

**ABU RAYHON BERUNIY NOMIDAGI URGANCH DAVLAT
UNIVERSITETI HUZURIDAGI ILMIY DARAJA BERUVCHI
PhD.03/30.12.2019.Fil.55.02 RAQAMLI
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URGANCH DAVLAT UNIVERSITETI

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**ALISHER NAVOIY G‘AZALLARINING FRANSUZCHA TARJIMALARI
QIYOSIY TAHLILI VA BADIY MUQOBILLIK
(*Jan Pier Balp tarjimasi asosida*)**

**10.00.06 – Qiyosiy adabiyotshunoslik, chog‘ishtirma tilshunoslik va
tarjimashunoslik**

**Filologiya fanlari bo‘yicha falsafa doktori (PhD) dissertatsiyasi
AVTOREFERATI**

Urganch – 2025

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**Оглавление автореферата диссертации доктора философии (PhD)
по филологическим наукам**

**Contents of dissertation abstract of doctor of philosophy (PhD)
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(falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon tarjimashunosligida tarjimaning nazariy va amaliy asoslari, tarjima tamoyillari va transformatsiyalari, tarjimaning lingvistik va ekstralingvistik xususiyatlari, tarjimada shakl va mazmun birligini saqlash masalasi, shuningdek, milliy koloritni ifodalovchi leksik birliklar tarjimasidagi muammolar turli aspektlarda yoritilgan. Bu borada G'arb tarjimashunoslari tomonidan amalga oshirilgan salmoqli ilmiy tadqiqot ishlari bugungi izlanishlarga zamin yaratib bergan.

Ma'lumki, har bir asar tarjimasidan ko'zlangan maqsad – biror xalqning eng yaxshi badiiy san'at asarini o'z ona tilida qabul qilish, shu orqali o'z xalqini boshqa madaniyat vakillari bilan tanishtirish, qardosh xalqlar madaniyatining eng yaxshi fazilatlarini ijodiy o'zlashtirish, o'z adabiyotida yaratilgan e'tiborga molik asarlarni boshqa xalqlar tiliga o'girish va ularni tanishtirishdan iborat. Badiiy asarning qimmati, avvalo, uning mazmuni – g'oyaviy fazilatlari, tarbiyaviy-ma'rifiy ahamiyati, badiiy-estetik xususiyatlari bilan belgilanadi. Bu yo'nalishda asliyatning milliy o'ziga xosligini tashkil etuvchi til birliklarini o'rganish, tarjimonning mutarjimlik mahoratini ochib berish tarjima nazariyasi va qiyosiy tilshunoslik fanining dolzarb masalalaridan biri sanaladi.

Dunyo tarjimashunosligida amalga oshirilgan ilmiy tadqiqotlarning samarasi o'laroq insoniyat ko'zga ko'ringan shoir va nosirlarning durdona asarlaridan tarjima orqali bahramand bo'lib kelmoqda. Bugungi globallashgan dunyoda ham tarjima asarlari xalqlar o'rtasida hamkorlik ko'priklarini qurishda muhim vosita bo'lib xizmat qilgayotgani barchaga ma'lum haqiqatdir. Mutarjimlar mehnati bilan butun dunyoni zabt etgan, o'lmas, durdona asarlari orqali jahonda tanilgan allomalardan biri, shubhasiz, Alisher Navoiydir. Yer yuzidagi ko'plab xalqlar buyuk mutafakkir ijodidan asliyat yoki tarjima orqali bahramand bo'lib kelmoqdalar. Navoiyshunoslik bo'yicha shu kungacha qilingan tadqiqot ishlarini sanab sanog'iga yetib bo'lmaydi. Navoiy asarlari tarjimasining tadqiqi tarjimashunoslar oldidagi eng dolzarb masalalardan biri sanaladi. Bu borada, ya'ni Alisher Navoiy ijodi va faoliyatining o'rganilishi bo'yicha G'arbiy Yevropaning yuzdan ziyod olim va adiblari, tarjimon va noshirlari, sayyohlari va kutubxona mutasaddilari o'z hissasini qo'shganlar. Ingliz, rus, fransuz, ispan, italyan, venger, chex, bolgar, polyak, rumin va G'arbdagi boshqa mutarjim va sharqshunos olimlarning ilmiy tadqiqotlari alohida ahamiyatga ega. Shoir ijodining jahon tamadduni tarixida tutgan o'rnini haqqoniy baholamoq uchun, avvalambor, adib asarlarining turli xalqlar tillaridagi tarjimalarini tahlil qilish muhimdir. Shu nuqtayi nazardan Navoiy asarlarining tarjimasi va talqinini keng yoritgan monografik tadqiqotlar bugungi kunda ham dolzarblik kasb etadi.

O'zbek tarjimashunosligida ham Alisher Navoiy asarlarining Yevropa tillariga qilingan tarjimalari, ularda asliyat va tarjimaning muvofiqlik masalalari, tarjima nuqsonlari va ularni bartaraf etish yo'llari, shuningdek, tarjima tanqidiga oid qator ilmiy izlanishlar amalga oshirilgan. Hozirgi kunda tarjimada asliyatning o'ziga xosligi va tarixiyligining ifodasi, bu jarayonda tarjimon mahorati, so'z tanlash masalasi ilmiy zarurat sifatida qaralmoqda. Mumtoz janrlar tarjimasida tarjimonning

tutgan o'zni masalasi, shuningdek, adabiy asar tarjimasini lingvokulturologik va lingvopoetik jihatdan o'rganish tarjimashunoslik fanining asosiy yo'nalishlaridan biri bo'lib, tarjimaning amaliy va nazariy qonun-qoidalarini ishlab chiqishda muhim ahamiyat kasb etadi. Ayniqsa, Alisher Navoiy g'azallarining fransuz tiliga tarjimasini, tarjima birliklarining asliyatga muvofiqligini ta'minlashda tarjimonning mahoratiga doir ilmiy tadqiqotlar hozirgacha monografik shaklda amalga oshirilmagan. Tadqiqotimiz "milliy o'zligimizni anglash, Vatanimizning qadimiy va boy tarixini o'rganish, bu borada ilmiy- tadqiqot ishlarini kuchaytirish, gumanitar soha olimlari faoliyatini har tomonlama qo'llab-quvvatlash..."¹ siyosatining samarasi sifatida amalga oshirilganligi o'zbek va fransuz tillaridagi milliy-madaniy birliklarning o'xshash va o'ziga xos qirralarini ifodalovchi realiyalarning tarjima qilish usullarini o'rganishga bag'ishlangani bilan dissertatsiya mavzusining zarurati va ahamiyatini belgilaydi.

O'zbekiston Respublikasi Vazirlar Mahkamasining "Jahon adabiyotining eng sara namunalarini o'zbek tiliga hamda o'zbek adabiyoti durdonalarini chet tillariga tarjima qilish bo'yicha davlat buyurtmasi berish tizimining aniq mexanizmini joriy etish"² maqsadidagi qarorlari ham tanlangan mavzuning dolzarbligiga yana bir dalildir. O'zbekiston Respublikasi Prezidentining 2019-yil 8-oktabrdagi PF-5847-son "O'zbekiston Respublikasi oliy ta'lim tizimini 2030-yilgacha rivojlantirish konsepsiyasini tasdiqlash to'g'risida", 2019-yil 21-oktyabrdagi PF-5850-son "O'zbek tilining davlat tili sifatidagi nufuzi va mavqeyini tubdan oshirish chora-tadbirlari to'g'risida", 2022-yil 28-yanvardagi PF-60-son "2022–2026-yillarga mo'ljallangan Yangi O'zbekistonning taraqqiyot strategiyasi to'g'risida"gi Farmonlari; 2018-yil 18-maydagi PQ-376-son "Jahon adabiyotining eng sara namunalarini o'zbek tiliga hamda o'zbek adabiyoti durdonalarini chet tillariga tarjima qilish va nashr etish tizimini takomillashtirish chora-tadbirlari to'g'risida", 2021-yil 19-maydagi PQ-5117-son "O'zbekiston Respublikasida xorijiy tillarni o'rganishni ommalashtirish faoliyatini sifat jihatdan yangi bosqichga olib chiqish chora-tadbirlari to'g'risida"gi Qarorlari, shuningdek, O'zbekiston Respublikasi Vazirlar Mahkamasining 2021-yil 19-maydagi 312-son "Xorijiy tillarni o'rganishni ommaviylashtirishni samarali tashkil etish chora-tadbirlari to'g'risida"gi Qarori hamda mazkur faoliyatga tegishli boshqa me'yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo'nalishlariga mosligi. Tadqiqot respublika fan va texnologiyalar rivojlanishining I. "Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma'naviy-ma'rifiy rivojlantirishda innovatsion g'oyalar tizimini

¹ O'zbekiston Respublikasi Prezidenti Sh.M.Mirziyoyevning 2018-yil 28-dekabrdagi "Taraqqiyot yo'limizning shiddati yana oshaveradi" mavzusidagi Oliy Majlisga Murojaatnomasi // <https://president.uz/oz/lists/view/2228>

² Vazirlar Mahkamasining 2018-yil 18-maydagi "Jahon adabiyotining eng sara namunalarini o'zbek tiliga hamda o'zbek tilidagi durdonalarni chet tiliga tarjima qilish va nashr etish tizimini takomillashtirish chora-tadbirlari to'g'risidagi" 376-son Qarori // <https://lex.uz/ru/docs/-3743182>

shakllantirish va ularni amalga oshirish yo‘llari” ustuvor yo‘nalishiga muvofiq bajarilgan.

Muammoning o‘rganilish darajasi. Jahon tarjimashunosligida Alisher Navoiy ijodi va faoliyati, asarlarining G‘arb tillariga tarjimalari, ularning yutuq va kamchiliklari, mutarjim tomonidan qo‘llanilgan tarjima usullari hamda tarjimonning so‘z tanlash mahorati masalalari 130 dan ortiq tadqiqotchilar tomonidan ilmiy va amaliy jihatdan tahlil qilingan. Ushbu tadqiqotlarda muayyan tilning iqtisodiy, ijtimoiy, madaniy, diniy, tarixiy, axloqiy tafakkur darajasini aks ettiruvchi milliy-madaniy birliklarni tarjimada saqlash, umuman, tarjimada adekvatlikni ta‘minlash kabi masalalarga alohida e‘tibor qaratilgan ³. Rus tarjimashunosligida N.V.Vladimirova, A.V.Fedorov, I.A.Kashkin, L.S.Barxudarov, Ye.M.Vereshchagin, V.G. Kostomarov, A.D.Shveytser, Z.G.Proshina kabi olimlar⁴ aslyatdagi milliy va davriy xususiyatlarga ega birliklar sifatida realiyalarning tasnifi va ularni tarjima qilish usullari masalasiga muhim ilmiy xulosalar berganlar. O‘zbek tarjimashunosligida esa G‘.Salomov, G.G‘ofurova, Q.Musayev, Sh.Sirojiddinov, G.Odilova, E.Ochilov va boshqalar⁵ aslyat va tarjimaning muvofiqlik masalalari, tarjimadagi muammolar va ularni bartaraf etish yo‘llari, shuningdek, tarjima tanqidi sohasining taraqqiy topishiga munosib hissa qo‘shganlar.

A.Navoiy va G‘arb masalasi yuzasidan rus sharqshunoslari M.Nikitskiy⁶, V.V.Bartold⁷, A.A.Semenov⁸, Ye.E.Bertels⁹ asarlarida ham qisman ilmiy munosabat bildirilgan. Jahon navoiyshunosligining shakllanishida dastlabki ilmiy

³ Larson M. Meaning-Based Translation: A Guide to Cross-Language Equivalence. – Lanham and New York: University Press of America, 1984. – 600 p.; Newmark P. A Text Book of Translation. – New York and London: Prentice Hall, 1988. – 200 p.; Baker M. In other words. – London: Routledge, 1992. – 317 p.; Gambier Y. Doubts and Directions in Translation Studies. – Amsterdam / Philadelphia: John Benjamins, 2007. – 362 p.; Schäffner C. A roof is an umbrella: metaphor, culture and translation. Identity and Difference – Translation Shaping Culture. – Bern: Peter Lang AG, 2005. – P.49.

⁴ Владимиров Н. Некоторые вопросы художественного перевода с русского на узбекский язык. – Т., 1957. – С.66-67; Федоров А.В. Основы общей теории перевода. – М.: Высшая школа, 1968. – 400 с.; Кашкин И.А. О методе и школе художественного перевода // Знамя, №10, 1954. – С.141-153; Кашкин И.А. В борьбе за реалистический перевод // Для читателя – современника (Статьи и исследования). М., 1977. – С. 464–502; Бархударов Л. С. Язык и перевод (Вопросы общей и частной теории перевода). – М., «Междунар. отношения», 1975. – 240 с.; Верещагин Е.М., Костомаров В.Г. Язык и культура. Лингвострановедение в преподавании русского языка как иностранного. – М.: Русский язык, 1987. – 246 с.; Швейцер А.Д. Теория перевода Статус, проблемы, аспекты. – М.: Наука, 1988. – 215 с.; Прошина З.Г. Теория перевода. – Владивосток: Изд. Дальневост. ун-та, 2008. – 256 с.

⁵ Саломов Ф. Таржима назарияси асослари. – Т.: Ўқитувчи, 1983. – 320 б; Саломов Ф. Таржима назариясига кириш. – Т.: Ўқитувчи, 1982. – 236; Саломов Ф. Тил ва таржима. – Т.: Фан, 1966. – 385 б.; Саляммов Г.Т. Литературные традиции и проблемы художественного перевода: Сопоставительно-стилистический и типологический анализ. – Дисс. ...докт. филол. наук. – Т., 1982. – 388 с.; Гафурова Г. Развитие перевода в Узбекистане. – Т.: Фан, 1973. – 159 с.; Мусаев Қ. Таржима назарияси асослари. – Т.: Фан, 2005. – 352 б.; Сирожиiddинов Ш., Одилова Г. Бадиий таржима асослари. Масъул муҳаррир О.М.Муминов. – Т.: Мумтоз сўз, 2011. – 166 б.; Очилов Э. Таржимашуносликнинг назарий масалалари. – Т., 2014. – 287 б.

⁶ Никитский М. Эмир Низамин-дин Алишер в государственном и литературном его значении: магистерская диссертация. – СПб, 1856. – 104 с.

⁷ Бартольд В.В. Мир Али Шир и политическая жизнь. Сочин В IX томах. – Москва: Наука, 1964, Т. II. Ч.2. – 250 с.

⁸ Семенов А.А. Взаимоотношения Алишера Навои и султана Хусейн-Мирзы // Исследования по истории культуры народов Востока: сб. в честь акад. И. А. Орбели. – М.–Л, 1960. – С. 237–249; Семенов А. А. Гератская художественная рукопись эпохи Навои и ее творцы. // Алишер Навои. — М. – Л., 1946. — С. 153-174.

⁹ Бертельс Е.Э. Навои: опыт творческой биографии. – М.-Л.: Изд. АН СССР, 1943. – 271 с.

tadqiqot ishlarini olib borgan va Navoiy asarlarini G'arbda nashr ettirgan, shuningdek, ularni fransuz tiliga tarjima qilib, Yevropaga tanitgan B.de Erbelo de Molenvil, S.de Sasi, A.Remyuzo, M.G.Belin, P.D.Kurtayl, E.Bloshe, L.Buva, E.Katremar, Sh.Sheffer, L.Aragon, P.Lugnet, A.Novaryan, A.Basani, E.Faze, N.Oran, V.Kviprine singari fransuz sharqshunos va adabiyotshunoslarining faoliyati ham alohida ahamiyatga ega¹⁰.

H.Vamberi o'zining "Chig'atoy tili darsligi" kitobida Navoiyning G'arbiy Yevropada o'rganilishi xususida to'xtalib, asosan M.Belen ishlarini tilga oladi¹¹ G'arbiy Yevropada Alisher Navoiy ijodi haqida xolis ilmiy tadqiqot yaratganlardan biri olmon akademigi A.Kurella bo'lib, u o'zining "Buyuk shoirning qayta kashf etilishi" nomli tadqiqotida shoir ijodini g'arb olimlari tomonidan o'rganilganligini keng yoritadi¹². Jahon navoiyshunosligining shakllanishida chex olim va ijodkorlari – B.Bečka, N.Zimova-Garchisova, E.Knoblox, P.Griječiček, Y.Ripka, H.Duda; venger tadqiqotchilari va tarjimonlari – H.Vamberi, E.Brodská, I.Nemet, V.Bexer; – bolgar, polyak, rumin mutarjimplari S.Stanchev, I.Mileyev, V.Slabodnik, K.Yavorskiy, Olteanu va V.Marian, shuningdek, shoirning italyan va ispan muxlislari – H.Armeno, R.Zippoli, A.Bombachi, R.Devereuxslarning ilmiy-adabiy faoliyatlari ham muhim bir bo'g'inni tashkil etadi¹³.

Alisher Navoiy ijodi ko'p yillar mobaynida o'zbek adabiyotshunos va tilshunoslari A.Fitrat, Oybek, M.Shayxzoda, I.Sulton, V.Abdullayev, S.G'aniyeva, A.Hayitmetov, V.Zoxidov, A.Qayumov, I.Haqqul, U.Sotimov, S.Erkinov, B.Valixojayev, S.Olimov, N.Mallayev, Y.Is'hoqov, Sh.Sirojiddinov va yana bir qancha olimlar tomonidan ham o'rganildi¹⁴. Urushdan keyingi davrda O'zbekistonda navoiyshunoslikka oid 100 dan ortiq nomzodlik va doktorlik dissertatsiyalari himoya qilingan, 200 dan ortiq katta-kichik ilmiy kitoblar nashr etilgan.

Mustaqillik yillarida ushbu sohada yanada jiddiy izlanishlar olib borildi. Jumladan, Dilorom Salohiy 2001-yili "Alisher Navoiy poetik uslubining tadrijiy

¹⁰ Холбеков М. Шоирнинг фарангистонлик мухлислари. – Ўзбекистон адабиёти ва санъати, 1991. № 39. – Б.31-43.; Бертельс Е.Э. Навои: опыт творческой биографии. – М.-Л.: Изд. АН СССР, 1943. – 272 с.;

¹¹ Vambery H. Caghataische Sprachstudien. – Leipzig: F.A.Brockhans, 1867. – 360 S.

¹² Alfred Kurella. *Buyuk shoirning qayta kashf etilishi*. "Sharq yulduzi", 2014. №5. – B. 162–170.

¹³ Сотимов У. Инкордан икромгача. Адабий-бадиий танқид. – Урганч, Урганч давлат университети, 1994. – 138 б.

¹⁴ Абдурауф Ф. Тилимиз. "Иштирокиюнъ" рўзномасининг 1919 йил 12 июндаги 32-сони; Ойбек. Навоий ғазалиёти. Мукаммал асарлар тўплами. 13-том. Адабий-танқидий мақолалар. – Т.: Фан, 1979. – 512 б Абдуллаев В. Навоий Самарқандда. – Тошкент: Фан, 1968. – 136 б.; Издат Султон. Алишер Навоий. – Тошкент, 1948.; Ганиева С. (тузувчи) Мажолисун-нафоис. Илмий-танқидий матн. – Тошкент, Фан, 1961 2648 б.; Ҳайитметов А. Навоийнинг ижодий методи масалалари. –Т.: Фан, 1963. – 173 б.; Зоҳидов В. Улуғ шоир ижодининг қалби. – Тошкент, 1970. – 421 б; Қаюмов А. Нодир саҳифалар. Навоийнинг кам ўрганилган баъзи асарлари тўғрисида. – Т.: Фан, 1991. – 144 б.; Ҳаққулов И. Ўзбек адабиётида рубоий. – Тошкент: Фан, 1981. — 100 б.; Сотимов У. Исследования жизни и творчества Алишера Навои в западноевропейском востоковедении. Дисс.... докт. филол. наук. - Москва, 1988. – 405 с.; Эркинов А.С. Алишер Навоийнинг пейзаж яратиш маҳорати ("Садди Искандарий" достони мисолида): Филол. фан. номз.... дисс. – Тошкент, 1990. – 121 б.; Эркинов А.С. Алишер Навоий "Хамса"си талқинининг XV-XX аср манбалари. Филол. фан. док. ...дисс. –Т, 1998. – 220 б. Валихўжаев Б. XV–XIX асрлар ўзбек адабий-танқидий қарашлари тарихидан. СамДУ асарлари, янги туркум. №138. Самарқанд, 1964. – 135 б.; Олимов С. Ишқ, ошиқ ва маъшук. – Тошкент: Адабиёт ва санъат, 1992. – 80 б.; Маллаев Н. Асрлар эътирофи ва таъзими. – Тошкент: Фан, 1978. – 64 б.; Исҳоқов Ё. Навоий поэтикаси. – Т.: Фан, 1983. – 168 б.; Сирождидинов Ш. Алишер Навоий ҳаёти ва фаолиятига оид XV-XIX асрларда асарларда яратилган форс-тожик манбалари (киёсийтипологик, текстологик таҳлил). Филол. фан. док. дисс.... автореф. – Тошкент, 1998. – 45 б.;

takomili (gʻazallar matnlarining qiyosiy tahlili asosida)” mavzusidagi doktorlik dissertatsiyasini himoya qildi va shu asosda 2005-yilda “Navoiy sheʼriy uslubi masalalari” nomli monografiyasini nashr ettirdi¹⁵. Olimaning ushbu tadqiqoti birinchi marta Hamid Sulaymon jadvallariga tayangan holda A.Navoiy lirik ijodidagi davriy oʻzgarishlarni chuqur tahlil qilgani bilan navoiyshunoslikda yangi bosqichni boshlab bergan deb eʼtirof etiladi. Sh.Isaqovanning “Badiiy tarjimada milliylik va tarixiylikning aks ettirilishi” (Oybekning “Navoiy” romanining fransuzcha tarjimasi misolida) mavzusidagi dissertatsiyasida oʻzbek adabiyotining fransuz tiliga tarjimalari asosida milliy xarakter va tarixiy davr ruhi ifodasining meʼyor va qoidalari tadqiq etilgan¹⁶. Y.A.Nasirdinovaning “Oʻzbek folklori va mumtoz adabiyoti fransuz tilida” (Remi Dor tarjimalari asosida) mavzusidagi dissertatsiyasida esa A.Navoiy ijodining fransuz tiliga tarjimasi boʻyicha qimmatli maʼlumotlar bayon etilgan¹⁷.

