



**“FILOLOGIK KOMPARATIVISTIKA VA
TARJIMASHUNOSLIK MASALALARI”**
mavzusidagi xalqaro ilmiy-amaliy konferensiya
2025-yil, 12-13-noyabr

**“PROBLEMS OF COMPARATIVE
PHILOLOGY AND TRANSLATION
STUDIES”**
international scientific and practical conference
November 12-13, 2025



O‘ZBEKISTON RESPUBLIKASI OLIY TA’LIM, FAN VA
INNOVATSIYALAR VAZIRLIGI

ALISHER NAVOIY NOMIDAGI
TOSHKENT DAVLAT O‘ZBEK TILI VA ADABIYOTI
UNIVERSITETI

TARJIMA NAZARIYASI VA AMALIYOTI KAFEDRASI

**“FILOLOGIK KOMPARATIVISTIKA VA
TARJIMASHUNOSLIK MASALALARI”**

mavzusidagi xalqaro ilmiy-amaliy konferensiya to‘plami

2025-yil, 12-13-noyabr

THE MINISTRY OF HIGHER EDUCATION, SCIENCE AND
INNOVATIONS OF THE REPUBLIC OF UZBEKISTAN

ALISHER NAVO’I TASHKENT STATE UNIVERSITY
OF UZBEK LANGUAGE AND LITERATURE

THE DEPARTMENT OF “TRANSLATION THEORY AND PRACTICE”

Proceedings of the International Scientific and Practical Conference titled

**“PROBLEMS OF COMPARATIVE PHILOLOGY
AND TRANSLATION STUDIES”**

November 12-13, 2025

Tashkent – 2025

UO‘K 845.711.05

KBK 133.585.3 “Filologik komparativistika va tarjimashunoslik masalalari” mavzusidagi xalqaro ilmiy-amaliy konferensiya to‘plami. – Toshkent, 2025. – 889 b.

ISBN 978-9910-8871-6-1

Mas’ul muharrir:
Shuhrat SIROJIDDINOV
akademik

Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti rektori

Tahrir hay’ati:

Nozliya Normurodova (O‘zbekiston), Zuhridin Isomiddinov (O‘zbekiston), Elizabetta Ragagnin (Italiya), Gabriela Shtoecli (Shveytsariya), Qosimboy Mamurov (O‘zbekiston), Sayed Mohamed Ahmad Korayem (Misr), Uzoq Jo‘raqulov (O‘zbekiston), Gulnoz Xalliyeva (O‘zbekiston), Yurgen Yakob Beker (Germaniya), Kemal Yavuz Ataman (Turkiya), Xurram Raximov (O‘zbekiston), Natalya Filimonova (Rossiya), Nedim Bakirci (Turkiya), Farhad Rahimi (Eron), Xayrulla Hamidov (O‘zbekiston), Elmira Adilbekova (Qozog‘iston), Sag‘inbek O‘rinboyev (Qirg‘iziston), Zulxumor Xolmanova (O‘zbekiston), Mahmadiyor Asadov (O‘zbekiston), Ziyodaxon Teshaboyeva (O‘zbekiston), Dilnavoz Yusupova (O‘zbekiston), Islomjon Yakubov (O‘zbekiston), Nargiza Rashidova (O‘zbekiston), Sabohat Qahharova (O‘zbekiston), Hafiza Qo‘chqorova (O‘zbekiston,) Nigora Sulaymonova (O‘zbekiston), Dilafruz Muhammadiyeva (O‘zbekiston), Dostonbek Ahmadov (O‘zbekiston), Dilnoza Shonazarova (O‘zbekiston).

