kinds of illusions, his dreams were dashed."

He states: "It is not very correct to connect the author's worldview with his works".

E.K. Chambers, a 30-year Oxford University employee who specialized in the history of medieval English theater, categorized Shakespeare's literary endeavors into four distinct periods: The initial period (1590-1594) encompassed two poems, comedies that were emblematic of the Renaissance, and extreme, terrible tragedies, such as "Titus Andronicus."

Renaissance comedies, the first renowned play "Romeo and Juliet," chronicles of tragic events, tragedies typical of antiquity, "Julius Caesar," and sonnets comprise the second period (1594-1600).

The third period (1601-1608) is characterized by maturity; he composed world-renowned works, tragedies that were emblematic of antiquity, and sad comedies. The fourth period (1609-1613)

was characterized by fairy-tale dramas that concluded with a tragic yet positive conclusion.

The opinions of these scientists are not entirely accurate, as their research is more closely tied to the analysis of literary works and history.

He endeavored to observe the situation from the perspective of the "playwright-director-actor-audience" principle. Shakespeare began his career as an ordinary actor, transitioned to directing, and subsequently pursued dramaturgy. The human and spiritual concepts in the works of the great English writer were the primary focus of the translators who translated them into world languages, irrespective of the quality of his creativity and works.

The successful translation of renowned foreign works in our country has been highly effective, and this progress is ongoing. The translation of Shakespeare's works from Russian and English had a distinctive influence on Uzbek literature. As a consequence of the translations, the Uzbek reader not only read the great Shakespeare in Uzbek, but also watched the Uzbek stage with pleasure. He was greatly influenced psycho-emotionally and absorbed the humane-enlightenment ideas specific to Shakespeare's

work and medieval Western countries, which were acceptable and useful to the Uzbek people. It is not an exaggeration to assert that the great and effective work of the devotees of speech art, translation art, and theater art was the reason for the achievement of such great work.

The theory of translation posits that the art of translation has evolved into two distinct branches: the theory of literary translation and the theory of linguistic translation. In the theory of artistic translation, the foundation is based on the human idea of the writer in the text, as well as aesthetics, art, artistic meaning, logic, and the rules of language, stylistics, lexis, and grammar, and their correct and reasonable application. In the field of translation, certain The significance of theory has been the subject of much debate, and it is feasible to deduce that "Each of them is significant, they are interconnected, and they should complement one another."

B. Brecht concludes his final sentence in the article "Notes on Shakespeare" with the following words: "The era has gone out of track" - is it not the central motif of all art? For there has never been an era in the world that has not gone out of track. The current issue is the derailment of the era, and there have always been problematic

issues in all countries. It would not be necessary to address the matter, and there would be no art to highlight the issue if it were not out of step with the era. Aeschylus, Homer, Dante, Cervantes, and Voltaire would not have been writers who sensed that the era was off course and said, "After all, this is a hot topic" and brought it to the public. They were, which is why the era is perpetually out of sync. Although their works were composed in a consistent manner, they were characterized by an interminable amount of adversity...

B. Brecht reiterates in the chapter "Sanctification of Insult" that "...theater destroys classical works, but at the same time preserves their essence, because if any can breathe life, this work will live. A non-fighting, weak culture has no need for theater."

He was alluding to Shakespeare's plays, which have been performed on numerous occasions for the past 400 years, despite not being considered "classics." Simultaneously, the gradual "Storm and pressure" literary movement and sentimentalism of the late 18th and 19th centuries of German culture (which was "bored" from the era of "Classicism and Enlightenment") were the foundations of the introduction of Shakespeare's works into German literature

during this period, as per the theoretical and scientific works of the majority of literary scholars in Europe. The years of "turning to romanticism" that emerged at the beginning of the century are associated with them.

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