Soʻnggi yillarda mamlakatimiz tilshunoslari va adabiyotshunoslari tomonidan A.Navoiy ijodi yanada chuqurroq oʻrganilmoqda. Jumladan, M.Tadjixoʻjayev Gʻarb va Sharq adabiy aloqalari xususida 2016-yilda nodir bir qoʻllanma yaratgan¹⁸ boʻlsa, X.Raximov Navoiy gʻazallarini nemis tiliga tajima qilgan¹⁹. Oʻzbek-fransuz adabiy aloqalarini oʻrganishda esa eng salmoqli ishni Samarqand davlat chet tillari instituti professori M.Xolbekov amalga oshirgan²⁰. 2017-2022 yillar davomida birgina Samarqand davlat universiteti huzuridagi ilmiy kengashda bevosita Alisher Navoiyning maʼnaviy merosiga bagʻishlangan 13 ta dissertatsiya muvaffaqiyatli himoya qilingan²¹.

Tadqiqotning dissertatsiya bajarilgan oliy taʼlim muassasasining ilmiy tadqiqot ishlari rejalari bilan bogʻliqligi. Mazkur tadqiqot Urganch davlat universitetining “Qiyosiy adabiyotshunoslik, chogʻishtirma tilshunoslik va tarjimashunoslik muammolari” mavzusidagi ilmiy-tadqiqot ishlari rejasi doirasida amalga oshirilgan.

Tadqiqotning maqsadi Alisher Navoiy gʻazallarining fransuz tiliga tarjimalarida badiiy va uslubiy muqobillik darajasi hamda milliy kolorit ifodasining aks etishini aniqlashdan iborat.

Tadqiqotning vazifalari:

fransuz navoiyshunosligining shakllanish bosqichlari va turkiy tilda yaratilgan asarlarning tarjima tadqiqi bilan shugʻullanuvchi Gʻarb tarjimashunoslik maktablari ilmiy anʼanalarini oʻrganish;

Sharq va Gʻarb adabiy aloqalarining tarixiy taraqqiyot bosqichlarini aniqlash, fransuz navoiyshunosligining rivojlanish tamoyillarini belgilash hamda gʻazal

¹⁵ Салоҳий Д. Навоий шеърий услуби масалалари. – Тошкент, Фан. 2005. – 204 б.

¹⁶ Исакова Ш. Бадий таржимада миллийлик ва тарихийликнинг акс этирилиши. (Ойбекнинг “Навоий” романининг французча таржималари мисолида): Филол. фан. номз.... дисс. – Т., 2004. – 202 б.

¹⁷ Nasriddinova Y.A. Oʻzbek folklori va mumtoz adabiyoti fransuz tilida (Remi Dor tarjimalari asosida). Filol. fan. boʻyicha fals. dokt. (PhD) ... diss. – Toshkent, 2019. – 162 b.

¹⁸ Таджикўжаев М. Ўзбек адабиёти намуналари Мартин Хартманн таржимаси ва талқинида. Монография. – Наманган, Баёз, 2016. – 182 б.

¹⁹ Алишер Навоий. Қаро кўзум. Олмон тилидан Хуррам Раҳимов таржимаси. – Т.: Адабиёт, 2021. – 195 б.

²⁰ Холбеков М. Узбекско-французские литературные связи (в аспекте перевода, критики и восприятия): Дисс. ... канд. фил. наук. – Самарканд, 1991. – 424 с.

²¹ Муҳиддинов М. Самарқандда Навоийшunoslik. “Янги Ўзбекистон” газетаси, 2020 йил, 24 октябрь.

tarjimasidagi badiiy va leksik muqobillik, shakl va mazmun birligini saqlash masalalariga oydinlik kiritish;

“A.Navoiy g‘azallari”ning Hamid Ismoilov va Jan Pier Balp tomonidan fransuz tiliga qilingan tarjima variantining asliyat bilan janriy mutanosibligiga aniqlik kiritish;

Alisher Navoiy g‘azallaridagi milliy koloritni ifodalovchi diniy-falsafiy va madaniy-maishiy reliyalarning tarjimada qay darajada qayta yaratilganligini ilmiy dalillash;

tarjimaning yutuq va kamchiliklarini aniqlash hamda mavjud tajribalar asosida kelgusida mukammal g‘azal tarjimalarini amalga oshirish uchun nazariy va amaliy tavsiyalar ishlab chiqish.

Tadqiqotning obyektini Hamid Ismoilov va Jan Pier Balplar tomonidan fransuz tiliga tarjima qilingan va “Alisher Navoiy Gazels et autres poemes” (*Alisher Navoiy. G‘azal va boshqa poemalar*) nomi bilan nashr qilingan to‘plamdan olingan g‘azallar va ularning asliyati tashkil qiladi.

Tadqiqotning predmetini Alisher Navoiy g‘azallarining fransuz tiliga tarjimalaridagi badiiy muqobillik, xususan, asliyatda qo‘llanilgan milliy koloritni ifodalovchi diniy-falsafiy, madaniy-maishiy realiyalar, vazn va badiiy tasvir vositalarining hozirgi fransuz tilida berish usullariga doir xususiyatlari tashkil etadi.

Tadqiqot usullari. Tadqiqotda qiyosiy-tahliliy, tavsifiy, tarixiy-qiyosiy, ilmiy-kontekstologik va badiiy tahlil usullaridan foydalanilgan.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

qadimgi turkiy asarlarning tarjima va tadqiqi bilan shug‘ullanuvchi G‘arb tarjimashunoslik maktablari an‘analari tahlili asosida fransuz navoiyshunosligining tarixiy ildizlari hamda turkiy tildagi g‘azallarni fransuz tiliga tarjima qilishdagi muammolarni yuzaga keltiruvchi lisoniy, lingvomadaniy, diniy, tarixiy, etnopsixologik omillar aniqlab berildi;

g‘azal tarjimasida uslubiy muqobillik hamda shakl va mazmun birligini saqlash masalalari, tarjimonning asliyat yaratilgan davr va g‘azal muallifi ruhiyatini qay darajada anglashi bilan bevosita bog‘liqligi aniq misollar asosida dalillandi;

A.Navoiy g‘azallaridagi lirik qahramonning ma‘naviy-axloqiy qiyofasi, ichki kechinmalari hamda milliy koloritni yuzaga keltiruvchi diniy-falsafiy va madaniy-maishiy reliyalarning tarjimada qayta yaratilishidagi tarjimonlarning yutuq hamda kamchiliklari ochib berildi, asliyatni fransuz tiliga tarjima qilishda mumtoz g‘azallarga xos janriy, aruz vazni va badiiy tasvir vositalari bilan bog‘liq murakkabliklar hamda ularni bartaraf qilishda qo‘llanilgan tarjima tamoyillari asosida mutarjimlarning so‘z tanlash mahorati ilmiy jihatdan asoslab berildi;

tarjimonlar asliyatdan, ya‘ni eski o‘zbek yozuvidagi Alisher Navoiy g‘azallarini fransuz tiliga erkin tarjima qilishgani va bu jarayonda tarjimaning analogiya, kalkalash, yarim kalkalash kabi deyarli barcha usullaridan foydalanishgani ilmiy jihatdan tavsiflandi.

Tadqiqotning amaliy natijalari quyidagilardan iborat:

jahon tarjimashunosligining eng yangi nazariy konsepsiyalari asosida tavsiflangan o‘zbek va fransuz tillaridagi g‘azal tarjimalari tahlili yuzasidan ishlab chiqilgan xulosa va natijalar, shuningdek, tadqiqotda qo‘llanilgan tarjimashunoslik

materiallari mazkur sohani yangi ilmiy-nazariy tushunchalar bilan boyitishi, mumtoz g'azallar tarjimasi va ularda qo'llangan mutarjim usullarini tahlil qilishdagi ilmiy-amaliy qarashlarni rivojlantirishi hamda shu yo'nalishda tadqiqotlar yaratishda amaliy manba bo'lib xizmat qilishi asoslangan;

Fransiyada Alisher Navoiy ijodining o'rganilishi, fransuz navoiyshunosligining shakllanish va taraqqiyot bosqichlari, shoir g'azallarida milliy koloritni yuzaga keltiruvchi turli xil diniy-falsafiy, madaniy-maishiy reliyalarning tarjimada qayta yaratilishi, g'azal vazni va badiiy tasvir vositalarining fransuz tiliga tarjima qilish tamoyillariga oid materiallar "Qiyosiy adabiyotshunoslik", "Chog'ishtirma tilshunoslik", "Tarjimashunoslik", "Tarjima nazariyasi va amaliyoti", "Tilshunoslik nazariyasi", "Lingvomadaniyatshunoslik" fanlari bo'yicha mavjud darslik, o'quv qo'llanmalarni boyitishi; tarixiy asarlar tarjimasining o'ziga xos xususiyatlari, tarjima qonuniyatlari, tamoyillari va muammolarini o'rganuvchi magistrant, doktorant va mustaqil tadqiqotchilar uchun ushbu tadqiqot muhim ilmiy asos va amaliy qo'llanma vazifasini o'tashi dalillangan.

Tadqiqot natijalarining ishonchliligi foydalanilgan nazariy ma'lumotlarning ishonchli manbalardan olinganligi, tanlangan manbalarning tadqiqot predmetiga muvofiqligi, muammoning aniq qo'yilganligi, chiqarilgan natija va xulosalarning ilmiy asoslanganligi va qat'iyiligi, qo'llanilgan yondashuv va tahlil usullarining ilmiy talablar va zamonaviy paradigmalarga mosligi, tadqiqot jarayonida tahlil qilingan materiallarning yetarli darajada asosli ekanligi, nazariy fikr va xulosalarning amaliyotda sinovdan o'tkazilib, ilmiy va ta'limiy jarayonda joriy etilganligi, olingan natijalarning vakolatli tuzulmalar tomonidan tasdiqlanganligi bilan izohlanadi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati shundaki, ushbu natijalar turkiy tilda yaratilgan mumtoz g'azallarni zamonaviy fransuz tiliga tarjimasida milliy koloritni ifodalovchi leksik birliklarning adekvat ifodalanishi, g'azallarda qo'llanilgan aruz vazni va she'riy san'at vositalarini tarjimada qayta yaratish tamoyillariga oid ilmiy qarashlarni yangi nazariy yondashuvlar bilan boyitish imkoniyati asoslab berilgan. Shuningdek, g'azal tarjimasida asliyatga muvofiqlikni ta'minlovchi asosiy omillar, asliyatda aks etgan realiyalar va tasviriy vositalarni tarjima qilish usullari hamda ushbu jarayonda mutarjim mahorati va tarjima adekvatligiga qo'yiladigan talablarini aniqlashda nazariy asos vazifasini o'tashi bilan izohlanadi.

Tadqiqot natijalarining amaliy ahamiyati mumtoz g'azallar tarjimasida qo'llaniladigan faol va nafaol tarjima usullarini amaliy materiallar bilan boyitish imkoniyatida namoyon bo'ladi. Shuningdek, mazkur ilmiy ish natijalari tarjima amaliyotida milliy realiyalarni eng muvofiq usullarda berish, oliy ta'lim muassasalarining filologiya ta'lim yo'nalishlari va magistratura mutaxassisliklari o'quv rejasidagi "Qiyosiy adabiyotshunoslik", "Chog'ishtirma tilshunoslik", "Tarjimashunoslik", "Tarjima nazariyasi va amaliyoti", "Tilshunoslik nazariyasi", "Lingvomadaniyatshunoslik" fanlari bo'yicha ma'ruza va seminar mashg'ulotlari, maxsus kurslarni tashkil etish hamda shu fanlardan tayyorlanadigan o'quv qo'llanmalarini takomillashtirishdagi samaradorligi bilan ifodalanadi.

Tadqiqot natijalarining joriy qilinishi. Alisher Navoiy gʻazallarining fransuz tiliga tarjimasida badiiy va uslubiy muqobillik hamda janriy mutanosiblikni aniqlash yuzasidan olingan ilmiy natijalar quyidagi ishlarda joriy qilingan:

mumtoz gʻazallar tarjimasida tarjimonning oʻrni va milliy koloritni aks ettiruvchi leksik birliklarni fransuz tilida toʻgʻri ifodalash tarjimaning asliyatga muqobilligini taʼminlovchi asosiy vositalardan biri ekanligini asoslovchi ilmiy natijalardan OʻzRFA Qoraqalpogʻiston boʻlimi Qoraqalpoq gumanitar fanlar ilmiy tadqiqot institutida 2017–2020-yillarda bajarilgan FA-FI-005 raqamli “Qoraqalpoq folklorshunosligi va adabiyotshunosligi tarixini tadqiq etish” mavzusidagi fundamental loyihani amalga oshirish jarayonida foydalanilgan (Oʻzbekiston Respublikasi FA Qoraqalpogʻiston boʻlimi qoraqalpoq gumanitar fanlar ilmiy tadqiqot institutining 2022-yil 8-avgustdagi 329/1-son maʼlumotnomasi). Natijada tadqiqotning A.Navoiy gʻazallaridagi milliy-madaniy birliklarning tarjima tilida qayta yaratilishiga oid tavsiyalar loyiha doirasida amalga oshirilgan tarjimalarga nazariy asos boʻlib xizmat qilgan;

tarjimada shakl va mazmun birligi, janriy mutanosiblik masalasi va asliyatdagi milliy realiyalarni tarjimada qayta tiklash bilan bogʻliq ilmiy-nazariy xulosalar va amaliy misollardan Yevropa ittifoqining Erasmus + dasturining 585845-ERR-1-2017-1-ES-ERRKA2-SBHT-JP: “Developpement of the interdisciplinary master program on Computatinal Linguistics at Central Asian Universities: CLASS” grant loyihasini amalga oshirish jarayonida foydalanilgan (Oʻzbekiston Respublikasi Oliy taʼlim, fan va innovatsiyalar vazirligi Urganch davlat universitetining 2023-yil 13-sentyabrdagi 06-194-/7-son maʼlumotnomasi). Natijada mumtoz matnning fransuz tiliga tarjima qilish jarayonida yuzaga keladigan lingvistik, madaniy va pragmatik tafovutlarni bartaraf etish hamda madaniy realiyalarni ifodalashda lingvomadaniy va lingvopragmatik meʼyorlarga rioya qilinishiga erishilgan;

Fransiyada Alisher Navoiy ijodining oʻrganilishi, tarjimada milliy koloritning ifodalanishi, milliy realiyalarning tarjima qilish usullari, gʻazal badiiyatini tarjimada saqlash masalalariga doir natija va xulosalardan Oʻzbekiston milliy teleradiokompaniyasiga qarashli Xorazm viloyati teleradiokompaniyasining 2023-yil 28-avgustda efirga uzatilgan “Najot – bilimda” radioeshittirishida foydalanilgan (Xorazm viloyati teleradiokompaniyasining 2023-yil 6-sentyabrdagi 564-son maʼlumotnomasi). Natijada telekoʻrsatuv va radioeshittirishlar yangi ilmiy asoslangan materiallar bilan boyitilgan hamda Alisher Navoiy gʻazallarining boshqa xalq vakillari tomonidan ham mutolaa qilinishi va keng ommaga yetkazilishi uchun imkoniyat yaratilgan.

Tadqiqot natijalarining aprobatsiyasi. Tadqiqot natijalari 2 ta respublika va 2 ta xalqaro ilmiy-amaliy anjumanlarda muhokama qilingan va maʼqullangan.

Tadqiqot natijalarining eʼlon qilinganligi. Dissertatsiya mavzusi boʻyicha jami 14 ta ilmiy maqola nashr etilgan. Oʻzbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini eʼlon qilish tavsiya etilgan ilmiy nashrlarda 7 ta maqola, jumladan, 4 tasi respublika, 3 tasi xorijiy ilmiy jurnallarda nashr etilgan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch bob, xulosa, foydalanilgan adabiyotlar ro'yxati va ilovadan iborat bo'lib, 138 sahifani tashkil etadi.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida dissertatsiya mavzusining dolzarbligi va zarurati asoslangan, tadqiqotning maqsadi va vazifalari, obyekt va predmeti tavsiflangan, mavzuning respublika fan va texnologiyalari taraqqiyotining ustuvor yo'nalishlariga mosligi ko'rsatilgan, tadqiqotning ilmiy yangiligi va amaliy natijalari bayon qilingan, olingan natijalarning ilmiy va amaliy ahamiyati ochib berilgan, tadqiqot natijalarining amaliyotga joriy qilinishi va dissertatsiya tuzilishi bo'yicha ma'lumotlar keltirilgan.

Tadqiqot ishining birinchi bobi **“Fransuz navoiyshunosligining shakllanishi va taraqqiyot bosqichlari”** deb nomlangan va bob uch fasldan tuzilgan. Birinchi fasl **“G'arb va Sharq adabiy aloqalarining tarixiy bosqichlari”**ga bag'ishlangan bo'lib, bunda o'zbek-fransuz adabiy aloqalari shartli ravishda 4 davrga bo'lib o'rganilgan va har bir davrning o'ziga xos jihatlari yoritilgan.

1. Sharq va G'arb adabiy aloqalarining dastlabki bosqichi. Bu davrdagi mo'g'ullar bosqinidan foydalanib, Sharqda nasroniylar bemalol harakatlanib, nodir kitob va qo'lyozmalarni o'zlari bilan olib ketganlar. Missionerlar, jahongashta sayyoh va maxsus tadqiq uchun kelgan nasroniylar tomonidan olib ketilgan kitob va qo'lyozmalar ularning tiliga tarjima qilinishi saroy ahli va oddiy fuqarolar tomonidan o'qilishi va munosabat bildirishlari dastlabki sharq va g'arb adabiy aloqalarning debochasi edi. XIV asrning so'nggi choragida Jahon maydoniga chiqqan sohibqiron Amir Temurning muvaffaqiyatli yurishlari tufayli Sharq va G'arbda munosabatlar yaxshilandi. Bu davr g'arblik sharqshunoslar A.Navoiyga tarjimon yoxud taqlidchi nuqtayi nazaridan qaradilar²².

2. Sharq va G'arb adabiy aloqalarining ikkinchi bosqichi. Bu davr G'arbiy Yevropa va Sharq davlatlari o'rtasidagi iqtisodiy, madaniy, diplomatik aloqalarning rivojlanishi; ko'plab g'arblik sayyohlar, monaxlar, savdogarlar va diplomatlar tomonidan yozilgan ko'p sonli qo'lyozmalar hamda kitoblarning paydo bo'lishi bilan xarakterlanadi. XV-XVI asr qo'lyozmalari G'arbiy Yevropada Sharq adabiyotini o'rganish, Sharqni ilmiy tadqiq qilish g'oyasini shakllanishiga sababchi bo'ldi, G'arbiy Yevropa universitetlarida sharqshunoslikning paydo bo'lishi, asta-sekinlik bilan tilshunoslik va mamlakatshunoslik kabi fan yo'nalishlarining shakllana boshlanishiga asos bo'ldi. Fransiyada eng ko'p rivojlangan filoorientalizm (*Sharqni sevish*) XVIII asrdagi yevropalik ziyoli va zodagonlar orasida yangicha dunyoqarash kasb qilgan.

Bu davrda Nizomiy Ganjaviy, Muhammad Fuzuliy, Abulqosim Firdavsiy, Zahiriddin Muhammad Bobur, Imomiddin Nasimiy, Fozil Burhoniddin Haqiniy, Hasan Chalabiy, Ahdi Bag'dodiy, Xatoiy, Jaloliddin Rumiy, Anvari, Mirzo

²² Сотимов У. Инкордан икоргача. Адабий-бадиий танкид. – Урганч, 1994. – Б.7.; Ёшлик журнали, 1988. – №2. – Б.64.