Mazkur xalqaro konferensiya materiali filologik komparativistika va tarjimashunoslikning dolzarb nazariy hamda amaliy masalalarini zamonaviy ilmiy yondashuvlar asosida yoritishga bag‘ishlanadi. To‘plamda turli milliy adabiyotlar, tillar va madaniyatlar o‘rtasidagi o‘zaro ta’sir, adabiyotlararo aloqalar, qiyosiy-tipologik va qiyosiy-genetik tadqiqotlar, badiiy va maxsus matnlarni tarjima qilish muammolari, tarjima strategiyalari va ekvivalentlik masalalari tahlil qilinadi. Shuningdek, konferensiya materiallarida tarjima nazariyasining zamonaviy konsepsiyalari, tarjimon kompetensiyasini shakllantirish, tarjimoni o‘qitish metodikasi, madaniyatlararo kommunikatsiya hamda globallashuv sharoitida tarjimaning ijtimoiy-madaniy ahamiyati kabi masalalar keng yoritiladi. Ilmiy maqolalar filologik komparativistika va tarjimashunoslik sohalarida faoliyat yuritayotgan olimlar, tadqiqotchilar, doktorantlar, magistrantlar hamda talabalar uchun mo‘ljallangan bo‘lib, fanlararo integratsiyani kuchaytirishga hamda nazariya va amaliyot uyg‘unligini ta’minlashga xizmat qiladi.

Mualliflar qarashi va asarlar nomlaridagi imlo tahririyat nuqtayi nazaridan farqlanishi mumkin.

To‘plam Alisher Navoiy nomidagi Toshkent davlat o‘zbek tili va adabiyoti universiteti Ilmiy-texnik kengashining 2025-yil 17-dekabrda 6-sonli yig‘ilish qaroriga asosan nashrga tavsiya etilgan.

UO‘K 845.711.05

KBK 133.585.3 Proceedings of the International Scientific-Practical Conference on the topic
“Problems of comparative philology and translation studies”. – Tashkent, 2025. – 889 p.

ISBN 978-9910-8871-6-1

Editor-in-Chief:

Shuhrat SIROJIDDINOV

Academician

Rector of Alisher Navo'i Tashkent State University of Uzbek Language and Literature

Editorial Board:

Nozliya Normurodova (Uzbekiston), Zuhridin Isomiddinov (Uzbekiston), Elizabetta Ragagnin (Italy), Gabriela Stöckli (Switzerland), Qosimboy Mamurov (Uzbekiston), Sayed Mohamed Ahmad Korayem (Egypt), Uzok Djoraqulov (Uzbekiston), Gulnoz Khallieva (Uzbekiston), Jürgen Yakob Beker (Germany), Kemal Yavuz Ataman (Turkiye), Khurram Rakhimov (Uzbekiston), Natalya Filimonova (Russia), Nedim Bakirci (Turkiye), Farhad Rahimi (Iran), Khayrulla Hamidov (Uzbekiston), Elmira Adilbekova (Kazakhstan), Sag‘inbek O‘rinboev (Kyrgyzstan), Zulxumor Xolmanova (Uzbekiston), Mahmadiyor Asadov (Uzbekiston), Ziyodakhon Teshaboyeva (Uzbekiston), Dilnavoz Yusupova (Uzbekiston), Islomjon Yakubov (Uzbekiston), Nargiza Rashidova (Uzbekiston), Sabohat Qahharova (Uzbekiston), Hafiza Qo‘chqorova (Uzbekiston,) Nigora Sulaymonova (Uzbekiston), Dilafruz Muhammadiyeva (Uzbekiston), Dostonbek Akhmadov (Uzbekiston), Dilnoza Shonazarova (Uzbekiston).

This international conference articles are dedicated to illuminating the current theoretical and practical issues in philological comparativistics and translation studies based on the modern scientific approaches. The collection analyzes of mutual influences between different national literatures, languages and cultures; interliterary connections; comparative-typological and comparative-genetic studies; the issues of translating literary and specialized texts; translation strategies and problems of equivalence. Furthermore, the conference materials extensively cover the topics such as: contemporary concepts in translation theory, the formation of a translator competence, methodologies for teaching translation, intercultural communication and socio-cultural significance of translation in the context of globalization. The given scientific articles are intended to scientists, researchers, doctoral students, master’s students and undergraduate students who actively working in the fields of philological comparativistics and translation studies and they serve to strengthen interdisciplinary integration as well as to ensure the harmony between theory and practice.

The views expressed in the articles do not necessarily reflect those of the editorial board.

The publication was recommended by the Scientific and Technical Council of Alisher Navo‘i Tashkent State University of Uzbek Language and Literature on December 17, 2025.