G'oliblarning asarlari alohida nashrlarda ingliz jamoatchiligi orasida keng tarqalib ketgan edi.

3. Sharq va G'arb adabiy aloqalarining uchinchi bosqichi Sho'rolar davri. A.Kurella A.Navoiy ijodi bilan tanisha boshlagan yillarda "Farhod va Shirin" dostoni jamoatchilik orasida muallifning eng zo'r dostoni sifatida mashhur bo'lgan edi²³. Bu davrda alloma ijodini tahlil qilish, ijodiy o'rganish ishlari, asosan, rus tilida olib borilgan va rus tiliga tarjima qilingan. Sho'rolar davridagi xalq ateistik ruhda tarbiyalangan, kommunistik qarash hamda ateistik ruh singdirilayotgan avlodga A.Navoiy asarlarini to'g'ridan to'g'ri taqdim qilish mumkin bo'lmagan, chunki alloma ijodidagi Allohni ulug'lash va munojotlar qismi tarjima qilinmagan yoki umuman olib tashlangan. Ko'pchilik rus tarjimonlar xolis yondashganlar, lekin ayrim tarjimonlar alloma ijodini tarjima qilishda juda qo'pol xatolikga yo'l qo'yg'nanlar. V.Derjavin tarjima qilgan "Hayrat ul-abror" dostoni bunga misol. A.Navoiy ijodi rus tiliga tarjimasi manzarasida "Farhod va Shirin"ning 54 bobidan 29 bob, "Layli va Majnun"ning 38 bobidan 25 bob, "Sab'ai sayyor"ning 38 bobidan 15 bob, "Saddi Iskandariy"ning 89 bobidan 10 bobgina berilgan, xolos. Dostonlar matnidagi tarjima qilinmay tushirib qoldirilgan boblarsiz rus o'quvchisi A.Navoiy dahosi to'g'risida hech qanday to'liq ma'lumotga ega bo'la olmaydi²⁴.

4. Sharq va G'arb adabiy aloqalarining to'rtinchi bosqichi. Mustaqillik davri. Bu bosqichda A.Navoiy ijodini o'rganilishining ham mustaqillik davri boshlandi. Mustaqillik yillarida bu sohada ko'zga ko'rinarli yangilik yuz berdi. Jumladan, D.Salohiy 2001-yili "Alisher Navoiy poetik uslubining tadrijiy takomili" deb nomlangan doktorlik ishini himoya qildi va shu asosda 2005-yili "Navoiy she'riy uslubi masalalari" nomli monografik tadqiqotini nashr ettirdi²⁵; Sh.Isaqovanning "Badiiy tarjimada milliylik va tarixiylikning aks ettirilishi" (Oybekning "Navoiy" romanining fransuzcha tarjimasi misolida) mavzusidagi dissertatsiyasida o'zbek adabiyotining fransuz tiliga tarjimalari asosida milliy xarakter va tarixiy davr ruhi tarjimasining me'yor va qoidalari tadqiq etildi²⁶; Y.A.Nasirdinova "O'zbek folklori va mumtoz adabiyoti fransuz tilida" (Remi Dor tarjimalari asosida) mavzusidagi dissertatsiyasida A.Navoiy ijodining fransuz tiliga tarjimasi to'g'risida juda muhim ma'lumotlar keltirildi.

Bobning ikkinchi fasli ***"Navoiy ijodini o'rganilishi va fransuz navoiyshunosligining rivojlanish tamoyillari"*** deb nomlangan.

Fransiyada Bartoleme d'Erbolesning "Sharq kutubxonasi" kitobida A.Navoiy shaxsi to'g'risida ma'lumot keltiriladi. Mazkur kitobning 99-sahifasida Alisher ismi, uning yasalishi, mutafakkirning nasabi hamda to'rtta devon yozganligi, she'r va dostonlari turkiyda va forsiyda yozilganligi to'g'risida so'z yuritiladi²⁷. Fransuz sharqshunosi Bartolemi d'Erbole musulmon allomalari tomonidan yaratilgan tarixiy

²³ Сотимов У. Навоий хусусида Алфред Курелла фикрлари. – "Гулистон" jurnali, 1990. – №7. – Б.8-9.

²⁴ Мухаммад АЛИ. Тарих сабоқларидан хулоса чиқариб яшайлик. – "Халқ сўзи" газетаси, 2014 йил 8 ноябрь.

²⁵ Солохий Д. Навоий шеърий услуби масалалари. Монография. – Самарқанд, 2005. – Б.14-15.

²⁶ Исакова Ш. Бадий таржимада миллийлик ва тарихийликнинг акс этирилиши (Ойбекнинг "Навоий романининг французча таржимаси мисолида): Филол. фан. бўйича фал. докт. дисс. авторефер. – Тошкент, 2004. – Б.10-11.

²⁷ B.d'Erbelot de Molainville. Biblioteque orientale ou Dfctionnaire universel contenant...tout ce qui regarde la connaissance des peuples de l'Orient. – Paris, 1697. – P.1059.

asarlarni, qo'lyozmalarni tarixiylik kesimida yilma-yil tizimli taxlab, "Sharq kutubxonasi" nomli manba yaratdi²⁸. Bu kitobning nashr qilinishi G'arbiy Yevropa va Markaziy Osiyo xalqlari madaniy aloqalari rivojlanishining bosh bo'g'ini bo'ldi.²⁹

Herman Vamberining tadqiqotlarida A.Navoiy ijodiga bo'lgan qarash ijobiy ma'noni kasb etgan hamda bu ishlar allomaning g'arbiy mintaqalardagi shuhratini tiklashga baholi qudrat xizmat etdi³⁰.

XIX asrga kelib Parij Yevropa sharqshunosligining markaziga aylandi. Bu yerda "Sharq jonli tillari maktabi" tashkil etilib, unda faoliyat ko'rsatgan S.De Sasi, E.Katremer, F.Belen, P.De Kurteyl kabi sharqshunoslar Milliy kutubxona fondidagi arabcha, forsha, va turkiy tillardagi qo'lyozmalarni o'rganishga kirishadilar hamda ular qalamiga mansub qo'lyozmalar bir qancha tillarda, jumladan, fransuz tilida ham nashr etildi. Alisher Navoiy ijodini Fransiyada targ'ib qilish va o'rganishga 1841-yili nashr qilingan Eten Katremerning "Sharqiy turk adabiyoti xrestomatiyasi" nomli kitobi³¹ ham katta hissa qo'shgan.

XX asrga kelib esa Yevropa sharqshunosligida A.Navoiyni u yoki bu darajada inkor etishlar davom etdi. Bu hol Edgar Bloshening "Parij Milliy kutubxonasi Sharq qo'lyozmalari tasnifi"³² (Parij, 1926) asari; Y.I.Gibbning 1902-yil Londonda nashr ettirgan "Usmonli turk poeziyasi tarixi" asari, fransuz olimi E.Faze va turk yozuvchisi A.X.Mamduhlarning "Usmonli turk poeziyasi antologiyasi" (Parij, 1909), fransuz sharqshunosi L.Buvaning "Mo'g'ul amirlari" (Parij, 1927), A.Bombachining "Mo'g'ul dinastiyasi davrida turk adabiyoti tarixi" (Milano, 1956) asari, P.A.Bosanining ispan tilida nashr ettirgan "Fors adabiyoti tarixi" (Milano, 1960) kitobi, N.Arzikning 1968-yilda fransuz tilida nashr ettirilgan "Turk adabiyoti antologiyasi", N.Ulloxning 1963-yil Nyu-Yorkda nashr ettirgan "Islom adabiyoti" tadqiqoti va boshqa shu kabi asarlarda ham A.Navoiy ijodi xususida ayrim g'ayriilmiy qarashlar mavjud edi³³.

Mark Tutan 6 yil O'zbekistonda yashab, o'zbek tili hamda A.Navoiy qo'lyozmalarini asliyat tilida o'qish malakasini egallagan va 2013-yil Parijda – Ijtimoiy fanlar oliy maktabida, Natali Kleer rahbarligida "So'nggi Temuriylar madaniyati: Alisher Navoiy (1441-1501) "Xamsa"si misolida nazirago'ylik amaliyoti tadqiqi"³⁴ nomli doktorlik ishini yoqlaydi³⁵.

Bobning uchinchi fasli "*Navoiy asarlarining fransuz tiliga tarjima qilinishi tarixidan*" deb nomlangan.

²⁸ Холбеков М. Ko'rsatilgan manba. – Б.17.

²⁹ B.d'Erbelot de Molainville. Bibliothèque orientale ou Dictionnaire universel contenant...tout ce qui regarde la connaissance des peuples de l'Orient. – Paris, 1697. – P.1059.

³⁰ Vambéry H. Caghataische Sprachstudien. – Leipzig: F.A.Brockhaus, 1867. Grenaad F.D. de Rins. Mission scientifique dans la Haute Asie. – P.7.

³¹ Шарқ тиллари учун семинарларга оид ахборотлар. – Берлин, 1902. – Б.53.

³² Сотимов У. Ko'rsatilgan manba. – Б.7-8.

³³ Сотимов У. Исследования жизни и творчества Алишера Навои в западноевропейском востоковедении: Дисс. ...докт.филол.наук. – Москва, 1988.; Сотимов У. Навоий хусусида Алфред Курелла фикрлари. // Гулистон. – Тошкент, 1990. – №7. – Б.8-9.; Сотимов У. Инкордан иқроғача. Адабий-бадний танқид. – Ургенч, 1994. – Б.29.

³⁴ Toutan Marc. La cultures des dernier Timourides: études des pratique d'imotation à travers l'exemple de la Khamza de Mir Ali Shir Nawai 1441-1501. Soutenue en 2013 à Paris EHESS. Sous la direction Natalie Claire.

³⁵ Насридинова Ё.А. Ўзбек фольклори ва мумтоз адабиёти француз тилида: Филол.фан.бўйича фалс.докт. ...дисс. – Андижон, 2019. – Б.31.

XVII-XVIII asrlarga kelib, Sharqni ilmiy o'rganish va Sharq xalqlari adabiyoti namunalarini tarjima qilish borasida fransuz sharqshunoslari katta jonbozlik ko'rsatdilar. Fransuz sayyohlari J.Taverne (1605-1689) va J.Sharden (1643-1713)larning Sharqqa qilgan sayohatlari kitob holida bosilib chiqdi. 1634-yilda Dyu Reye Sa'diyning "Guliston" asarini, 1708-yilda A.Galen "Ming bir kecha"ni fransuz tiliga tarjima qildilar. Navoiy ijodini fransiyada tadqiq qilgan buyuk sharqshunoslar biri bu Fransuz kollejining professori Eten Katremerdir. A.Navoiy hayotiga doir maqola E.Katremer tomonidan yozilgan.

Fransuz turkologi Belen, keyinchalik E.Bloshe, L.Buva kabi turkologlar A.Navoiy asarlaridan parchalar tarjima qilganlar. 1900-yilda nashr etilgan Sh.Shofferning "Arab, fors va turkiy tillardagi qo'lyozmalar katologi"da A.Navoiy qalamiga mansub asarlarning 16 ta qo'lyozmasi keltirib o'tilgan bo'lsa, E.Bloshening "Milliy kutubxonada saqlanayotgan turkiy qo'lyozmalar katologi"da adib asarlarining 35 ta qo'lyozmasi tasnif qilingan. Fransuz sharqshunosligida A.Navoiy hayoti va ijodi tadqiqi Lyusen Buva (1872-1942) ishlarida davom ettirildi³⁶.

A.Navoiy ijodiga haqiqiy realistik bahoni fransuz adabiyotining mashhur vakili Lui Aragon (1897-1982) berib o'tdi. U o'zining 1955-yilda Parijda "Denoyol" nashriyotida bosilib chiqqan monografiyasida A.Navoiyning haqiqiy insonparvar ekanligi, xalqparvar ekanligi, uning asarlari asrlar osha xalq qalbida saqlanib kelishi to'g'risida qaydlar bitgan³⁷.

Dissertatsiyaning ikkinchi bobi "**Navoiy g'azallari fransuzcha tarjimalarining qiyosiy tadqiqi**" deb nomlangan. Bobning birinchi fasli "***Alisher Navoiy g'azallarining fransuz tilidagi tarjimalari texnikasi va metodikasi***"ga bag'ishlangan.

Ma'lumki, Alisher Navoiy g'azallari va ayrim boshqa janrdagi asarlari Hamid Ismoilov va Jan Pier Balplar tomonidan fransuz tiliga tarjima qilingan bo'lib, bu tarjima Fransiyaning "Orphée, La Difference" nashriyotida "G'azal va boshqa poemalari"³⁸ nomi bilan bosmadan chiqqan. Mazkur kitobdan A.Navoiy ijodiga mansub 28 ta g'azal, 9 ta qit'a, 5 ta chiston, 9 ta ruboiy, 9 ta muxammas, 5 ta fard, 1 ta mustazodning fransuz tiliga tarjimasi o'rin olgan. Ushbu faslda oshiqona va orifona g'azallar, g'azal tarjimalari tahlili va ularning asliyatga muqobilligi borasida atroflicha fikr yuritilgan.

G'azalning tarjima qilish texnikasi va tahlil metodikasi bo'yicha tahlilda, asosan, quyidagilarga e'tibor qilinadi: a) mazmun va ma'noning berilishi; b) obrazli ifodalar, so'z o'yinlari, kinoya va majozlarning aks etishi; v) intonatsiya va pafosning ifodalanishi; g) vaznning saqlanishi; d) qofiyaning berilishi; y) radifning aks etishi. Bunday sxema asosida tahlil qilishni ko'pchilik olimlar tarjimani obyektiv tahlil qilish vositasi deb biladilar. Bu usulni L.Braginskaya taklif qilgan va o'z tahlillarida undan foydalangan³⁹.

A.Navoiyning "*Bizga ul mahvash tili-yu ko'ngli birla yor emas*" deb boshlanuvchi g'azalining matla'sidagi *mahvash* so'zi arxaizm bo'lib, u "oy yuzli,

³⁶ Холбеков М. Ўзбек адабиёти Францияда. – Тошкент: Фан, 1988. – Б.12.

³⁷ Холбеков М. Ко'rsatilgan manba. – Б.41.

³⁸ Jann Piyer Balp. Alisher Navoiy Gazel et autres poemes. – Paris, 1991. E.L.A.Difference, pour la preface, la traduction et les notes.

³⁹ Саломов Ф. Таржима назарияси асослари. – Тошкент: Ўқитувчи, 1983. – Б.211.

chiroyli yuzli, go‘zal” degan ma’nolarni ifodalaydi. Tarjimon uni *visage de lune* deb so‘zma-so‘z fransuz tiliga o‘giran. Bu birikma tarkibidagi *visage* so‘zining lug‘atda “yuz, bet, chehra, chiroy, diydor, qiyofa, tus, ro‘y, bashara, kelbat, siymo” ma’nolari; *lune* so‘zi esa “oy” sifatida ko‘rsatilgan⁴⁰. Mutarjim *mahvash* so‘zi tarjimasida so‘zma-so‘z tarjima bermay, balki fransuz tilidagi go‘zallik semasining eng bo‘yoqdori bo‘lgan *belle* so‘zi bilan bersa, bizningcha, maqsadga muvofiq bo‘lar edi. Chunki yuqoridagi birikmada g‘azalning mazmuniga jiddiy ta’sir yetmagan bo‘lsa ham, ma’lum darajada badiiylik yo‘qotilganini ko‘ramiz. Ikkinchi baytdagi *bag‘ri tosh* frazemasini *coeur de pierre* shaklida tarjima qilingan. Holbuki, bu o‘rinda shoir metaforaga asoslangan ko‘chim orqali ma’shuqani nazarda tutgan. Tarjimadagi *coeur de pierre* birikmasi fransuz tilida o‘z ma’nosida “yurak-tosh” ma’nosini ifodalaydi⁴¹, lekin uning “sevimli yor” ma’nosi yo‘q.

Tarjimon g‘azaldagi *xonaqoh* so‘zini fransuz tilida *refuge* shaklida bergan bo‘lib, bu so‘z tarjimasida fransuz tilining 560 000 so‘zli “Le petit Robert” lug‘atida qayd qilingan besh ma’nosidan ikkinchi – “chekinadigan, ma’lum bir xavf-xatardan saqlanadigan joy” va uchinchi – “boshpana” ma’nosiga asoslangan. Tarjimonning *xonaqoh* so‘zining bunday o‘girishi uning islom dinining ayrim aqidalarini bilmasligi sababli sodir bo‘lgan, deb o‘ylaymiz.

Dissertatsiyamizda shu tarzda A.Navoiy g‘azallari va tarjimadagi *no‘shxand* *pour sourire*; *sipand* *feu* (olov, alanga); *tardoman* *tes yeux provoquent le péché* (*yeux* – “ko‘z, *provoquer* – 1) provakatsiya qilmoq, ig‘vo qilib yomon ishga undamoq; jig‘iga, achchig‘iga tegmoq; jig‘ini, achchig‘ini keltirmoq; 2) gijgijlamoq, fitna solmoq, g‘alamislik qilmoq; vasvasaga solmoq”, *péché* – “gunoh, ko‘pincha diniy yo‘nalishda qo‘llaniladi⁴²); *mahvash* *visage à beauté de lune*; *azalning qismati* *eternite* (mangulik, boqiylik⁴³); *qaro ko‘zum* *regard noir* (*regard* “qarash, boqish, nazar, nigoh, ko‘z”; *noir* esa “qora, qop-qora, tim qora, qoramtir”); *ravza* (1) *bog‘*; 2) *jannat*; 3) *mozor*, *ziyoratgoh*⁴⁴) *jardin fleuri* (gullagan bog‘) kabi bir qancha arxaizm va realiyalar tarjimasini hamda ma’nolari tahlil qilingan.

Bobning ikkinchi fasli “**G‘azal tarjimasida leksik muqobillik**” deb nomlangan. Tarjima tillararo muloqotning alohida turi sifatida asosiy e’tiborni ikki til tizimining semantik tomoniga qaratishni taqozo etadigan ijodiy jarayondir. Chunki ma’lumotning aniqligi asosini turli tillar matnlarining semantik uyg‘unligi tashkil etadi. So‘zlar tarjimalarining muhim vazifalaridan biri “tarjimaviy muqobillikdir”⁴⁵. Asliyat bilan tarjimaning mazmunan bir-biriga to‘la-tekis mos kelishi birinchi darajali zarurat bo‘lganligi uchun ko‘pchilik tadqiqotchilar muqobillikni tarjimaning asosiy sharti, deb hisoblashadi. Demak, bundan shunday xulosa kelib chiqadiki, muqobillik tarjimaga berilgan “bir tildagi matnni o‘zga tilda shu darajadagi matn bilan almashtirish” tarifiga mos keladi. Bunda “muqobillik tushunchasi” tarjimaning sifatli, yuqori bahoga loyqlik xususiyatini anglatadi. Shunday qilib, muqobil

⁴⁰ Ibragimov X. Fransuzcha-o‘zbekcha lug‘at. – Toshkent: Ofset Print, 2008. – B.580, 315.

⁴¹ Le Petit Robert. Dictionnaire alphabétique et analogique de la langue française. – Paris, 2024. – Pp.460, 1900.

⁴² Le Petit Robert. Dictionnaire alphabétique et analogique de la langue française. – Paris, 2024. – P.1838.

⁴³ Ibragimov X. Fransuzcha-o‘zbekcha lug‘at. – Toshkent, 2008. – B.212.

⁴⁴ Alisher Navoiy asarlari tilining izohli lug‘ati. 4 tomlik. II tom. – Toshkent: Fan, 1984. – B.591.

⁴⁵ Жуманиёзов З. Таржиманинг назарий ва амалий асослари. – Тошкент, 2018. – Б.38.

tarjima asliyat mazmunini o'zga tilda vazifaviy jihatdan to'la-to'kis talqin etishdan iborat jarayondir.

Asosan, asliyat bilan tarjima matnlarning muqobillik munosabatlari quyidagicha izohlanadi:

A.Navoiyning oshiqona yo'nalishdagi "Gar jafo qil, gar vafokim, dilistonim sen mening" matla'li g'azalini tarjima tahlilini ko'rib chiqamiz:

Gar jafo qil, gar vafokim, dilistonim sen mening,

Gar meni o'ltur vagar tirguzki, jonim sen mening.

Xohi ra'no qad bila borgil yonimdin jilvagar,

Xohi kel qoshimgakim, sarvi ravonim sen mening

Ko'nglum ichra sensen-u ishqing ne dey holim senga,

Chun bu yanglig' mahrami rozi nihonim sen mening.

Que tu me fasses souffrir ou me sois fidèle, tu es celle qui vole mon cœur.

Que tu me donnes la vie ou me tues, tu es ma vie.

Meni xafa qildingmi, sodiq qolasanmi, yuragimni o'g'irlagan sensan.

Menga jon berasizmi yoki o'ldirasizmi, siz mening hayotimsiz.

Birinchi misradagi "dilistonim sen mening" jumlasini fransuz tiliga "*qui vole mon cœur*", ya'ni "qalb o'g'risi" kabi tarjima qilingan bo'lib, bu asliyatdagi muqobil so'zning emotsionalligi yanada oshirgan. Lug'atda *vole* so'zi "o'g'ri"; *cœur* so'zi esa "XI asrning oxirida lotin tilidan kirib kelgan" izohi bilan "yurak, qalb" deb ko'rsatilgan⁴⁶. Ma'lumki, tarjimashunoslikda bunday muqobil tarjimaga yo'l qo'yiladi va hatto bu usul so'zma-so'z tarjimaga nisbatan ustunlikga ham ega: "Jonim sen mening" jumlasining originaldagi "jonim" o'rniga "*tu es ma vie*" – "hayotim" so'zining ishlatilishi, badiiy tasvirning oshirishi va emotsionallikning kuchayishiga olib kelgan.

Ikkinchi baytda qofiya bo'lib kelgan *sarvi ravonim* birikmasi tarjimon tomonidan *cyprès svelte* "nozik sarvimsan" tarzida tarjima qilingan. Bu birikma tarkibidagi *cyprès* so'zi lug'atda "sarvi daraxti, sarvi" deb, *svelte* so'zi esa "xushbichim, kelishgan" deb ko'rsatilgan⁴⁷.

Uchinchi baytdagi "Ko'nglum ichra sensen-u ishqing ne dey holim senga" misrasining fransuzcha ifodalanishini ko'rib chiqamiz:

Ko'nglum ichra sensen-u ishqing ne dey holim senga,

Chun bu yanglig' mahrami rozi nihonim sen mening.

Tu es mon amour en mon cœur, comment te dire mon état:

Tu es la gardienne de mon secret.

Sen mening qalbidagi sevgimsan, senga holimni qanday aytsam:

Sen mening sirimni saqlaysan.

"Mahrami rozi nihonim" so'z birikmasi "*la gardienne de mon secret*" (sirlarni asrovchi) tarzida tarjima qilingan va bu holat tarjimaning jozibadorligini oshishiga – o'quvchining qalbiga, ichki tuyg'usiga bevosita ta'sir qilishiga olib keladi. Lug'atda

⁴⁶ Le Petit Robert. Dictionnaire alphabétique et analogique de la langue française. – Paris, 2024. – P.2738, 460.

⁴⁷ Aliqulov T. O'zbekcha-fransuzcha lug'at. – Toshkent: O'qituvchi, 1984. – B.67, 550.

gardienne soʻzi “saqlovchi, asrovchi, qoʻriqllovchi, soqchi”; *secret* soʻzi esa “sir, yashirin” maʼnosini ifodalashi koʻrsatilgan⁴⁸.

Bobning uchinchi faslida “**Tarjimada shakl va mazmun birligini saqlash masalalari**” tahlilga tortilgan. Maʼlumki, sheʼriy janrlar ichida gʻazalni ikkinchi bir tilga, ayniqsa, Gʻarb tillariga tarjima qilish bu juda murakkab ish sanaladi. Gʻazalni chet tillarga oʻgirishning mushkulligi toʻgʻrisida koʻpgina tarjimon olimlar gʻazallarni oʻz shaklini saqlab qayta yaratishning iloji yoʻq, deb hisoblaganlar. Odatdagi yevropacha sheʼriy tuzilish bilan tarjima qilish, garchi til imkoniyatlaridan erkinroq foydalanishga yoʻl ochsa ham, asl nusxaning tashqi koʻrinishini butunlay oʻzgarib ketishi toʻgʻrisida maʼlumotlar berganlar⁴⁹. Sharq lirikasining janr xususiyatlari ularning shakliy tuzilishi bilan chambarchas bogʻliq. Shaklning buzilishi bilan gʻazalning janr sifatidagi mavjudligi yoʻqoladi. Gʻazalning qofiyalanish sistemasi, radifi, baytlarining joylashuvi, matlaʼ va maqtaʼsi orasidagi yaxlitlik, asrlar davomida qaror topgan anʼanaviy sheʼriy til, har bir gʻazal uchun olingan aruz vazni, shoir kayfiyatini ifodalaydigan intonatsiya, pafos – bularning barchasi tarjimada ham boʻlishi lozim. Bundan tashqari, har bir gʻazalnavisning “tarzi bayoni”, sevgan majoziy maʼnolari, soʻz oʻyinlari, yoppasiga ohangdosh misralar koloritini his qila olsagina tarjimon muvaffaqiyat qozonishi mumkin⁵⁰.

Fransuz sheʼriyatining asosiy elementlari ham qofiya, oʻlchov va ritmlardan iborat (*Les rimes embrassées*) qoʻshilgan qofiya turi a-b, b-a shaklida yoki a-b, a-b shakllari ham mavjud. Sharq adabiyotidan nemis, fransuz, ingliz tillariga tarjima qiluvchilar bu borada koʻp yillar davomida tajriba olib bordilar, bir necha namunalar yaratdilar, har xil usullarni sinab koʻrdilar. Masalan, Fridrix Ryukkerd Saʼdiyning “Boʻston” asarini mutaqorib (*faulun, faulun, faulun, faul*) bahrini va masnaviy shaklini (*aa, bb..* tarzida qofiyalash sistemasi) saqlashga harakat qilgan boʻlsa⁵¹, Nesselman Hofiz gʻazallarining shaklini berishga bir muncha erishgan. Bu mashqlar Yevropada umumiy muvaffaqiyat qozonmadi. Nemis, fransuz, ingliz tillariga qilingan aksariyat tarjimalar oʻsha xalqlarning sheʼriy sistemalari asosida bajarilgan.

Alisher Navoiyning “Navodir ul-nihoya” devonidagi 1-gʻazali⁵², yaʼni “Zihe zuhuri jamoling quyosh kabi paydo, Yuzing quyoshiga zarroti kabi oʻlub shaydo. \\
Ta beauté paraît comme le soleil, évidente et splendide: tous les atoms du monde sont amoureux du feu de ton visage” matlaʼsi bilan boshlanuvchi gʻazalida va uning fransuzchaga tarjimasida shakl va mazmunning qanchalik oʻzgargani tahlilga tortildi. Bunda tarjimadan koʻrinadiki, gʻazalning fransuz tiliga tarjimasida asliyatdagi sheʼriy uslub saqlanib qolmagan, faqat mazmun saqlangan boʻlib, fransuz oʻquvchisi shoir aytayotgan fikrni tushinadi xolos, ichki kechinma – badiiylik yoʻqotilgan. Tarjimon asliyatni fransuz tiliga tarjima qilish jarayonida *zihe* \\
belle – goʻzal, yoqimli, koʻngilga matlub; *zuxuri* \\
paretre, kavn \\
etre; subh, bayoz, amdo, shom, mazohir, saloyi, tigʻ, gʻayrudo, tavhid, guftugo kabi arxaizm va

⁴⁸ Ibragimov X. Fransuzcha-oʻzbekcha lugʻat. – Toshkent: Markaziy Osiyoni tadqiq qilish Fransuz instituti, 2008. – B.243-244.

⁴⁹ Дунаевский Е. О переводе газели “Хофиз. Лирика”. – М., 1955. – С.39.

⁵⁰ Саломов Ф. Таржима назарияси асослари. – Тошкент: Ўқитувчи, 1983. – Б.207.

⁵¹ Иржи Левий. Искусство перевода. – М.: Изд-во “Прогресс”, 1974. – С.255.

⁵² Алишер Навоий. Танланган асарлар. “Наводир ул-нихоя”нинг 1-ғазалидир.

realiyalarning tarjimalariga alohida e'tibor qaratilgan. Jumladan, tarjimon *naqshi g'ayrudo* birligini tarjimada *l'ornement de leur différence* "turli xil naqshda" tarzida tarjima qilgan. 560 000 so'zli lug'atda esa bu birlik tarkibidagi *ornement* "naqsh, bezak"; *différence* "farq, ikki narsa ortasidagi tafovut" ma'nosini bildirishi qayd qilingan⁵³. Maqta'dagi *tavhid* realiyasi esa alohida tarjima qilinmagan, balki baytning umumiy tarjimasiga singdirilgan.

Dissertatsiyaning uchinchi bobi "**Tarjimada mahalliy koloritning aks ettirilishi**" deb nomlangan va uning birinchi fasli "**Tarjimada janrlar mutanosibligi masalasi**"ga bag'ishlangan.

Ma'lumki, har bir xalq she'riyatida, jumladan, o'zbek va fransuz she'riyatida ham she'r ritmining eng kichik elementi bo'g'in hisoblanadi. Shu jihatdan jahon xalqlari adabiyotida uch xil she'riy tizimlar farqlanadi: *sillabik*, *tonik* va *sillabo-tonik*. Sillabik sistemalar faqatgina bo'g'inlar soniga asoslanadi. Tonik vaznlarda bo'g'inning sifatiiy ko'rinishi muhim rol o'ynaydi. Uchinchi, she'rning sillabo-tonik tartibli jaranglashida bo'g'inlarning har ikki jihati – sifatiiy va miqdoriy o'zgarishi muhimdir. Fransuz she'riyati sillabik she'r tizimiga tegishli bo'lib, bo'g'inlar soniga asoslanadi. Turkiy barmoq tizimi ham sillabik vazn hisoblansa ham, tillar o'rtasidagi fonetik va grammatik farqlar tufayli tarjimada biroz nomuqobillik paydo bo'ladi.

Fransuz sillabikasi bilan o'zbek g'azal vazni o'rtasida bir necha farqlar mavjud. Birinchidan, fransuz sillabikasida faqat talaffuz etilgan unli tovushlarga bo'g'in tashkil qiladi. Ikkinchidan, fransuz she'riyatida sakkiz bo'g'indan qisqa vaznli she'rlar qisqa she'r hisoblansa, eng ko'p va mashhur qo'llanilgan vaznlar juft vaznlar: *oktosillab*, *dekasillab*, *dodekasillab* yoki *aleksandriya* vaznlaridir. Biroq nomuqobillik qoidalariga ko'ra, hozirgi zamon fransuz she'riyatida she'r ichki, kichik va bosh turoqlarga bo'linishi mumkin. She'riy ijoddagi bo'g'inlar soni o'n bir bo'lsa *dodekasillab*, to'qqiz bo'g'inli *dekasillab*, sakkiz bo'g'inli *enneasillab*, yettilik bo'g'inli vazn esa *oktosillab* orqali beriladi⁵⁴. O'zbek she'riyatidagi g'azal janri esa 11, 14, 15, 16 bo'g'in (hijo)dan tashkil topgan bo'lishi mumkin.

Ce toit tranquille, où marchent des colombes,

Entre les pins palpite, entre les tombes. \\\

Kabutarlar uchadigan bu sokin tom,

Qarag'aylar va qabrlar orasida kezar.

Bu – ikki qator *dekasillab* ritmga ega she'riy ijod. Birinchi qator vergulgacha 4 bo'g'in va satrning keyingi sintagmasi 6 bo'g'inli; ikkinchi qator esa aksincha, vergulgacha 6 va verguldan keyin 4 bo'g'inli. Umumiy o'n bo'g'inli: 4 + 6 va 6 + 4.

Fransuz she'riyatida g'azaldan farqli ravishda *la poésie* deb ataladigan she'riy shakl bo'lib, uning ham yillar mobaynida shakllangan qonun-qoidalar mavjud. Bular frazadagi bo'g'inlar soni, qofiya va ritmdir. Fransuzcha she'riyatning 12 xil (turlik) o'lchami bo'ladi. Bular o'n ikki bo'g'inli dodekasillab yoki aleksandriya uslubi deyiladi va u eng ko'p o'lchamli hisoblanadi. U o'z nomini qadimgi rimdan olgan va XII asrda juda urf sanalgan. Hozirda uning ikki turi bo'lib, birinchisi *Aleksandrin*

⁵³ Le Petit Robert. Dictionnaire alphabétique et analogique de la langue française. – Paris, 2024. – P.1761, 735.

⁵⁴ Насириддинова Ё.А. Ўзбек фольклори ва мумтоз адабиёти француз тилида: Филол.фан.бўйича фалс.докт. ...дисс. – Андижон, 2019. – Б.121-122.

biner, ikkinchisi *Aleksandrin ternier* deb ataladi: (l'alexandrin binaire (tétramètre) et l'alexandrin ternaire (trimètre).

La/ sot/ti/se, //l'er/reur // le/ pé/ché, // la /lé//sin/(e)

{=3+3\\3+3}

Occu\pent nos esprits \\ et travail \ lent nos corps

{2+4\\3+3} har bir misra 12 bo'g'indan iborat.

Yuqoridagi ikki qator frazalar ritmik guruhlariga bo'lingan bo'lib, har bir guruh 3 bo'g'indan tashkil topgan. Ikkinchi frazadagi birinchi va ikkinchi ritmik guruhlarini birinchisi 2, ikkinchisi 4 bo'g'inli bo'lib, umumiy natija 12ga teng.

Bobning ikkinch fasli “*Tarjimada realiyalar tarjimasi masalasi*” deb nomlangan. Ma'lumki, tarjimashunoslikda realiyalar va ularni bir tildan boshqasiga tarjima qilish imkoniyatlari borasida ko'plab ilmiy tadqiqotlar qilingan. O'zbek tarjimashunoslaridan G'.Salomov, N.Komilov, R.Fayzullayevlar tomonidan ilmiy izlanishlar olib borilgan⁵⁵. Ularda realiyalarning boshqa terminlardan farqi, tillardagi realiyalarning tematik xususiyatlari hamda o'zga tillarga tarjima qilish muammolari o'rganilgan. *Realiya* so'zi lotincha bo'lib, “ashyoviy, haqiqiy” degan ma'nolarni anglatadi. Ekzotizmlar ta'rifi V.P.Berkovning tadqiqotida ham o'z ifodasini topgan. U bir millatga mansub bo'lgan, turmush sharoitini, ijtimoiy munosabatlarni, tabiat hodisalarini ifodalaydigan, biroq boshqa xalqlar uchun begona so'zlarni ekzotizmlar deb hisoblaydi⁵⁶.

Quyida A.Navoiyning “Tun oqshom keldi kulbam sari ul gulruh shitob aylab” matla'li g'azalining fransuzcha tarjimasini ko'rib chiqamiz:

Tun oqshom keldi kulbam sari ul gulruh shitob aylab,

Xiromi sur'atidin gul uza xo'ydin gulob aylab. \\

Cette nuit son visage fleuri pénètre de force mon taudis,

La violence de ses pas piétine les fleurs, fait, de leur rosée, une essence.

Bugun tunda uning gulli chehrasi mening saroyimg a kiradi,

Uning qadamlarining zo'ravonligi gullarni oyoq osti qiladi, shabnamlarini mohiyatga aylantiradi.

“*Kulba*” leksemasi – arxaizm bo'lishi bilan birga, bu realiya hamdir. Ma'lumki, *kulba* leksemasi qadimda yaxshi jihozlanmagan, kambag'al odamlar yashaydigan uy-joyni ifodalagan. Mutarjim realiya yoki milliy xos so'zlarning tarjimasiga alohida e'tibor qaratilgan. Mentalitet jihatdan keskin farq qiluvchi uzoq G'arb davlatlari o'quvchisi uchun Sharq adabiyotining durdonasi bo'lgan g'azal janri tushinarli bo'lishi uchun tarjimon tarjimaning mazmuniga katta ahamiyat qaratib *kulba* so'zini *taudis* tarjimasi bilan bergan. Va bu fransuzcha realiya – *taudis* 51 000 so'zlik lug'atda “kulba, yashash joyi, xaroba”⁵⁷ ma'nosini ifodalashi qayd qilingan. Tarjimada asliyadagi *kulba* realiyasining bu so'z bilan berilishi natijasida fransuz o'quvchisi oddiy bir inson yoki oddiy bir oshiq haqida gap borayotganini darrov anglab oladi. *Hijob* realiyasi tarjimada *rideau* so'zi bilan berilgan bo'lib, bu so'z lug'atda “parda ma'nosida keladi.

⁵⁵ Саломов Ф. Таржима ташвишлари. – Тошкент: Ф.Ғулом номидаги Адабиёт ва санъат нашриёти, 1983. – Б.44.

⁵⁶ Берков В.П. Вопросы двуязычной лексикографии. – Ленинград, 1973.

⁵⁷ Ганшина К.А. Французско-русский словарь. – Москва: Русский язык, 1987. – С.878.

Qaysi til birla deyin ko'nglim tilaydur xonaqoh,
 Kim til-u ko'nglim aro juz kulbayi xammor emas. \\
 De quelle langue dire que mon coeur cherche un refuge
 L'abri du vin ne regle pas le différend entre coeur et langue! \\
Qaysi tilda ayta olaman yuragim panoh istaydi,
Sharob til va qalb o'rtasidagi kelishmovchiliklarni hal qilmaydi.
(tarjima muallifniki : M.S.)

Misol tariqasida *afgor* – *yaralangan, majruh; bexud* – *o'zidan ketgan, behush; xonaqoh* – *so'fi va darveshlarning zikr o'tkazadigan joyi, maishatgoh; xammor* – *mayfurush; juz* – *bo'lak, qism; nuqta* – *teran ma'noli; guftor* – *so'z, nutq* leksemalarini keltirishimiz mumkin.

Tarjimon *xonaqoh* so'zini fransuz tilida *refuge* shaklida bergan bo'lib, bu so'zning fransuz tilining 560 000 so'zli “Le petit Robert” lug'atida besh ma'nosi ko'rsatilgan: 1) qo'llab-quvvatlovchi, qutqaruvchi, Xudo; 2) xavf-xatardan chekinadigan joy; 3) boshpana; 4) harakat yo'nalishida kutib turadigan joy; 5) alpinistlarni tog'da yomon ob-havoda kechani o'tkazish uchun tayyorlagan chodiri. Tarjimon yuqoridagi bayt tarjimasida ikkinchi – “chekinadigan, ma'lum bir xavf-xatardan saqlanadigan joy” va uchinchi – “boshpana” ma'nosiga asoslangan⁵⁸. “Navoiy asarlari uchun qisqacha lug'at”da bu so'zning ma'nosi “insonlarning Allohni eslab zikr qiladigan joyi”, ya'ni “masjit, madrasa, qadamjo”⁵⁹ kabi ma'nolarni anglatishi qayd qilingan. Tarjimonning *xonaqoh* so'zining bunday o'girishi uning islom dinining ayrim aqidalarini bilmasligi sababli sodir bo'lgan, deb o'ylaymiz. Agar uning islom dini qonun-qoidalaridan xabari bo'lganida, bu kabi so'zlarni ko'proq izohlash yo'li bilan bergan bo'lar edi. Tarjimadagi bunday o'girishlar, asosan, boshqa dinga e'tiqod qiluvchi xalqlar ijodi namunasi tarjimasida ro'y beradi.

Realiyalar va arxaik so'zlarning tarjimadagi asosiy vazifa: tarixiy davr ruhini berish; sharq xalqlari tarixiga xos tushunchalarni aks ettirish; sharq tarixiga qiziqish uyg'otish; xalqning tarixiy-milliy, ma'naviy madaniyati darajasini aks ettirish; yozma ijod tarjimasida ma'no nozikliklarini paydo qilib, uning til va uslubiga ta'sir qilish kabilar sanaladi⁶⁰.

A.Navoiyning orifona g'azallaridan yana biri

“Agar ishqing havosida yog'ar har jola tosh o'lsun” matla'li g'azalda *filuriy, suhon, xarosh, gardun, tashbih, paykon, sipoh, mahcha, raxshon, sutuni, soqiy, xarobot, dog', diram, mafrash, sohibfirosh, ashk* arxaizm va realiyalari bilan bog'liq bir qancha uslubiy figura va troplar yaratilgan, ammo, afsuski, tarjimada bular saqlanmagan. Masalan,

Yuzungnung mehridin bir zarra sotmon, gar falak javfi,
 To'la bo'lsun filuriy, har filuriy bir quyosh o'lsun⁶¹... \\
Si dans son vide le ciel perd quantité d'ambre,

⁵⁸ Le Petit Robert. Dictionnaire alphabétique et analogique de la langue française. – Paris, 2024. – P.2162.

⁵⁹ Навоий асарлари учун қисқача луғат. – Тошкент: Фан, 1993. – Б.307.

⁶⁰ Ўрмонова Н.М. Таржимада тарихий-архаик лексикани акс эттириш принциплари ва таржима аниқлиги (Ўзбек классик адабиётидан француз тилига қилинган таржималар таҳлили асосида): Филол.фан.номз. ...дисс. – Тошкент, 2008. – Б.19-21.