POLITICS UNDER THE MASK OF POETICS: CHO‘LPON’S TRANSLATIONS IN THE 1920s-1930s

Zulkhumor Mirzaeva,

Professor, (Dsc), Tashkent State Uzbek Language and Literature University

(I dedicate this paper to the memory of my beloved son

Mirzaev Sukhrob Jakhongir o‘gli)

Annotatsiya. Mazkur maqolada 1920–1930-yillarda Abdulkhamid Cho‘lpon tarjimalarining siyosiy va mafkuraviy mohiyati tahlil qilinadi. Tarjima mustamlakachilik sharoitida jadidlarning milliy ozodlik g‘oyalarini ramziy va bilvosita ifodalash vositasi sifatida talqin etiladi.

Kalit so‘zlar: *Cho‘lpon, jadidchilik, badiiy tarjima, siyosat va adabiyot, ramziylik, mustamlakachilik.*

Abstract. This article analyzes Abdulkhamid Cho‘lpon’s literary translations in the 1920s–1930s as a political and ideological tool. It argues that translation functioned as a symbolic mask enabling Jadid intellectuals to articulate national liberation ideas under Soviet colonial censorship.

Keywords: *Cho‘lpon, Jadidism, literary translation, politics and literature, symbolism, colonial discourse.*

Introduction. At the end of the 19th and at the beginning of 20 century, the leaders of the educational, social and political movement, which became important in the lives of the peoples of Turkestan, Caucasus, Crimea, and Tatarstan, fought for freedom in the fields of politics and literature. In the essence of both movements intelligence aimed at having freedom, building independent state by enlightening the nation. , The spiritual image of the nation, the way of thinking, and the tolerant assimilation of universal values were the main stimulus of the national liberation movements. Therefore, educational and spiritual improvement in its origin, means of implementation was against external influences, occupation and tyranny, national spirit and any alien revolutions.

The radical disparities, conflicts between socio-political requirements of the Soviet Empire and age-old dreams of the intelligence has caused various national liberation movements. Although these national struggles did not release the nation from the oppression of the empire at the time, they became important in the promotion of the idea of «struggle for freedom» in the minds of the people, in the literary and aesthetic thinking, and in determining the destiny of the people.

Writers who fought for socio-political independence could not openly reflect in their works their attitude to the political regime of the Russia. Because in this period, modern writers who considered it their duty and mission to instill the spirit of independence in the people were always kept under severe pressure by proletarian critics. It was not easy for them to realize social goals even through ambiguities, allegories. Jadids were forced to explain the meanings of figurative images used in their works. So, because of the “historical logic in the country didn’t take into account of thinker’s logic” [Karimov, 2000] jadids very carefully tried to hide their political ideas into ideological content of the work through symbolic images, characters, ambiguities. Even jadids like Abdurauf Fitrat represented Jadid ideas through atheistic plot while a number of scientific works criticizing Islam by influential Marx’s slogan such as “Religion is poison”. Atheism served as a mask for Fitrat to confuse Soviet censorship. In this way the author, achieved success in distracting Soviet officials from the true thrust of his ideas concerning national identity [Mirzaeva, 2019].

Literary translation also was one of the best way to express jadid intellectuals’ socio-political and ideological concept when political censorship strengthened in the 1920-1930s, the intensification of aggression, injustice, and inequality of imperialism, based on the colonial policy of the Russian Empire, led to cultural confusion among the Central Asian people. They started to interpret literary works by English, Russian, and Tajik writers which were important in the national revival in

Uzbekistan. One of the jadid writers, Abdulhamid Sulaymon o‘g‘li Cho‘lpon used translations such as “Boris Godunov” by A. S. Pushkin and the poems by the Tajik writer Lohutiy, which are completely full with revolutionary views, as a mask to communicate his rebellious feelings through the “foreign word” (chuzhoe slovo) (M. Bakhtin). Moreover, the famous monolog of the Prince of Denmark, (Hamlet by W. Shakespeare), such as “To Be Or Not To Be” in Cho‘lpon’s translation (“Yo o‘lish, yo qolish”-Either death or life) was very popular among the intelligentsia who were struggling against the Soviet’s colonialism, and it became a favorite slogan for the Jadids. So, translations from different languages into Uzbek played a key role in the expression of the Jadids’ socio-political intentions on National Revival in 1920s -1930s [Mirzaeva, 2011].