⁶¹ Алишер Навоий. Танланган асарлар. 4-жилд, 504-ғазал. – Б.72.

je ne perds pas une parcelle de son visage solaire,

chaque miette jaune devient soleil - baytida *filuriy* realiyasi bilan ishlatilgan: *filuriy* – oltin, oltin tanga⁶² (bu realiya fransuz tiliga tarjimada “mayda sariq” jismoniy ko‘rinishiga qarab tarjima qilgan, lekin uni tanga yoki pul deb tarjima qilinsa, to‘g‘ri bo‘lar edi. Chunki bu so‘z realiyaga oid bo‘lib, o‘sha davrda mahalliy xalq oltin tangani *filuriy* deb ataganlar). Tarjima matnida “har mayda sariq” – *filuriy* *chaque miette jaune* (oltin tanga) tarzida ifodalangan. Bu birikmadagi so‘zlarning izohi lug‘atlarda quyidagicha berilgan: *vide* – bo‘sh, bo‘shliq⁶³; *chaque* – har, har bir⁶⁴; *miette* – mayda bo‘lak, nonning ushog‘i⁶⁵; *jaune* – sariq⁶⁶.

To‘rtinchi bayt – “Furqatingdin yig‘labon haqdin visoling istaram, Gah socharmen boshqa tufrog‘, gah qo‘yarmen yerga bosh”da shoir juda kuchli badiiy qochirim ishlatilganki, bundan faqat Alisher Navoiy dahosi bu ijodning muallifi ekanligi darrov tushuniladi. Birinchi misrada Allohdan yorning visoliga yetishishni yig‘lab so‘rashi va ikkinchi misrada bu so‘rashning holati juda kuchli badiiy tasvir vositasida ifoda etilgan. Buning fransuz tiliga tarjimasi ham juda ta‘sirli va to‘g‘ri berilgan.

Pleurant ton absence je demande à Dieu notre rencontre,

parfois je mets de la poussière sur ma tête, parfois je mets ma tête dans la poussière.

To‘rtinchi baytning ikkinchi qismidagi “haqdin visoling istaram” degan joyida tarjimon “Haq” so‘zini Xudo (Dieu) deb to‘g‘ri o‘g‘irgan. *Dieu* – IX asr o‘talarida lotin tidan o‘zlashgan so‘z bo‘lib, lug‘atda “Xudo, hamisha mavjud yagona, barcha narsalarni yer va osmonni yaratgan, uning so‘zlari Qur‘on va Bibliyada keltirilgan” tarzida ko‘rsatilgan⁶⁷.

Bundan kelib chiqadiki, tarjimon islom olamidagi “asmou xusna”dan xabardor bo‘lgan.

Bobning uchinchi fasli “***Badiiy tasvir va ifoda vositalarining tarjima talqini***” deb nomlangan. Narsa va hodisalarni jonli tasvirlash, his-tuyg‘u va kechinmalarni yorqin ifodalashga xizmat qiluvchi til vositalari manbalarda turlicha nomlanadi: *stilistik vositalar*, *figuralar*, *tilning poetik vositalari*, *tilning badiiy tasvir vositalari*, *tasviriy vositalar*, *ifodaviy tasviriy vositalar* kabi. “Badiiy tasvir va ifoda vositalari tildan foydalanishda muayyan badiiy estetik maqsadni ko‘zlab umumodatiy me‘yordan og‘ish (ya‘ni til unsurlarini odatdagidan o‘zga shakl, ma‘no, tartib, munosabat va shu kabilarda qo‘llash) natijasida yuzaga keladi va tasvirning jonli, ifodaning ta‘sirli bo‘lishiga xizmat qiladi. Bu xil og‘ishlar tilning turli sathlarida fonetik (alliteratsiya, assonans), morfologik (asindeton, polisindeton), leksik (arxaizm, dialektizm, jargon), semantik (troplar), sintaktik (inversiya, so‘z takrori, sintaktik parallellizm, ellipsis) sathlarida kuzatilishi mumkin⁶⁸”.

⁶² Алишер Навоий асарлари изоҳли луғати. 4 томлик. III. – Тошкент: Фан, 1984. – Б.345.

⁶³ Ганшина К.А. Французско-русский словарь. – Москва: Русский язык, 1987. – С.935.

⁶⁴ Ibragimov X. Fransuzcha-o‘zbekcha lug‘at. – Toshkent: Markaziy Osiyoni tadqiq qilish Fransuz instituti, 2008. – B.88.

⁶⁵ Ганшина К.А. Французско-русский словарь. – Москва: Русский язык, 1987. – С.578.

⁶⁶ Аликулов Т. Французча-ўзбекча луғат. – Тошкент: Ўқитувчи, 1988. – Б.142.

⁶⁷ Le Petit Robert. Dictionnaire alphabétique et analogique de la langue française. – Paris, 2024. – Pp.734.

⁶⁸ Қуронов Д., Мамажонов З., Шералиева М. Ко‘rsatilgan manba. – Б.267.

Ellipsis (yunoncha *elleipsis* – tushirish, tushib qolish) – stilistik figuralardan biri, nutqda jumla tarkibida soʻz boʻlakini atayin tushirib qoldirish. Ellipsis muayyan badiiy estetik maqsadni koʻzlagan holda amalga oshadi, ikkinchidan, soʻz (boʻlak) tushirib qoldirilsa-da, uning borligi nazarda tutiladi va anglashilib turiladi. Oʻzbek sheʼriyatida koʻproq bosh boʻlaklardan birining tushirilib qoldirilish hisobiga ellipsislar kuzatiladi⁶⁹. Masalan:

Oʻyla yuz ming pora koʻnglumni parishon etdi hujr,
Kim, topa olmon tilab men notavon mingdan birin.

Yuqoridagi baytda ellipsis holati qoʻllanilgan boʻlib, matlaʼdagi *oʻtum* leksemasi tushirib qoldirilgan va fransuz tiliga tarjimasida ham tushirib qoldirilgan, lekin borligi nazarda tutiladi va anglashilib turiladi:

*Dis-toi que notre séparation brise mon coeur en cent mille fragments
Mais, le ne peux consacrer l'un d'eux à la milliers.*

Apokopa (yunoncha – kesib tashlangan) – “soʻz oxirida bir yoki bir nechta tovushlarning yoʻqolishi, uning maʼnosiga ziyon yetkazmasdan soʻzni qisqartirish⁷⁰” degan maʼnoda keladi.

A.Navoiyning orifona gʻazallar turkumiga kiruvchi

“Yuz sihr qilsa kimgaki ellikdin oʻtti yosh” matlaʼli gʻazalini tarjima tahlilini koʻrib chiqamiz. Gaʻazalning 8-,9-baytlarining tuzilishida *apakopa* usuli qoʻllanganini koʻramiz. Yaʼni bunda 9-baytdagi “kosh” soʻzi 8-baytdagi “qayosh” soʻzi bilan qofiyalashgan. *Kosh* soʻzining asli toʻliq shakli *koshki* boʻlib, “shoyad, zora” kabi soʻzlar bilan maʼnodoshdir. Tarjimada apakopa saqlanmagan:

Yuz biymu oqibat ishi maʼlum emas kishi,
Tugʻmasa erdi yo tugʻubon oʻlsa erdi kosh⁷¹.

*Même si, à cinquante ans passés, tu sais mille tours,
les moqueries des enfants t'imposent une vie d'enfant.*

Sinkopa (yunoncha – qisqarish) – lingvistik atama sifatida soʻzning oʻrtasida tovushning yoʻqolishi⁷² ni anglatadi. Elliptik hodisalarning epik asarlarda uchrab turishi ijodkorning shunchaki oʻtkazgan eksperimentlari emas, balki aruz qoidalari bilan bogʻliq jihatlar, yanayam aniqrogʻi takrorlarga yoʻl qoʻymaslik oqibatida ham shunday stilistik figuralarga vaqti-vaqti bilan oʻrin berilishi juda oʻrinlidir.

⁶⁹ Курунов Д., Мамажонов З., Шералиева М. Koʻrsatilgan manba. – Б.365.

⁷⁰ Ҳожиёв А. Тилшунослик терминларининг изоҳли луғати. – Тошкент: Ўзбекистон миллий энциклопедияси давлат илмий нашриёти. – Б.16.

⁷¹ Алишер Навоий. Танланган асарлар. 4-жилд, 250-ғазал.

⁷² Ҳожиёв А. Koʻrsatilgan manba. – Б.88.

XULOSA

1. Alisher Navoiy asarlarining Yevropa tillariga, xususan fransuz tiliga tarjima qilinishi Sharq va G'arb adabiy aloqalari tarixiy bosqichlarining paydo bo'lishiga hamda jahon navoiyshunosligining shakllanishi, rivojlanishi va taraqqiy topishiga turtki bo'ldi.

2. Navoiy g'azallari fransuzcha tarjimalarining asliyat bilan qiyosiy tadqiqi, nafaqat asliyatning janriy strukturasi, Sharq va G'arb nazmining metrik tavovutlari, balki tarjimonlarning tarjima texnikasi va metodikasini aniqlashga zamin hozirladi.

3. Ta'kidlash joizki, tarjimada shakl o'zgarishi, bu g'azal janrining fransuz adabiyotida yo'qligi bilan izohlanadi. Tarjimonlar tomonidan g'azal shaklini tarjimada tiklashga harakatlar bo'lgani holda, ko'proq Yevropa she'riy uslubiga moslashtirish yoki erkin tarjima, nasriy bayon qilganliklari aniqlandi.

4. Har qanday tarjima shaklan va mazmunan asliyatning o'rnini qisman bosadi. Ana shu nuqtai nazardan H. Ismoilov va Jan Pier Balp tarjimalari ham muayyan muqobilliklarga ega bo'lgani holda nuqson va g'alizliklardan holi emas.

5. Sharq bilan G'arb, O'zbekiston bilan Fransiya, islom va xristian dinlaridagi ko'plab farqlar tarjimada o'z izini qoldirgan va tarjima jarayonida milliy qadriyatlar, urf-odatlarining ayrimlarini to'liq anglamaslik natijasida ba'zi kamchiliklarga yo'l qo'yilganligi dalillandi. Jumladan, a) milliylikka daxldor bo'lgan qadriyatlar, urf-odat va udumlarni bilmaslik oqibatida yuz bergan kamchiliklar; b) mutarjimning asliyat matniga o'ta erkin yondashganligi sababli yo'l qo'yilgan kamchiliklar; c) ga'azallardagi ko'plab milliy va islomiy xosliklar, geografik manzillar, mansab va lavozimlari nomining fransuz tilida ekvivalenti topilmasligi bilan bog'liq kamchiliklar; d) sharq she'riyatidagi ga'azal janrini fransuz tiliga o'girish bilan bog'liq kamchiliklar.

6. O'zbek mumtoz adabiyoti namunalarini o'zaro noqardosh bo'lgan fransuz tiliga tarjima qilishda tarjimaning umumiy qonuniyatlariga rioya qilinishi kerakligi hamda asliyat va tarjima tillari imkoniyatlarining inobatga olinishi, muayyan bir asar tarjimasida o'ziga xos yo'llar asosida alohida yondashish talab etishi zohir bo'ldi. lozimligi ni ta'kidlandi.

7. Tarjimada janrlar nomutanosibliigi, ya'ni vazn, qofiya va radif saqlanmagan bo'lsa ham, g'azallarning asliyatdagi mazmun-mohiyati yorqin ifodalangan. Shuningdek, tarjimada badiiy asar, xususan, g'azalga xos bo'lgan badiiy-tasviriyy vositalar qayta yaratilganligi kuzatildi.

8. Sharq tillari, shu jumladan, turkiy tillarda ma'noning serqatlamligi bilan bir qatorda, asarda ko'plab yangi so'zlarning qo'llanishi tarjimada muayyan darajada qiyinchilik keltirib chiqargan. Tarjimon ana shunday so'z va iboralarning asliyatga mos ma'nosini keltira olgan. Bu esa tarjima tilini sharqona tasavvurlar bilan boyishiga olib kelishi barobarida, kelgusida shu kabi asarlar tarjimalari uchun muayyan ma'noda dasturilamal bo'la oladi.

9. Ma'lumki, har qanday tarjima haqida gap ketganda aksariyat hollarda axborot tarzidagina gapirishga o'rganib qolganmiz, kim nimalarnidir tarjima qilganligini ta'kidlaymiz, qolaversa, matnni qiyoslab, ularning muqobillik darajasini belgilaymiz.

Endilikda badiiy asar tarjimasi xoh u nasr bo'lsin xoh nazm u alohida ijod turi sifatida baholanadi va uning asliyatga qay darajada muvofiq kelishi izohlanadi.

10. Eng yaxshi tarjimonlar uzoq vaqtgacha asliyatdan ta'sirlanib, ilhomlanib asliyat muallifi yaratgan obrazlar, g'oyalarining jonli hayoti, uning ruhi bilan yashaydi va natijada u asliyatni tarjima tilida qayta yaratishga jazm qiladi. Shu bois tarjima tarjimon uchun shunchaki jarayon emas, balki katta mas'uliyat, tajriba, mahorat va ijod maktabi vazifasini o'taydi.

11. Alisher Navoiy g'azallarining fransuzcha tarjimasida milliy xos so'zlar tarjimasiga alohida e'tibor qaratilganligi seziladi. Ular fransuz tiliga juda sodda va tushunarli tarzda tarjima qilingan bo'lib, uni fransuz o'quvchilari hech qiynalmasdan mutaola qilishlari tabiiy holdir.

12. Sharq she'riyatidagi badiiy san'atlarning ayrimlarini xorijiy tillarga, ayniqsa, genetik jihatdan uzoq, qardosh bo'lmagan tillarga o'girishda muvaffaqiyatga erishish qiyinligi ta'kidlandi.

13. Biz Alisher Navoiy ijodiy qirralari aks etgan manbalarni qanchalik yaxshi bilsak, ularni tadqiq etish usullarini qanchalik takomillashtirsak, ulug' shoir asarlari asliyati va tarjimalariga bergan bahomiz ham shunchalik to'g'ri va obyektiv bo'ladi.

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URGANCH STATE UNIVERSITY

MATKARIMOV SAPARBOY RAJABOVICH

**COMPARATIVE ANALYSIS AND ARTISTIC CONTROVERSY OF
FRENCH TRANSLATIONS OF ALISHER NAVOY'S GHAZALS**
(based on the translation by Jean-Pierre Balp)

10.00.06 – Comparative literary studies, cross-linguistics and translation studies

**Doctor of Philosophy (PhD) Dissertation in Philological Sciences
AUTHOR ABSTRACT**

Urganch – 2025

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INTRODUCTION (annotation of the Doctor of Philosophy (PhD) dissertation)

Relevance and necessity of the dissertation topic

In world translation studies, the theoretical and practical bases of translation, principles, methods of translation, maintenance of alternation of form and content in translation, linguistic and extralinguistic features related to the translation of works of certain creators, problems in the translation of national color units, and in general, the specific features of translation are highlighted in various aspects. Considerable research work of Western translators in this regard has prepared the ground for today's research. It is known that the goal of the translation of each work is to accept the best works of art of a nation in its native language, to introduce its people to it, to creatively assimilate the best qualities of the culture of the brotherly nations, to use it in its literature. It is a means of translating and presenting works worthy of attention to other nations. The value of a work of art is determined by its content, that is, its ideological qualities, educational-educational significance, artistic-aesthetic properties. In this direction, the study of language units that make up the national identity of the original source, revealing the translation skill of the translator is considered one of the urgent issues of the theory of translation and the science of comparative linguistics.

In Uzbek translation studies, a number of scientific researches have been carried out on translations of A. Navoi's works into European languages, issues of compatibility of the original and translation, problems in translation and ways to solve them, translation criticism. Today, the expression of the originality and historicity of the original in the translation, the skill of the translator in this process, and the issue of word choice are considered as a scientific necessity. The issue of the translator's position in the translation of classic genres, as well as the linguistic-cultural and linguopoetic study of the translation of a literary work, is important in determining the specific aspects of translation studies and developing practical and theoretical rules of translation. In particular, scientific research on the translation of Alisher Navoi's ghazals into French, the translator's skill in ensuring the consistency of the translation units with the original, has not been carried out on a monographic basis. Our research is "realization of our national identity, our Motherland, to study the ancient and rich history, to strengthen scientific research in this regard, to provide comprehensive support to the activities of humanitarian scientists"⁷³ The necessity and importance of the topic of the dissertation is devoted to the methods of translation of the realities that express the similar and unique aspects of cultural units in the Uzbek and French languages.

President Sh.M. Mirziyoyev's speech "Alisher Navoi is needed today, we all need him, let's convey his every ghazal, every word to the people's spirituality and, moreover, to the whole world"⁷⁴, are another proof of the relevance of the chosen topic. No. PF-5847 of the President of the Republic of Uzbekistan dated October 8,

⁷³Address of the President of the Republic of Uzbekistan Sh. M. Mirziyoyev to the Oliy Majlis on December 28, 2018 on the topic "The intensity of our development path will increase again" [//URL: lex.uz/docs/5841063](https://lex.uz/docs/5841063). \\\\"People's Word" newspaper, December 29, 2018.

⁷⁴376- Number Decision.

2019 "On approval of the concept of development of the higher education system of the Republic of Uzbekistan until 2030", No. PF-5850 dated October 21, 2019 "On measures to fundamentally increase the prestige and position of the Uzbek language as a state language", No. PF-60 dated January 28, 2022 "Development strategy of New Uzbekistan for 2022-2026 Decrees "on"; PQ-2909 dated April 20, 2017 "On measures to further develop the higher education system", PQ-376 dated May 18, 2018 "Translating the best examples of world literature into Uzbek" and on measures to improve the system of translation and publication of masterpieces of Uzbek literature into foreign languages", PQ-5117 dated May 19, 2021 "On the qualitative aspects of popularizing the study of foreign languages in the Republic of Uzbekistan Resolutions of the Cabinet of Ministers of the Republic of Uzbekistan No.312 of May 19, 2021 "Measures to further improve the quality of teaching foreign languages in educational institutions" This dissertation research serves to a certain extent in the implementation of the tasks defined in the decision "on" and other regulatory legal documents related to this activity.

Compliance of the research with the priorities of the republic's science and technology development. Dissertation research was carried out in accordance with the priority direction of the republican science and technology development I. "Social, legal, economic, cultural, spiritual and educational development of the information society and democratic state, development of innovative economy".

The level of study of the problem. More than 130 researchers have scientifically and practically analyzed Alisher Navoi's creativity and activities, translations of his works into Western languages, their achievements and shortcomings, translation methods used by the translator, and the translator's word selection skills in world translation studies. In these works, aspects such as preserving the cultural units of a certain language in translation, which show the level of economic, social, cultural, religious, historical, moral thinking, and ensuring adequacy in translation in general, were studied.⁷⁵ in Russian translation studies N. Vladimirova, A. Fedorov, I. A. Kashkin, L. S. Barkhudarov, A. D. Shveitser, Y. M. Vereshagin, V. G. Kostomarov, Z. G. Proshinas such as scientists⁷⁶ who paid special attention to the issue of the classification of realities as units with national and periodic characteristics and their translation methods. In Uzbek translation studies, G. Salomov, G. G'afurova, Q. Musayev, Sh. Sirojiddinov, G. Odilova, E. Ochilov and

⁷⁵ Larson M. Meaning-Based Translation: A Guide to Cross-Language Equivalence. - Lanham and New York: University Press of America, 1984. - 600 p.; Newmark P. A Text Book of Translation. - New York and London: Prentice Hall, 1988. - 200 p.; Baker M. In other words. - London: Routledge, 1992. - 317 p.; Gambier Y. Doubts and Directions in Translation Studies. - Amsterdam / Philadelphia: John Benjamins, 2007. - 362 p.; Schäffner CA roof is an umbrella: metaphor, culture and translation. Identity and Difference – Translation Shaping Culture. – Bern: Peter Lang AG, 2005. – P.49.

⁷⁶ Vladimirova N. Nekotorye voprosy khudojestvennogo perevoda s russkogo na uzbekskiy zayk. - Tashkent, 1957. - P.66-67.; Fedorov A.V. Osnovy obshchey theory in perevoda. - M.: Vysshaya school, 1968.; Kashkin I.A. O metode i shkole khudojestvennogo perevoda // Znamya, 1954.; Kashkin I.A. V borbe za realisticheskiy perevod. Dlya chitatel'ya-sovremennika. - M.: Sovetskiy pisatel, 1977.; Schweitzer A.D. Theory perevoda Status, problems, aspects. - M.: Nauka, 1988.; Vereshchagin E.M., Kostomarov V.G. Language and culture. Lingvostranovedenie v prepodavanii russkogo yzyka kak inostrannogo. - M.: Russkiy Yazyk, 1987. - C. 42.; Proshina Z.G. The theory is perevoda. – Vladivostok: Dalnevost. flour, 2008. – C.86.

others⁷⁷ issues of compatibility of original and translation, problems and difficulties in translation, their solutions, their elimination, contributed to the development of the field of translation criticism.

A.Navoi and The scientific researches of English, Russian, French, Spanish, Italian, Hungarian, Czech, Bulgarian, Polish, Romanian, and Asian Orientalists and translators in the West are noteworthy. Including Russiansharchologists M. Nikitsky⁷⁸, V.V.Barthold⁷⁹, A.A.Semenov, Y.E.Bertels⁸⁰ partial response was expressed in their works. B. de Erbelo de Molenville, S. de Sacy, A., who created a unique scientific research about the poet in today's development of the world naveology, were among the first to publish his works and introduce the first examples of the poet's work (translated into French) to Europe. Remuseau, M.G.Belin, P.D.Kurtayl, E. Bloche, L. Buva, E. Catremar, S. Scheffer, L. Aragon, P. Lugnet, A. Novarian, A. Basani, E. Faze, N. Oran, V. Quiprine⁸¹ as well as the work of Farangistan orientalists, writers and literary scholars is also very important.

H. Vamberi in his book "Textbook of the Chigatai language" focuses on the study of Navoi in Western Europe, and mentions only the works of M. Belen.⁸² German academician A. Kurella is one of those who created an impartial scientific study about A. Navoi in Western Europe. In his study "Rediscovery of the Great Poet", Western researchers of the poet's work notedyearhan⁸³. Also, Czech scientists and artists B. Bechka, N. Zimova-Garchisova, E. Knoblokh, P. Grijebichek, Y. Ripka, H. Duda contributed to the formation of the world navoiology; Hungarian researchers and translators H. Vambery, E. Brodska, I. Nemet, V. Becher; Bulgarian, Polish, Romanian translators S. Stanchev, I. Milejev, V. Slabodnik, K. Yavorsky, Olteanu and V. Marian, Italian and Spanish fans of the poet H. Armeno, R. Zippoli, A. Bombachi, R. Devereux literary activities are also an important link⁸⁴.

For many years, A. Navoi's work has been studied by Uzbek literary and linguist scholars A. Fitrat, Oybek, M. Shaykhzoda, V. Zokhidov, V. Abdullayev, I. Sultan, A. Qayumov, A. Haitmetov, S.G'aniyeva, I. It was also studied by Haqqul, S. Erkinov,

⁷⁷Salomov G'. Theory and practice of translation. - Tashkent, 1983. - B.49.; Fundamentals of translation theory. - Tashkent: Teacher, 1983. - B.104.; An Introduction to Translation Theory. - T.: Teacher, 1978. - B.40-41.; The art of translation.-Tashkent, 1973. - B.57.; Translation concerns (Responsible editor: M. Koshjanov). - T.: Literature and Art Publishing House, 1983. - B.35.;Salyamov G.T. Literaturnye traditsii i problemy khudozhestvennogo perevoda. - Disc. ... Dr. Philol. science - Tashkent, 1982.; Musaev K. Fundamentals of translation theory. - Tashkent: Science, 2005. - B.95.; Sirojiddinov Sh., Odilova G. Fundamentals of artistic translation. The responsible editor is O.M. Muminov. - T.: Mumtoz Soz, 2011. - B.11.;Achilov E. Theoretical issues of translation studies. - Tashkent, 2014. - 287 p.

⁷⁸Nikitsky M. Emir Nizamin-din Alisher v gosudarstvennom and literaturnom ego znachenie. - SP, 1856.- C.3.

⁷⁹Barthold V.V. Mir-Ali Shir i politicheskaya jizn. - Moscow, 1928. - P.113.

⁸⁰Bertels E. Navoi opit tvorcheskoy biography. Magazine Asiatic. - M.L., 1948. - S.79.

⁸¹Kholbekov M. Farangistan fans of the poet. - Literature and art of Uzbekistan. - No. 39. - 1991. - B.31-43.; Bertels E. Navoi opit tvorcheskoy biography. Magazine Asiatic. - M.L., 1948. - S.79.; Mallaev N. The recognition and homage of the ages. - Tashkent 1978. - B.18.; Karimov G'. People, history, literature. - Tashkent, 1977. - B.255.; Bukhari Sh.S. The dictionary is Chigatoy and Ottoman Turkish. - Istanbul, 1888.

⁸²Vambery H. Caghataische Sprachstudien. - Leipzig: FABrockhans, 1867. Grenaad FD de Rins. Mission scientifique dans la Haute Asie. - Paris, 1990. - R.7.

⁸³Belen M. Merits, aesthetic and philosophical views of Mir Alisher Navoi. With an abridged translation of Mahbub-ul-Qulub. Asia magazine. - No. 3. - Paris, 1866.

⁸⁴Sotimov U. From denial to confession. Literary and artistic criticism. - Urganch, 1994. - P.36-37.

Q. Ergashev, B. Valikhojhayev, S. Olimov, N. Mallayeva, Y. Ishakov⁸⁵. In addition, between 1941 and 2011, more than 100 candidates' and doctoral dissertations on Navoi studies were approved in Uzbekistan, and about 200 large and small books were published.

In the years of independence, a remarkable innovation took place in this field. In 2001, Dilorom Salohi defended his doctoral thesis entitled "Gradual improvement of Alisher Navoi's poetic style (based on the comparative analysis of the texts of ghazals)" and on this basis in 2005 he published a monographic study entitled "Issues of Navoi's poetic style".⁸⁶ In this study, the scientist for the first time started a detailed analysis of periodic changes in A.Navoi's lyrical work, relying on the tables of Hamid Suleiman, it can be considered as a serious progress in the science of Navoi studies. In Sh. Isaqova's dissertation on "Reflection of Nationality and Historicity in Literary Translation" (on the example of the French translation of Oybek's novel "Navoi"), we see that the norms and rules of the translation of national character and the spirit of the historical era are researched based on translations of Uzbek literature into French.⁸⁷ Y.A.Nasirdinova presented very important information about the translation of A. Navoi's works into French in her dissertation on "Uzbek folklore and classical literature in French" (based on the translations of Remy Dor).

In 2016, M. Tadzhikho'zhayev created a rare guide on the literary relations between the West and the East regarding the study of A. Navoi's work by linguists and literary scholars of our country in recent years.⁸⁸ H. Rakhimov translated Navoi's ghazals into German⁸⁹. Professor M. Kholbekov of the Samarkand Institute of Foreign Languages did the most important work on Uzbek-French literary relations.⁹⁰ In 2017-2022, 13 dissertations directly dedicated to the spiritual heritage of Alisher Navoi were successfully defended at the academic council of Samarkand State University alone.⁹¹

The connection of the research with the scientific research plans of the higher educational institution where the dissertation was completed. This study was carried out in accordance with the scientific research plan of Urganch State University within the scientific direction on the topic "The role of cross-linguistics and literary studies, translation studies in learning the English language".

⁸⁵ Abdurauf Fitrat. Our language. Issue 32 of "Ishtirokyun" newspaper dated June 12, 1919; Oybek's novel "Navoi". - Tashkent 1944.; Sheikhzadeh M. About Navoi's lyrical hero: Filol. science. name ... diss. - Tashkent, 1948.; Abdullaev V. Navoi in Samarkand. - Samarkand, 1948; Izzat Sultan. Alisher Navoi. - Tashkent, 1948.; Dmitrieva L.V. Alishir Navoi. Divan, izdanie teksta, predislovie i indikator L.V. Dmitrievoy. - M., 1962.; Hayitmetov A. From the history of the creative method of Eastern literature (X-XV centuries). - Tashkent, 1970. - B.269.; Zohidov V. The heart of the great poet's work. - Tashkent, 1970. - B.421.; Ganieva S. (compiler) Majolisun-nafois. Scientific text. - Tashkent, 1961.

⁸⁶ Kolohy D. Problems of Navoi's poetic style. Monograph. - Samarkand, 2005. - P.14-15.

⁸⁷ Isakov Sh. Representation of nationality and historicity in artistic translation (in the example of the French translation of "Navoi's novel" by Aybek): Philol. science. div. dr. diss. autoref. - Tashkent, 2004. - B.10-11.

⁸⁸ Tadzhikho'jaev M. Samples of Uzbek literature translated and interpreted by Martin Hartmann. Monograph. - Namangan, 2016. - P.41-42.

⁸⁹ Rakhimov Kh. Navoi's ghazals are in German. - Tashkent, 2016.

⁹⁰ Kholbekov M. Uzbek-French literary relations (v aspecte perevoda, kritik i vospriyatii): Diss. ... candy. elephant. science - Samarkand, 1991.

⁹¹ Muhiddinov M. Navoi studies in Samarkand. "New Uzbekistan" newspaper, October 24, 2020.

The purpose of the study. In translations of Alisher Navoi's ghazals into French level of artistic and methodological alternative and to determine whether the expression of the national color is reflected.

Tasks of the research:

study the traditions of Western translation studies - scientific research schools, which deal with the translation and research of ancient Turkic monuments, works written in Turkish to clarify the problems of converting to the current French language and the stages of formation of French linguistics;

to determine the historical stages of Uzbek-French literary relations and the development principles of French linguistics;

clarifying the issues of artistic and methodological alternative and preserving the unity of form and content in the translation of ghazal;

to the issue of genre proportionality in translation "Ghazals of A. Navoi" translated into French by H. Ismailov and Jean-Pierre Balp" clarification based on matching with the original, Proving the re-creation in translation of the religious-philosophical and cultural-household religions that create the national color in A. Navoi's ghazals;

Analyzing the characteristics of the methods and principles of translation of the weight and artistic image tools used in A. Navoi's ghazals in the current French language, to give theoretical and practical recommendations for the implementation of more perfect translations of ghazals in the future using the achievements and shortcomings of the existing translations.

The object of the study as a book called "Alisher Navoi. Gazels et autres poemes" translated into French by H. Ismailov and Jean-Pierre Balpar.

The subject of research the The artistic alternative in the French translations of Alisher Navoi's ghazals, in particular, the national style used in the original representing

Research methods. In the research, descriptive, historical-comparative, comparative-hybrid, scientific-contextual and artistic analysis methods were used.

Scientific novelty of the research consists of:

on the basis of the analysis of the traditions of the western scientific schools of translation, which are engaged in the translation and research of ancient Turkish monuments, the historical roots of French Navoi studies and ghazals in Turkish caused problems in French translation linguistic, religious, historical, ethnographic-psychological factors identified;

It is proved by examples that the issues of artistic and stylistic alternative and preservation of the unity of form and content in the translation of Turkish ghazal depend on the time when the original was created and the extent to which the translator spiritually understood the author of the ghazal;

The achievements and shortcomings of the translators in re-creating the spiritual-moral image, inner experiences and religious-philosophical, cultural-domestic rituals that create the national color in A. Navoi's ghazals are revealed;

in the translation of the original into French, the translators' skill in using words has been proven based on the complications related to the genre, weight of meaning

and artistic image tools of classical ghazals and the principles of translation used to eliminate them;

that the translators for the first time freely translated A. Navoi's ghazals from the original, i.e. old Uzbek writing, into French, and in the process of translation it has been proven that almost all methods such as transliteration, transcription, analogy, calking, semi-calking are used.

Practical results of the research consists of:

analyzes of translations of ghazals in Uzbek and French, described on the basis of the latest theoretical concepts of world translation studies conclusions and results, as well as the translation materials used in the work, are based on enriching the field with new scientific and theoretical concepts, developing scientific and practical views on the analysis of the translation of classical ghazals and the translator's methods used in them, and serving as a practical source for creating research in this direction;

Study of A. Navoi's works in France, stages of development of French Navoi studies, poet to the principles of translation into French, the re-creation of various rituals that create the national color in ghazals, the weight of ghazals and the means of artistic imagery enrichment of existing textbooks and training manuals in the fields of "Theory and Practice of Translation", "Comparative Linguistics", "Comparative Typology", "Translation Studies"; it is proved that it serves as a scientific basis for master's, doctoral students and independent researchers studying the peculiarities of the translation of historical chronicles, translation strategies.

Reliability of research results the theoretical information is obtained from reliable sources, appropriateness of selected sources to the research subject, clearly defined problem, strictness of the results and conclusions, applied methods of approach, validity of the analyzed materials, use of methods used in modern paradigms, application of theoretical ideas and conclusions to practice its introduction is explained by the confirmation of the obtained results by authorized structures.

Scientific and practical significance of research results. The scientific significance of the research results is that these results are Turkish providing units representing national color in the translation of classic ghazals created in modern French, it serves to enrich views with new knowledge on the meaning of aruz in ghazals and the principles of re-creating poetic arts in translation; factors that ensure consistency with the original in the translation of the ghazal, the realities reflected in the original, visual aid translation methods and requirements for the translator's skills and translation adequacy It is explained by the fact that it serves as a theoretical basis in the determination.

The practical significance of the research results is the enrichment of active and passive translation methods used in the translation of classic ghazals with practical materials; presentation of national realities in translation practice in the most suitable ways and introduction to linguistics in the curriculum of the philology department of the higher educational institution, comparative linguistics, translation methodology, translation theory and practice, linguo-cultural studies It is expressed by the effectiveness of lectures, seminars, organizing special courses and improving the training manuals created in these subjects.

Implementation of research results. Alisher Navoi's artistic and stylistic alternative in the translation of his ghazals into French on the basis of the scientific results obtained in connection with the determination of genre proportions:

The role of the translator in the translation of classic ghazals and the correct translation of the units reflecting the national color into French is one of the main means of ensuring the translation is an alternative to the original. -used in the implementation of the fundamental project No. FA-FI-005 "Researching the History of Karakalpak Folklore and Literary Studies" carried out in 2020 (the Karakalpak Humanities Scientific Research Institute of the Karakalpak Department of the FA Karakalpakstan Department of the Republic of Uzbekistan on March 8, 2022 Reference No. 329/1 of August). A. Navoi's ghazals are presented in the research the recommendations made on the basis of the analysis served as a theoretical basis for the translations carried out within the framework of the project; in translation from the scientific and theoretical ideas and practical examples related to the unity of form and content, the issue of genre proportionality and the restoration of original national realities in translation, 585845-ERR-1-2017-1-ES-ERRKA2-SBHT-JP of the European Union Erasmus + program: "Development of the interdisciplinary master program on Computational Linguistics at Central Asian Universities: CLASS" was used in the implementation of the grant project (Ministry of Higher Education, Science and Innovation of the Republic of Uzbekistan Urganch State University dated September 13, 2023 06-194-/ Reference No. 7). As a result, in the process of translating the classical text into French, misunderstandings related to linguistic, cultural and pragmatic differences were avoided and the linguistic, cultural and linguo-pragmatic norms were at the required level when writing cultural realities;

The results and conclusions about the study of A. Navoi's work in France, the reflection of national color in translation, the methods of translation of national realities, the preservation of ghazal art in translation were used in the radio broadcast "Najot Bilimda" broadcast on August 28, 2023. (Reference No. 564 of the Khorezm region television and radio company dated September 6, 2023). As a result TV shows and radio broadcasts are enriched with new materials and scientifically based evidence and the reading of Alisher Navoi's ghazals by representatives of other peoples was made possible to be shown to the general public.

Approval of research results. The results of the research were discussed at 4 scientific and practical conferences, including 2 national and 2 international scientific and practical conferences.

Publication of research results. A total of 14 scientific articles were published on the subject of the dissertation. 5 articles were published in scientific publications, including 2 national and 3 foreign scientific journals, in which it is recommended to publish the main scientific results of doctoral dissertations of the Higher Attestation Commission of the Republic of Uzbekistan.

The structure and scope of the dissertation. The dissertation consists of an introduction, three chapters, a conclusion, a list of used literature and an appendix, and consists of 138 pages.

THE MAIN CONTENT OF THE DISSERTATION

Enter the relevance and necessity of the dissertation topic is based on the relevance and necessity of the research, the purpose and tasks, object and subject of the research are described, the compatibility of the topic with the priority directions of the development of science and technology of the republic is shown, the scientific innovation and practical results of the research are described, the scientific and practical significance of the obtained results is revealed, information on the implementation of research results and the structure of the dissertation is presented.

The first chapter of the research work "**Stages of formation and development of French linguistics**" and the chapter is made up of three chapters. The first season is devoted to "Historical stages of Uzbek-French literary relations", in which Uzbek-French literary relations are conventionally divided into 4 periods and the specific aspects of each period are highlighted.

Eastern and Western literary relations can be conventionally divided into four periods:

1. Initial periods of Eastern and Western literary relations European missionaries collected and studied written sources in order to spread Christianity to Eastern countries and destroy the spirituality of the local people. Taking advantage of the Mongol invasion of this period, Christians moved freely in the East and took rare books and manuscripts with them. Translation of books and manuscripts brought by missionaries, world travelers and Christians who came for special research into their language, reading and reaction by courtiers and ordinary citizens was the prelude to the initial Uzbek-French literary relations. Relations between the East and the West improved due to the successful campaigns of Amir Temur, who entered the world arena in the last quarter of the 14th century. During this period, Western orientalist looked at A. Navoi from the point of view of a translator or an imitator.⁹²

2. The second period of Eastern and Western literary relationship. This period is the development of economic, cultural, diplomatic relations between Western Europe and Eastern countries; characterized by the emergence of a large number of manuscripts and books written by many Western tourists, monks, merchants and diplomats. Manuscripts of the 15th and 16th centuries in Western Europe led to the formation of the idea of the study of Eastern literature, the scientific research of the East, the emergence of Oriental studies in Western European universities, and gradually such a science as linguistics and country studies became the basis for the formation of directions. Philo-Orientalism (Love of the East), which was most developed in France, gained a new worldview among European intellectuals and nobles in the 18th century.

In the years when A. Kurella began to get acquainted with the work of A. Navoi, the epic "Farhod and Shirin" was popular among the public as the best epic of the author.⁹³ During this period, the works of Nizami Ganjavi, Muhammad Fuzuli, Abul

⁹²Sotimov U. From denial to confession. Literary and artistic criticism. - Urganch, 1994. - B.7.; Youth magazine, 1988. - #2. - B.64.

⁹³Sotimov U. Alfred Kurella's thoughts on Navoi. - "Guliston" magazine, 1990. - #7. - B.8-9.

Qasim Firdavsi, Zahiruddin Muhammad Babur, Imamuddin Nasimi, Fazil Burhonuddin Haqini, Hasan Chalabi, Ahdi Baghdadi, Khatai, Jalaluddin Rumi, Anwari, Mirza Ghalib were widely distributed among the English public in separate publications. was

3. The era of the Soviets in the third period. During this period, the analysis of Alloma's work, creative studies were mainly conducted in Russian and translated into Russian. During the Soviet era, the people were brought up in an atheistic spirit, and it was not possible to directly present the works of A. Navoi to the generation that was being indoctrinated with communist views and an atheistic spirit, because the glorification of Allah and prayers in the writings of scholars have not been translated or have been completely removed. Most of the Russian translators were impartial, but some translators made very serious mistakes in translating the work of Alloma. An example of this is the epic "Hayrat ul-Abror" translated by V. Derzhavin. 29 out of 54 chapters of "Farhad and Shirin", 25 out of 38 chapters of "Layli and Majnun", 15 out of 38 chapters of "Sabai Sayyor", 10 out of 89 chapters of "Saddi Iskandarii" in the context of the translation of A. Navoi's work into Russian. only chapter is given. The Russian reader cannot have any complete information about the genius of A. Navoi without the untranslated chapters of the epics.⁹⁴.

4. The last period of independence in Eastern and Western literary relation. At this stage, the period of independence of the study of A. Navoi's work also began. In the years of independence, a remarkable innovation took place in this field. In particular, in 2001, D. Salohi defended his doctoral thesis entitled "Gradual improvement of Alisher Navoi's poetic style" and on this basis in 2005 he published a monographic study entitled "Issues of Navoi's poetic style".⁹⁵; Sh. Isaqova's dissertation on the topic "Reflection of nationalism and historicity in literary translation" (on the example of the French translation of Oibek's novel "Navoi"), based on the translations of Uzbek literature into French, the norms and rules of the translation of the national character and the spirit of the historical era were researched.⁹⁶; Y.A.Nasirdinova's dissertation on the topic "Uzbek folklore and classical literature in French" (based on the translations of Remy Dor) provided very important information about the translation of A. Navoi's work into French.

The second part of the chapter is entitled "Study of Navoi's work in French literary studies and principles of development of French Navoi studies".

We know from the sources that some plots of Alisher Navoi's work and works were already known to French readers in the 17th and 18th centuries. The encyclopedic work "Library of the East" by Bartolome d Erbelo, published in 1697⁹⁷ description of the cities of Samarkand and Bukhara, coverage of the life and works of scholars such as Al-Beruni, Al-Khorazmi, Ulug'bek, providing the first information about the works of A. Navoi and Babur in the study of the culture and

⁹⁴Muhammad Ali. Let's draw conclusions from the lessons of history. - "Khalk sozi" newspaper, November 8, 2014.

⁹⁵Kolohy D. Problems of Navoi's poetic style. Monograph. - Samarkand, 2005. - P.14-15.

⁹⁶Isakov Sh. Representation of nationality and historicity in artistic translation (in the example of the French translation of "Navoi's novel" by Aybek): Philol. science. div. dr. diss. autoref. - Tashkent, 2004. - B.10-11.