Meanwhile, translations became an important element of the socio-ideological, political discourse in promoting the doctrine on Socialist Realism proclaimed in 1932 too. Cultural planning (strengthening the management of Russification), centralized through the literary process, including translations, were one of the important missions of Soviet policy. According to certain resources, more than two hundred works supporting communistic ideology, praising Lenin’s and Stalin’s personality were translated into Uzbek from different languages. These works, completely filled with the Soviet ideology, reached exclusive status in the socio-ideological, political discourse in 1930 to 1960ies [Mirzaeva, 2020] One of famous jadid writer Abdula Qodiriy owing to will of circumstances voluntarily (or forcibly) or under influence of doubt and spiritual hesitations for some period translated atheist texts into Uzbek in 1923s when struggle against religion started. [Normatov, 1994]

In this article I will try to analyze literary translations politics in totalitarian period in Uzbekistan from different perspective such as “translation and power,” “translation and ideology,” “translation and empire,” in 1920s-1930s in the context of Abdulkhamid Cho‘lpon’s interpretations.

Abdulkhamid Sulaymon o‘gli Cho‘lpon is recognized in his own time as a hero of the nation who protected the poor people from the oppression, famous poet and writer of the 20th century, who fought against colonialism with his writings. He became famous not only in Asia but also in Europe, “Cho‘lpon’s poem “Fergana”¹ was read with love by Turkish people in Baku, Istanbul, Berlin and Moscow. [Jabbar S,1931] His life and writings also were important studying object for the journal articles “Yeni Turkistan-New Turkistan, 1927-1932”, “Yosh Turkistan” – “The Young Turkistan”, 1922-1939. [Ismatulla Kh, 2001; Mirzaeva Z, 2017] which published in Istanbul, Paris by Turkistan Immigrants. His fame (popularity) is not only due to the original writings he left behind, but also his personal qualities, his devotion to faith in the difficult times whereas many intellectuals were struggling to survive the horrors of colonialism. Philosophy of reconciliation was very important for Cho‘lpon as far as he wanted to see Turkistan people free from oppression, happy and in peace. That is why he welcomed the October revolution, whose goal was to «help the oppressed people», “establish justice and equality in the country» and his positive response was represented in his poems such as «Red Flag», (Qizil bayroq), «Paris Commune», (Parij Kommunasi), «Red International» (Qizil baynalmilal) Yet, when the situation changed, Kokand, Ferghana were destroyed, Turkistan Autonomy was terminated, the promises of the Bolsheviks turned out to be false and central authority strengthened to control over the local intelligence, Cho‘lpon became a “fierce enemy” of the empire and directly and metaphorically represented his dissatisfaction in his writings against bourgeois political regime, oppression, lie and despotism. Ismatullaev stated by the 1920s, since Cho‘lpon had directly represented his ideas against Soviet government in his poems he was in the “eyes” of the representatives of the empire. (Ismatullaev, 2000). Karimov says, “his participation in Congress of Eastern nations in 1920 in Baku strongly influenced upon his patriotic movements” [20th Cen

¹ Settar Jabbar is saying about “A Beautiful Fergana”

Uz.Lit,173]. Because of original ideas concerning national identity of poet, the communists blame him as an “dangerous enemy of the empire”. Any attempts, decrees, decisions such as Russian Association of Proletarian Writers (РАПП-Российская ассоциация пролетарских писателей¹) aimed at fighting hegemony of proletarian literature didn't break Cho'lpon's will, his hopes and goals for freedom. Even his poems born in his imagination, in a breath written on scraps of paper, newspapers, magazines and sometimes on the cigarette boxes [Ismatulla Kh, 2001] were full of freedom hidden in ambiguity.

Cho'lpon translated from Russian, German languages such as “Boris Godunov” by A. S. Pushkin and the poems by the Tajik writer Lohutiy, which are completely full with revolutionary views, as a mask to communicate his rebellious feelings through the “foreign word”(chuzhoe slovo) (M. Bakhtin). Moreover, the famous monolog of the Prince of Denmark, (Hamlet by W. Shakespeare), such as “To Be Or Not To Be” in Cho'lpon's translation (“Yo o'lish, yo qolish”-Either death or life)was very popular among the intelligentsia who were struggling against the Soviet's colonialism, and it became a favorite slogan for the Jadids. So, translations from different languages into Uzbek played a key role in the expression of the Jadids' socio-political intentions on National Revival in 1920s-1930s [Mirzaeva, 2011].