⁹⁷Kholbekov M. Uzbek literature in France. - Tashkent: Science, 1988. - P.3-4.

literature of the Uzbek people was the first achievement of French Orientalism. It can be said that an objective assessment of A. Navoi's personality and work begins with determining the literary affiliation of the scholar. In this regard, the Austrian historian and scientist Albrecht Kraft showed the right and clear direction to the European people regarding A. Navoi's work. With the publication of A. Kraft's work entitled "Manuscripts in Arabic, Persian and Turkic languages in the Vienna Royal Academy of Oriental Studies", the view that "Navoi was a poet of Chigatai who wrote in the old Turkic language" began to take a stable shape in science, and in Western oriental studies he is now Uzbek classical literature began to be used instead of its past⁹⁸.

In France, Bartholomew d'Erbole's book "Library of the East" provides information about the personality of A. Navoi. On page 99 of this book, the name Alisher, its creation, the lineage of the thinker and the fact that he wrote four divans, poems and epics are written in Turkish and Persian.⁹⁹ The French orientalist Bartholomew d'Erbelo created a resource named "Library of the East" by systematically cataloging historical works and manuscripts created by Muslim scholars year by year.¹⁰⁰ The publication of this book became the key link in the development of cultural relations between the peoples of Western Europe and Central Asia.¹⁰¹

In the researches of Herman Vambéry, the view of A. Navoi's work acquired a positive meaning, and these works served to restore the fame of the scholar in the western regions.¹⁰² H. Vambéry's positive effectiveness of scientific research, unlike some western orientalists before him and his contemporaries, compares Navoi's work with examples of Eastern folk art and written works created in Turkic languages, and calls him mysticism. and measured by what he studied and evaluated in relation to the history of Sufism.

By the 19th century, Paris became the center of European oriental studies. The "School of Eastern Living Languages" was established here, and orientalists such as S. De Sacy, E. Katremer, F. Belen, P. De Courteil, who worked there, studied manuscripts in Arabic, Persian, and Turkish languages in the National Library Fund. and their manuscripts have been published in several languages, including French. To promote and study the works of Alisher Navoi in France, the book "Chrestomatiya of Eastern Turkish Literature" by Etienne Katremer published in 1841¹⁰³ also contributed a lot.

In the 19th century, a number of Navoi's works - "Muhokamat ul-lughatayn", "Tarihi mulki ajam", "Majolis un-nafais", "Mahbub ul-qulub", "Farhad and Shirin" and examples of his ghazals in German, English, along with their French translations,

⁹⁸Sotimov U. From denial to confession. Literary and artistic criticism. - Urganch, 1994. - P.18-19. - B.22.

⁹⁹B. d'Erbelot de Molainville. Bibliothèque orientale ou Dictionnaire universel contenant...tout ce qui regarde la connaissance des peuples de l'Orient. - Paris, 1697. - R.1059.

¹⁰⁰Kholbekov M. The specified resource. - B.17.

¹⁰¹B. d'Erbelot de Molainville. Bibliothèque orientale ou Dictionnaire universel contenant...tout ce qui regarde la connaissance des peuples de l'Orient. - Paris, 1697. - R.1059.

¹⁰²Vambéry H. Caghataische Sprachstudien. - Leipzig: F.Brockhaus, 1867. Grenad FD de Rins. Mission scientifique dans la Haute Asie. - P.7.

¹⁰³Information about seminars for Eastern languages. - Berlin, 1902. - B.53.

the original texts of some of them were published. 1841 in Paris-Farang Orientalist Etienne Katremer, one of Navoi's first publishers in the West, published "Muhokamatul-lughatayn" and "Tarihi Mulki Ajam" (incompletely) in his "Chrestomaty of Eastern Turkish Literature" in He also attached an article about Navoi's life and creative work¹⁰⁴. In Europe, there are many writers like A.Navoi who continued literary traditions and wrote works according to the rules of the art of words. As L. Aragon said, "the same situation can be observed in the works of writers from the French medieval literature to the Renaissance period."¹⁰⁵. By the 20th century, A. Navoi continued to be denied to one degree or another in European oriental studies. This is Edgar Blochet's "Classification of the Oriental Manuscripts of the National Library of Paris"¹⁰⁶(Paris, 1926) work; YIGibb's "History of Ottoman Turkish Poetry" published in London in 1902, "Anthology of Ottoman Turkish Poetry" (Paris, 1909) by French scientist E. Faze and Turkish writer AHMamduh, "Mongolian Amirs" by French Orientalist L. Bouva (Paris , 1927), A. Bombachi's "History of Turkish Literature during the Mongol Dynasty" (Milan, 1956), PA Bosani's book "History of Persian Literature" (Milan, 1960) published in Spanish, N. Arzik's book in French in 1968 "Anthology of Turkish Literature" published in the language "Anthology of Turkish Literature", "Islamic Literature" study published in New York in 1963 by N. Ullokh and other similar works contained some non-scientific views about A. Navoi's work.¹⁰⁷.

Mark Tutan lived in Uzbekistan for 6 years, acquired the qualification of reading the Uzbek language and A. Navoi's manuscripts in the original language, and in 2013, in Paris - at the Higher School of Social Sciences, under the guidance of Natalie Kleer, "Culture of the Late Timurids: Alisher Navoi" (1441-1501) "Study of the practice of Naziragoism on the example of Hamsa"¹⁰⁸ supports the doctoral work named¹⁰⁹.

The third part of the chapter is entitled "The History of Translating Navoi's Works into French"

By the 17th and 18th centuries, French orientalists showed great enthusiasm for the scientific study of the East and the translation of examples of the literature of the peoples of the East. The travels of French tourists J. Taverne (1605-1689) and J. Chardin (1643-1713) to the East were published in book form. In 1634, Du Rey translated Sa'di's "Gulistan", and in 1708, A. Galen translated "One Thousand and One Nights" into French. One of the great orientalists who studied Navoi's work in France is Etienne Catremer, a professor at the French College. The article about the life of A. Navoi was written by E. Katremer.

¹⁰⁴Kholbekov M. Uzbek literature in France. - Tashkent: Science, 1988. - B.8.

¹⁰⁵Aragon L. Litterature sovietiques. - Paris, 1955. - P.96

¹⁰⁶Sotimov U. The specified resource. - B.7-8.

¹⁰⁷Sotimov U. Issledovaniya jizni i tvorchestva Alishera Navai v zapadnoeuropeyskom vostokovedenii: Diss. ... doctor of philosophy. - Moscow, 1988.; Sotimov U. Alfred Kurella's thoughts on Navoi. // Gulistan. - Tashkent, 1990. - #7. - B.8-9.; Sotimov U. From denial to confession. Literary and artistic criticism. -Urgench, 1994. - B.29.

¹⁰⁸Touthan Marc. La cultures des dernier Timourides: études des pratique d'imitation à travers l'exemple de la Khamza de Mir Ali Shir Nawai 1441-1501. Soutenue en 2013 à Paris EHESS. Sous la direction Natalie Claire.

¹⁰⁹Nasriddinova Yo.A. Uzbek folklore and classic literature in French: Ph.D. in Philology. ... diss. - Andijan, 2019. - B.31.

French Turkologist Belen, and later Turkologists such as E. Bloche, L. Bouva translated fragments of A. Navoi's works. In Sh. Shoffer's "Catalogue of Manuscripts in Arabic, Persian and Turkish Languages" published in 1900, 16 manuscripts of works by A. Navoi were mentioned, while E. Bloche's "Turkish Manuscripts kept in the National Library" 35 manuscripts of literary works are classified in the Catalog of Manuscripts. The study of the life and work of A. Navoi in French oriental studies was continued in the works of Lucien Bouva (1872-1942)¹¹⁰.

A famous representative of French literature, Lun Aragon (1897-1982), gave a true realistic assessment of A. Navoi's work. In his monograph published in Paris in 1955 by "Denoyol" publishing house, he made notes that A. Navoi is a true humanitarian, philanthropist, and that his works will be preserved in the hearts of the people for centuries.¹¹¹

The second chapter of the dissertation is entitled "Comparative study of French translations of Navoi's ghazals". The first part of the chapter is devoted to "Comparison of French translations of Alisher Navoi's ghazals".

It is known that Alisher Navoi's ghazals and works of some other genres Translated into French by H. Ismailov and Jean-Pierre Balplar This is a translation of France "Ghazal and other poems" published by ORPHEE/LA DIFFERENCE¹¹² out of print under the name This is it 28 ghazals, 9 khita, 5 chistan, 9 rubai, 9 mukhammas, 5 fard, 1 Mustazad's translation into French. In this chapter, the analysis of ghazal translations of romantic and oriphonic ghazals and their alternative to the originals are discussed in detail.

In the analysis of the ghazal according to the technique of ghazal translation and analysis methodology, attention is mainly paid to the following: a) providing content and meaning; b) reflection of figurative expressions, words, sarcasm and metaphors; c) expression of intonation and pathos; g) maintenance of weight; d) provision of rhyme; y) reflection of radiation. Many scientists consider analysis based on such a scheme to be a means of objective analysis of translation. This method was proposed by L. Braginskaya and used in her analysis¹¹³.

A. Navoi's "We don't want a country with a dirty tongue and heart" The word mahvash in the matla of the ghazal beginning with is an archaism, it means "moon-faced, beautiful-faced, beautiful". The translator translated it literally into French as visage de lune. The meaning of the word visage in the dictionary is "face, bet, face, face, face, image, color, appearance, image"; and the word lune is shown as "moon".¹¹⁴ In our opinion, it would be appropriate if the translator did not give a literal translation of the word mahvash, but instead gave it with the word belle, which is the most colorful of the image of beauty in the French language. Because in the above combination, although the content of the ghazal was not seriously affected, we can see that the artistry has been lost to a certain extent. The phrase coeur de pierre in

¹¹⁰Kholbekov M. Uzbek literature in France. - Tashkent: Science, 1988. - P.12.

¹¹¹Kholbekov M. The specified resource. - B.41.

¹¹²Jean Pierre Balp. Alisher Navoi Gazel and other poems. – Paris, 1991. ELADifference, pour la preface, la traduction et les notes.

¹¹³Salomov G'. Fundamentals of translation theory. - Tashkent: Teacher, 1983. - B.211.

¹¹⁴Ibragimov H. French-Uzbek dictionary. - Tashkent: Offset Print, 2008. - B.580, 315.

the second stanza is translated as *coeur de pierre*. However, in this place, the poet meant the lover through metaphorical movement. *Coeur de pierre* literally means "heart-stone" in French.¹¹⁵, but it does not mean "favorite land".

The translator is in the *ghazalroommate* gave the word *refuge* in French, which in translation is the second of the five meanings recorded in the 560,000-word dictionary of the French language "Le petit Robert" - "a place of retreat, protected from a certain danger" and the third is based on the meaning of "shelter". We think that this translation of the word *khanqah* by the translator happened because he did not know some tenets of Islam.

In this way, in our dissertation, A. Navoi's ghazals and translations *drink* \pour sourire; *sipand* \ feu (fire, flame); *tardoman* \ tes yeux provoquent le péché (yeux - "eye, provoke - 1) to provoke, incite to do something bad; to touch bitterly, bitterly; to cause anger, bitterness; 2) to incite, to conspire, to make trouble; to tempt", *péché* - "sin, often used religiously¹¹⁶); *mahvash* \ visage à beauté de lune; *the fate of the past* \ *eternity* (mortality, immortality¹¹⁷); *black eye* \ *regard noir* (*regard* "look, feed, gaze, look, eye"; *noir* while "black, pitch-black, pitch-black, dark"); *the window* (1) *garden*; 2) *paradise*; 3) *grave, shrine*¹¹⁸) \ The translation and meaning of several archaisms and realisms such as *jardin fleuri* (flowering garden) are analyzed.

The second part of the chapter is called "Artistic and stylistic alternative in ghazal translation". Translation, as a special type of interlingual communication, is a creative process that requires the main attention to be paid to the semantic side of the two language systems. Because the basis of the accuracy of the information is the semantic harmony of the texts of different languages. One of the important tasks of word translations is "translational alternative"¹¹⁹. It is known that directly and indirectly related to the issue of alternative in translation, problems of preservation of lexical-stylistic coloring in literary translation, blinguostylistic and linguocultural characteristics of literary translation, in particular, the translation of comic works, peculiarities of the translation of conceptual metaphors, the criterion of translation adequacy, In the years of independence, a lot of scientific researches were created on important aspects of translation of modern prose works. Since it is a first-order necessity that the original and the translation match each other in terms of content, many researchers consider alternativeness to be the main condition of translation. Therefore, it can be concluded that the alternative corresponds to the tariff of "replacing a text in one language with a text of the same level in another language" given to translation. In this case, the concept of "substitutability" refers to the quality of the translation and the quality of the translation. Thus, alternative translation is a process of functionally complete interpretation of the original content in another language.

¹¹⁵Le Petit Robert. Dictionnaire alphabétique et analogique de la langue française. - Paris, 2024. - Pp. 460, 1900.

¹¹⁶Le Petit Robert. Dictionnaire alphabétique et analogique de la langue française. - Paris, 2024. - P.1838.

¹¹⁷Ibragimov H. French-Uzbek dictionary. - Tashkent, 2008. - B.212.

¹¹⁸Explanatory dictionary of the language of Alisher Navoi's works. 4 roofs. Volume II. - Tashkent: Science, 1984. - B.591.

¹¹⁹Jumaniyazov Z. Theoretical and practical foundations of translation. - Tashkent, 2018. - B.38.

Archaic words such as wasl, valolig, rukhsor, niyoz, ajz are used in the above verse, and their translations are chosen correctly. For example, vasl - rencontre (vasl, meeting, meeting¹²⁰) in the form, rukhsor - visage (face, rafter, aft¹²¹) in the form, love - l'amour (love, love, affection¹²²) is translated as Five archaic words are found in one stanza, and they have been translated into modern French based on tabdil. This requires great skill from the translator. In the next verse, I am sorry *l'apogée de ma joie* translated as "at the height of my happiness". In the dictionary *apogee* the word "highest level, level, peak"; *joie* the word "joy, joy, joy, pleasure, pleasure"¹²³ are shown to express their meanings.

In the third part of the chapter, "In translation *issues of maintaining unity of form and content*" was analyzed. It is known that among poetic genres, translating a ghazal into a second language, especially into Western languages, is considered a very difficult task. Regarding the difficulty of translating ghazals into foreign languages, many translation scholars believed that it is impossible to recreate ghazals while preserving their form. Translations with a typical European poetic structure, although giving way to a freer use of the possibilities of the language, have reported that the appearance of the original is completely changed.¹²⁴ Genre features of Eastern lyrics are closely related to their formal structure. With the distortion of the form, the existence of the ghazal as a genre is lost. The rhyming system of the ghazal, the radif, the arrangement of the stanzas, the unity between the matla' and the praise, the traditional poetic language established over the centuries, the aruz weight obtained for each ghazal, the intonation that expresses the poet's mood, pathos - these are everything must be in translation. In addition, the translator can be successful only if he can feel the "style description" of each ghazal writer, his favorite figurative meanings, words, and the color of the verses that are harmonious with each other.¹²⁵

The main elements of French poetry are also rhyme, measure and rhythm (Les rimes embrassées) with added rhyme type ab, ba or ab, ab forms. Translators of Eastern literature into German, French, and English have been experimenting for many years, created several examples, and tried various methods. For example, Friedrich Rückkerd adapted Saadi's "Boston". (*foulun, foulun, foulun, foul*) tried to preserve the character and musical form (rhyming system in the style of aa, bb..)¹²⁶, Nesselman has somewhat succeeded in giving the shape of Hafiz's ghazals. These exercises were not generally successful in Europe. Most of the translations into German, French, and English languages were based on the poetic systems of those nations.

"Gar jafa kil, gar vafokim, dilistonim sen mening" in the first verse of the Matlali ghazal, "dilistonim sen mening" is translated into French as "qui vole mon

¹²⁰Ganshina K.A. French-Russian dictionary. - Moscow: Publishing House of Foreign and National Dictionaries, 1962. -S.

¹²¹Ibragimov H. French-Uzbek dictionary. - Tashkent: French Institute for Central Asian Studies, 2008. - B.580.

¹²²Alikulov T. Uzbek-French dictionary. - Tashkent: Teacher, 1984. - P.27.

¹²³Ibragimov H. Referenced source. - B.294.

¹²⁴Dunaevsky E. O perevode gazelle "Khafiz. Lyric". - M., 1955. - P.39.

¹²⁵Salomov G'. Fundamentals of translation theory. - Tashkent: Teacher, 1983. - B.207.

¹²⁶Irji Levi. Art is in perevoda. - M.: Izd-vo "Progress", 1974. - P.255.

cœur", i.e. "heart thief". ', and this alternative word in the original increased the emotionality even more. In the dictionary, the word vole is "thief"; and the word cœur is indicated as "heart, soul" with the explanation that it "came from Latin at the end of the 11th century"¹²⁷. The use of the word "tu es ma vie" - "my life" instead of the original "my soul" in the sentence "My soul, my soul" has led to an increase in artistic image and intensification of emotionality. The combination of cypress ravnim is translated by the translator as cyprès svelte "thin cypress". The word cyprès in this compound is "cypress tree, cypress" in the dictionary, *svelte* and the word "handsome, handsome" is indicated¹²⁸. The phrase "Mahrami rozi nihonim" is translated as "la gardienne de mon secret" (the keeper of secrets), and this condition increases the attractiveness of the translation - it directly affects the reader's heart and inner feeling. In the dictionary, the word gardienne is "guardian, custodian, guard, guard"; and the word secret is shown to mean "secret, hidden".¹²⁹.

The third chapter of the dissertation is called "Reflection of national color in translation" and its first chapter is devoted to "The issue of genre proportionality in translation".

There are several differences between the French syllabic and the Uzbek ghazal weight. First, in the French syllabic, only pronounced vowels form a syllable. Second, in French poetry, poems shorter than eight syllables are considered short poems, and the most commonly used and popular weights are double weights: octosyllabic, decasyllabic, dodecasyllable, or alexandrian. However, according to the rules of incompatibility, in modern French poetry, the poem can be divided into internal, minor and main stanzas. If the number of syllables in poetry is eleven, it is given by dodecasyllable, nine-syllable decasyllable, eight-syllable enneasyllable, and seven-syllable weight is given by octosyllable.¹³⁰. The ghazal genre in Uzbek poetry may consist of 11, 14, 15, 16 syllables.

Ce toit tranquille, où marchent des colombes,

*Entre les pins palpite, entre les tombes. *

This quiet roof where doves fly,

He wanders among the pines and graves.

This is a poetic creation with a two-line dekasillab rhythm. The first line has 4 syllables before the comma and the next sentence has 6 syllables; the second line is the opposite, with 6 syllables before the comma and 4 after the comma. Common ten syllables: 4 + 6 and 6 + 4.

In French poetry, unlike the ghazal, there is a poetic form called la poésie, which also has rules that have been formed over the years. These are the number of syllables in a phrase, rhyme and rhythm. French poetry has 12 different (various) dimensions. These are called the twelve-syllable dodecasyllable, or Alexandrian style, and are the most versatile. It got its name from ancient Rome and was considered very popular in the 12th century. Currently, there are two types of it, the first is called Alexandrine

¹²⁷Le Petit Robert. Dictionnaire alphabétique et analogique de la langue française. - Paris, 2024. - P.2738, 460.

¹²⁸Alikulov T. Uzbek-French dictionary. - Tashkent: Teacher, 1984. - B.67, 550.

¹²⁹Ibragimov H. French-Uzbek dictionary. - Tashkent: French Institute for Central Asian Studies, 2008. - P.243-244.

¹³⁰Nasiriddinova Yo.A. Uzbek folklore and classic literature in French: Ph.D. in Philology. ... diss. - Andijan, 2019. - P.121-122.

biner and the second is called Alexandrine ternary: (l'alexandrin binaire (tétramètre) et l'alexandrin ternaire (trimètre).

La/ sot/ti/se, //l'er/reur // le/ pé/ché, // la /lé//sin/(e)
{=3+3\\3+3}

Occu\pent nos esprits \\ et travail \ lent nos corps
{2+4\\3+3} each verse consists of 12 syllables.

The above two lines of phrases are divided into rhythmic groups, each group consisting of 3 syllables. The first and second rhythmic groups in the second phrase are 2-syllable, the second 4-syllable, making a total of 12.

The second part of the chapter is called "Recovering Realities in Translation". It is known that in translation studies, many scientific studies have been conducted on the realities and the possibilities of their translation from one language to another. Scientific research was carried out by G. Salomov, N. Komilov, R. Fayzullayeva from Uzbek translators.¹³¹ They studied the difference of realism from other terms, thematic features of realism in languages, and problems of translation into other languages. The word *realia* comes from Latin and means "real, real". The definition of exoticism is also reflected in V.P.Berkov's research. He considers words belonging to one nation, expressing living conditions, social relations, natural phenomena, but alien to other peoples, to be exoticisms.¹³²

The main task of realism and archaic words in translation: to give the spirit of the historical period; to reflect concepts specific to the history of the peoples of the East; arouse interest in the history of the East; reflecting the level of historical-national, spiritual culture of the people; in the translation of a written work, it is considered to bring out subtleties of meaning and influence its language and style¹³³.

Alisher Navoi's ghazals were directly translated from our national language into French. In ghazals, the religious and worldly issues that occupied the poet's imagination are understandable to everyone, being able to express yourself fluently in French is a great skill in itself. In the ghazals of A. Navoi too the translation of realities takes a special place.

More mistakes were made in the French translation of these real and archaic words used in A. Navoi's ghazals. When presenting the works of non-fraternal nations to representatives of different traditions, different lifestyles, different climates and other religions on the basis of translation, the words that explain religions and traditions, that is, turning realities, creates serious difficulties for the translator. Due to the large number of archaic words in the ghazals, we present their translations into French as a separate appendix.

A set of national characteristics reflected in a work of art is called national color. In addition to national color in literature, there is also the concept of local color. Local color is the reflection of local conditions, customs or local lifestyle, landscape

¹³¹Salomov G'. Translation concerns. - Tashkent: G. Ghulom Publishing House of Literature and Art, 1983. - P.44.

¹³²Berkov V.P. Voprosy bilingual lexicography. - Leningrad, 1973.

¹³³Ormonova N.M. Principles of historical-archaic lexicon reflection in translation and accuracy of translation (based on the analysis of translations from Uzbek classical literature into French): Filol.fan.nomz. ... diss. - Tashkent, 2008. - P.19-21.

and language features in fiction.¹³⁴. Words and terms associated with national color are called *realia*, in other words, national specific words.

Translation of the first stanza of the ghazal "There are a thousand grasses, I can't turn them, there are a thousand one":

I have a thousand weeds, I can't do it, it's one of a thousand
Dahr kuygay, if I appear suddenly, one in a thousand. \\
J'ai en moi mille flammes mais n' en peux laisser paraître une
Si j'en montrais une seule, le monde s'embraserait.
I have a thousand flames inside me, but I can't let one show
If I show one, the world will go up in flames.
If you see a thousand knots in my body, I will be very surprised.

The realities of this ghazal are explained in the "Annotated Dictionary of the Language of Navoi's Works" as follows: grass - pain, suffering; dahr - time, era, world, universe; zahir - visible, open, transparent, obvious; tugon - tugon; nihon - hidden, secret; hajr - separation, separation, inability to reach; ahbab - beloved, friend. Their translation into French was carried out using lexical units such as: ot - flammes, dahr - le monde, zahir - montrais, tugon - brulures, nihon - cacher, hajr - séparation. These French words are explained in dictionaries as follows: flamme - flame, grass¹³⁵; le monde- *world, world*¹³⁶; Montrais- *appear, appear*¹³⁷; Brullures- *to burn, to burn*¹³⁸; cache- *nihon, hidden*¹³⁹; separation- *separation, abandonment in relation to people*¹⁴⁰ and others.

The third part of the chapter is called "Translational interpretation of artistic image tools". Language tools that serve to vividly describe things and events, vividly express feelings and experiences are named differently in the sources: stylistic tools, figures, poetic tools of language, artistic tools of language, pictorial tools, expressive visual tools. "Artistic images and means of expression arise as a result of deviating from the general norm in the use of language for a certain artistic aesthetic purpose (that is, the use of language elements in a different form, meaning, order, relationship, etc.) comes and serves to make the image vivid and expressive. These deviations are phonetic (alliteration, assonance), morphological (asyndeton, polysyndeton), lexical (archaism, dialectism, slang), semantic (tropes), syntactic (inversion, word repetition, syntactic parallelism, ellipsis) at different levels of the language. levels can be observed¹⁴¹".

Ellipsis (from the Greek *elleipsis* - dropping, dropping) is one of the stylistic figures, deliberately omitting a part of a word in a sentence. Ellipsis is carried out with a certain artistic aesthetic purpose, and secondly, although the word (fragment)

¹³⁴Achilov E. Theoretical issues of translation studies. - Tashkent, 2022.; Saipova M. Re-creation of national identity in translation // Problems of translation. Book 2. - Tashkent, 1991. - B.72.

¹³⁵Le Petit Robert. Dictionnaire alphabétique et analogique de la langue française. - Paris, 2024. - Pp.1054.

¹³⁶Ganshina K.A. French-Russian dictionary. - Moscow: Russky Yazyk, 1987. - P.558.

¹³⁷Ganshina K.A. The specified resource. - S.591.

¹³⁸Ibragimov H. French-Uzbek dictionary. - Tashkent: French Institute for Central Asian Studies, 2008. - B.75.

¹³⁹Alikulov T. French-Uzbek dictionary. - Tashkent: Teacher, 1988. - P.44.

¹⁴⁰Ganshina K.A. The specified resource. - S.832.

¹⁴¹Kuronov D., Mamajonova Z., Sheralieva M. The specified resource. - B.267.

is omitted, its presence is implied and understood. In Uzbek poetry, ellipsis is observed due to the omission of one of the main clauses.¹⁴² For example:

The thought of a hundred thousand bribes upset my heart,
I'm one of a thousand who can't find someone.

In the above stanza, ellipsis is used, the lexeme otum in matla is omitted and it is also omitted in the French translation, but its presence is implied and understood:

*Dis-toi que notre séparation brise mon coeur en cent mille fragments
Mais, le ne peux consacrer l'un d'eux à la milliers.*

Apocopa (Greek - cut off) - "the loss of one or more sounds at the end of a word, shortening the word without harming its meaning"¹⁴³ comes in the meaning.

A. Navoi's oriphonic ghazal series "YuzmagicLet's look at the translation analysis of the ghazal with matla'li "Kingaki elikdin otti yosh". We see that the apacopa method is used in the structure of stanzas 8 and 9 of the ghazal. That is, the word "kosh" in stanza 9 rhymes with the word "kayosh" in stanza 8. The original full form of the word kosh is koshki, which is synonymous with words like "maybe, zora". The apacopa is not preserved in the translation:

A person whose fate is unknown,
I wish I didn't give birth or I wish the one who gave birth died¹⁴⁴.
*Même si, à cinquante ans passés, tu sais mille tours,
les moqueries des enfants t'imposent une vie d'enfant.*

Syncope (Greek - shortening) is a linguistic term for the loss of a sound in the middle of a word.¹⁴⁵ means The appearance of elliptical phenomena in epic works is not just the creator's experiments, but the aspects related to the rules of aruz, more precisely, the fact that such stylistic figures are occasionally given a place due to the avoidance of repetitions. is rinly.

Another one of A.Navoi's oriphonic ghazals is "If every stone that falls in the air of your love dies" in the ghazal with matla'il, suhon, kharosh, gardun, tashbih, paykon, sipoh, mahcha, rakhshon, sutuni, saqi. , Kharobot, Dog, Diram, Mafrash, Sahibfirosh, Ashk, a number of stylistic figures and tropes related to archaism and realities were created, but, unfortunately, these were not preserved in the translation. For example,

Yuzungnung Mehridin is onea little sotmon, gar falak javfi,

May you be full of filuria, let each filuria die as a sun¹⁴⁶... \\ Si dans son vide le ciel perd quantité d'ambre, je ne perds pas une parcelle de son visage solaire, chaque miette jaune devient soleil in the stanza, the art of rouge' and repetition was created in relation to the Philurian reality: filurium - gold, gold coin¹⁴⁷ (this realia translated into French according to its physical appearance, "small yellow", but it would be more correct if it was translated as a coin or money. Because this word refers to realia and

¹⁴²Kuronov D., Mamajonova Z., Sheralieva M. The specified resource. - B.365.

¹⁴³Hojiev A. Annotated dictionary of linguistic terms. - Tashkent: State Scientific Publishing House of the National Encyclopedia of Uzbekistan. - B.16.

¹⁴⁴Alisher Navoi. Selected works. Volume 4, 250 ghazals.

¹⁴⁵Hojiev A. The specified resource. - B.88.

¹⁴⁶Alisher Navoi. Selected works. Volume 4, ghazal 504. - B.72.

¹⁴⁷Explanatory dictionary of Alisher Navoi's works. 4 roofs. III. - Tashkent: Science, 1984. - B.345.

During this period, the local people called the gold coin *filuri*). In the translation, it is expressed in the form of "every little yellow" - *phyllurian chaque miette jaune* (golden coin). The explanation of the words in this combination is given in the dictionaries as follows: *vide* – empty space¹⁴⁸; *chaque* – each, each¹⁴⁹; *miette* – a small piece, a crumb of bread¹⁵⁰; *Jaune*- yellow¹⁵¹.

No one in Uzbek literature has yet been able to use the tools of artistic imagery like A. Navoi. Describing and comparing all the beauty in poetry and prose through various artistic and stylistic means is a characteristic of A. Navoi.

CONCLUSION

1. The translation of Alisher Navoi's works into European languages, particularly French, has been a pivotal factor in shaping the historical trajectory of literary relations between the East and the West. It has also played a critical role in the formation, development, and further advancement of global Navoi studies.

2. A comparative analysis of the French translations of Navoi's ghazals, alongside an examination of the original texts, has contributed significantly to a deeper understanding of both the genre structure of the original works and the metrical distinctions between Eastern and Western poetry, as well as the techniques and methodologies employed by the translators.

3. It is crucial to acknowledge that the transformation in form during the translation process can be attributed to the absence of the ghazal genre in French literary tradition. Despite efforts to preserve the ghazal's form, translators frequently adapted it to align with European poetic styles, resorting to free translation or prose in most cases.

4. Any translation inherently involves a degree of substitution in both form and content. From this standpoint, although the translations by H. Ismailov and Jean-Pierre Balp exhibit certain equivalencies, they are not without limitations and discrepancies.

5. The numerous cultural, geographical, and religious differences between the East and the West, as well as between Uzbekistan and France, and between Islam and Christianity, have undeniably influenced the translations. Some inadequacies arose due to a partial understanding of the national values, customs, and traditions involved during the translation process. Specifically: a) shortcomings resulting from the lack of knowledge about values, customs, and traditions related to national identity; b) shortcomings caused by the translator's overly free approach to the original text; c) shortcomings related to the inability to find French equivalents for many national and Islamic characteristics, geographical locations, and titles or positions in the ghazals; d) shortcomings related to the translation of the ghazal genre in Eastern poetry into French.

¹⁴⁸Ganshina K.A. French-Russian dictionary. - Moscow: Russky Yazyk, 1987. - P.935.

¹⁴⁹Ibragimov H. French-Uzbek dictionary. - Tashkent: French Institute for Central Asian Studies, 2008. - B.88.

¹⁵⁰Ganshina K.A. French-Russian dictionary. - Moscow: Russky Yazyk, 1987. - P.578.

¹⁵¹Alikulov T. French-Uzbek dictionary. - Tashkent: Teacher, 1988. - P.142.

6. Translating classical Uzbek literature into French, a linguistically distinct language, necessitates the application of general translation principles while also accounting for the unique features of the original work and the capabilities of both the source and target languages.

7. Although exact equivalence in genre — such as meter, rhyme, and refrain — was not fully achievable, the essence and meaning of the ghazals were effectively conveyed in translation. Moreover, artistic and figurative elements specific to the ghazal genre were recreated with fidelity in the translated works.

8. The multilingual diversity of meaning and the inclusion of numerous neologisms in Eastern languages, including Turkish, presented significant challenges in translation. However, the translator successfully conveyed the meanings of these terms in a manner that remained faithful to the original, enriching the target language with Eastern imagery and providing valuable insight for future translations of similar works.

9. While translation is commonly assessed in terms of its informational accuracy, comparing texts and evaluating their degree of equivalence, it is essential to recognize literary translation — whether in prose or verse — as an independent artistic endeavor. This requires an assessment of how effectively the translation adheres to the spirit and integrity of the original work.

10. The most successful translators are those who, after internalizing and being deeply influenced by the original text, engage with its characters and ideas on a profound level. They then strive to recreate the work in the target language. Therefore, translation is not merely a mechanical process; it is a significant artistic responsibility and an immersive, creative experience.

11. In the French translation of Alisher Navoi's ghazals, particular attention was given to the translation of culturally specific terms. These were rendered in a straightforward and accessible manner, ensuring that French readers could readily engage with and understand the work.

12. Translating the distinctive artistic features of Eastern poetry into linguistically distant or unrelated foreign languages presents a considerable challenge, as demonstrated in the present study.

13. A deeper understanding of the sources that reflect the creative dimensions of Alisher Navoi, along with the continuous refinement of research methodologies, will lead to more accurate and objective evaluations of both his original works and their translations.

**НАУЧНЫЙ СОВЕТ PhD.03/30.12.2019.Fil.55.02
ПО ПРИСУЖДЕНИЮ УЧЕНОЙ СТЕПЕНИ ПРИ УРГЕНЧЕСКОМ
ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ**

УРГЕНЧСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

МАТКАРИМОВ САПАРБОЙ РАДЖАБОВИЧ

**Сравнительный анализ французских переводов Алишера Навои и
художественная альтернативность (*по переводу Ж.П.Бальна*)**

**10.00.06. – Сравнительное литературоведение, сопоставительное
языкознание и переводоведение**

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ ДОКТОРА ФИЛОСОФИИ (PhD) ПО
ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Ургенч – 2025

Тема диссертации доктора философии (PhD) по филологическим наукам зарегистрирована за номером PhD.03/30.12.2019.Fil.55.02 Высшей аттестационной комиссией при Кабинете Министров Республики Узбекистан.

Диссертация выполнена в Ургенчском государственном университете имени Абу Райхан Беруни.

Автореферат диссертации на трех языках (узбекском, английском, русском (резюме)) размещен на веб-странице Научного совета (www.urdu.uz) и на Информационно-образовательном портале «Ziyonet» (www.ziyonet.uz).

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**Узбекский государственный университет
мировых языков**

Защита диссертации состоится «22» нояб. 2025 года в 9:00 часов на заседании Научного совета PhD03/30.12.2019.Fil.55.02 по присуждению ученой степени при Ургенчском государственном университете имени Абу Райхан Беруни. (Адрес: 220100, Ургенч, улица Х. Алимджана, дом 14. Тел: (99862) 224-67-00; факс: (99862) 224-67-00; e-mail: www.urdu.uz)

С диссертацией можно ознакомиться в информационно-ресурсном центре Ургенчского государственного университета имени Абу Райхан Беруни (зарегистрирована за № 2494). Адрес: 220100, Ургенч, улица Х. Алимджана, дом 14. Тел: (99862) 224-67-00. e-mail: arm@urdu.uz



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ВВЕДЕНИЕ (аннотация диссертации доктора философии (PhD))

Цель исследования – определить степень художественной и стилевой альтернативности, а также отражение национального колорита в переводах газелей Алишера Навои на французский язык.

В качестве объекта исследования была выбрана книга «Алишер Навои. Газель и другие поэмы», переведенная на французский язык Х. Исмаиловым и Жан-Пьером Бальпом (ALISHER NAVOI. GAZELS ET AUTRES POEMES)

Научная новизна исследования заключается в следующем:

на основе анализа традиций западных школ переводоведения, занимающихся переводом и исследованием древнетюркских произведений, выявлены исторические корни французского навоиведения, а также лингвистические, религиозные, исторические, этнографические и психологические факторы, создающие проблемы при переводе газелей на французский язык;

доказано, что сохранение художественной и стилевой альтернативности, а также единства формы и содержания при переводе тюркских газелей зависит от глубины понимания переводчиком культурного контекста эпохи и духовного понимания им личности автора;

выявлены достижения и недостатки переводчиков в воссоздании духовно-нравственного образа, внутренних переживаний лирического героя и религиозно-философских, культурно-бытовых реалий, создающих национальный колорит в газелях Алишера Навои;

доказывается сложности, связанные с жанром, арузной метрикой и художественно-образными средствами классических газелей при переводе оригинала на французский язык и мастерство переводчиков в использовании слов на основе принципов перевода, используемых при их устранении;

впервые доказано, что переводчики использовали почти все основные методы перевода – транслитерацию, транскрипцию, аналогию, калькирование и частичное калькирование, работая непосредственно с оригиналом на староузбекском языке и создавая вольные переводы на французский язык.

Внедрение результатов исследований.

На основе полученных научных результатов о степени художественной и стилевой альтернативности и определения жанрового соотношения при переводе газелей Алишера Навои на французский язык:

научные результаты, обосновывающие роль переводчика в переводе классических газелей и что правильный перевод единиц, отражающих национальный колорит, на французский язык, является одним из основных инструментов, обеспечивающих альтернативность перевода оригиналу использовались в ходе реализации фундаментального проекта FA-FI-005 научно-исследовательского института гуманитарных наук Каракалпакского филиала Академии наук Республики Узбекистан «Исследование истории фольклористики и литературоведения Каракалпакии», выполненного в 2017–2020 годах (справка научно-исследовательского института гуманитарных наук Каракалпакского филиала Академии наук Республики Узбекистан от 8 августа

2022 года за № 329/1). В результате рекомендации исследования, основанные на анализе особенностей воссоздания культурных единиц газелей Алишера Навои на переводном языке, послужили теоретической основой переводов, выполненных в рамках проекта;

научно-теоретические идеи и практические примеры, связанные с единством формы и содержания в переводе, вопросом жанровой соразмерности и восстановлением самобытных национальных реалий в переводе были использованы в процессе выполнения грантового проекта Европейского союза программы Erasmus + 585845-ERR-1-2017-1-ES-ERRKA2-SBHT-JP: “Developpement of the interdisciplinary master program on Computatinal Linguistics at Central Asian Universities: CLASS”. В результате в процессе перевода классического текста на французский язык удалось избежать недоразумений, связанных с языковыми, культурными и прагматическими различиями, а языковые, культурные и лингвопрагматические нормы оказались на необходимом уровне при написании культурных реалий;

Результаты и выводы по изучению творчества Алишера Навои во Франции, отражению национального колорита в переводе, способам передачи национальных реалий, сохранению художественности искусства газели в переводе были использованы в радиопередаче «Najot-bilimda» Хорезмской областной телерадиокомпании, переданной в эфир 28 августа 2023 г. (справка Хорезмской областной телерадиокомпании за № 564 от 6 сентября 2023 г.). В результате теле- и радиопередачи обогатились новыми материалами и научно обоснованными доказательствами, а чтение газелей Алишера Навои представителями других народов стало возможным продемонстрировать широкой публике.

Структура и объем исследования. Диссертация состоит из введения, трех глав, заключения, приложения и списка использованной литературы. Объем работы составляет 138 страниц.

LIST OF PUBLISHED WORKS SPISOK OPUBLIKOVANNYX RABOT

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1. Matkarimov S.R. About the French translation of Navoi's ghazal beginning with "Bizga ul mahvash tiliyu kongli kongli birla yor" // Ilm sarchashmalari.- Scientific theoretical methodical journal of Urganch State University, Urganch, 2020.-№ 2.-B .72-76 (10.00.00. No. 3).
2. Matkarimov S.R. On the study of Navoi's work in the West // Vestnik Khorezmskoi akademii Ma'muna. Khiva- 2023. No. 5/4 B.99-103 (10.00.00. No. 21).
3. Matkarimov S.R. Alisher Navoi's work in the eyes of French orientalists // Vestnik Khorezmskoy Academy Ma'muna. Khiva- 2023 #9/4.-B73-75. (10.00.00 No. 21).
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5. Matkarimov S.R. About the arrival of Navoi's works to Europe // Ukraine 2019. Pereyaslav-Khmelnytsky Aktualniy vyzovy sovremennoy nauki. ISCENCE. IN.UA #7/39. S. 45-48.
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7. Genre proportionality in the translation of SR Matkarimov gazal // Proceedings of the international scientific-practical conference. Issues of Modern and Contractive Linguistics, Comparative Literature and Translation. Mejdunarodnoy scientific and practical conference. May 19-20, 2023 Urganch-2023 -B. 357-360.
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9. Matkarimov S.R. Some observations on Western-Eastern cultural relations in the XIII-XVI centuries// Modern problems of Romano-Germanic philology, comparative literary studies and translation studies. Proceedings of the Republican scientific-practical conference. Special issue of "Til Gulshan" scientific collection. Urganch city, May 14-15, 2010. B. 70-71.
10. Matkarimov S.R. Primary sources in West European Naboi studies // Modern problems of Romano-Germanic philology, comparative literary studies and translation studies. Proceedings of the Republican scientific-practical conference. Special issue of "Til Gulshan" scientific collection. Urganch city, May 14-15, 2010. B.51-53.
11. Matkarimov S.R. Foreign language education - current demand //Proceedings of the Republican scientific-practical conference. Urganch city, 2012. B.76-78.

12. Matkarimov S.R. Analysis of the French translation of Navoi's Kelmadi radifli ghazal // Proceedings of the republican scientific-practical conference. Namangan city 2014. B. 60-62