In fact Cho'lpon's translation might be connected with two following factors:

First, due to the socio-political situation in the country, the changes in the artistic and aesthetic thinking of the nation's intellectuals did not fit into the frame of traditional classical literature criteria. In the eyes of Jadid writers, works with a new form and content were needed for a new era. Cho'lpon himself stated in his own article “Ulug' Hindiy” (The Great Indian) dedicated to Rabingranat Tagor published in the 7th and 8th issues of «Maorif va oqitguchchi» (Educaton and Educator) in 1925. Cho'lpon writers «I read Navoi, Lutfiy, Boykara, Mashrab, Umarkhan, Fuzuli, Furqat, Muqimiy, they all a same, same, same! The mind is looking for something else - something new». So, through the translations Cho'lpon wanted to introduce famous representatives of the world literature such as A. Pushkin, A. Blok, W. Shakespeare, R. Tagore to Uzbek people and he wanted to bring a new air to Uzbek literature through the translations.

Second and the most important factor connects with heterogeneous functions of literary translation, in the sense of ideological framework, lead to an essential importance in the social, political and cultural context, and translation was utilized for different purposes by different agents in the literary process in the Soviet Empire. For instance, in 1932, literary translations became an important element to publicize benefits of the Communistic Party (RKP(b)), promoting the doctrine on Socialist Realism proclaimed in 1932. Translations from Kazakh, Kirgiz, Tatar and other languages (Uyg'un1979, this list could be continued) were intended to contribute to the creation of a global Socialist Realist canon, as well as a Soviet canon of “representative” expressions of national cultures from within the empire. Cultural planning (strengthening the management of Russification), centralized through the literary process, including translations, were one of the important missions of Soviet policy. According to certain resources, more than two hundred works supporting communistic ideology, praising Lenin's and Stalin's personality were translated into Uzbek from different languages. These works, completely filled with the Soviet ideology, reached exclusive status in the socio-ideological, political discourse in 1930 to 1960ies [Mirzaeva, 2020]. Struggle against religion to some extent influenced on writers' position. For instance, besides translating atheist texts into Uzbek in 1923s Abdula Qodiriy represents his conflicts appeared in his position through his translations done from French writer Emile Zola (1840-1902). The main hero P'er Froman, is a tragic

¹ Всесоюзное объединение Ассоциаций пролетарских писателей.

character, who was unable to find a solution to the problems, dissensions in his faith (religion) and faced a tragedy.

Therefore, Cholpon’s translations cannot be analyzed separately from the socio-political context of the 1920-1930s. Because «society exists not only in the environment in which the translator lives, but also in his personality, formed under the influence of socio-political relations» [Lilova, 1985]. So I can’t say that Cho‘lpon did his translation on the topics such as freedom, liberty and national revival just for his love towards the world literature or just for introduce russian writings to the nation. These interpretations served as a tool for the promotion of Cholpon’s political ideas. Xayrulla Ismatulla also claims ” the reason for the poet’s desire to R. Tagore is the combination of Cho‘lpon’s patriotism and nationalism (Baymirza Hayit., 1965).

T. Rahimov conditionally divides the researchs on Cho‘lpon’s trsanlations carried out until 1987 into two groups.

1 st group. They are limited to giving only short details and general information about Cholpon’s translations.

2 nd group. His interpretatyions were partially analyzed, and appropriate conclusions were presented.

Yet, I would like to more classify the specific features of research on Cholpan translations as follows on the basis of the studied resources:

1. **1930-1940 s.** The analysis of translations with a political essence is omitted and scholar concentrated on the peoblems of reflecting the author’s style. In most cases Cho‘lpon’s translations were examined in literary context formed in socialist realism. In these years, articles were also published in which Cholpon’s translations were seriously criticized¹

2. **1950-1990 s.** Until the 50s of the XX Century, studying Cholpon’s work, was forbidden. Even, after 1950s, due to the political and social system in Uzbekistan his translations have not been conceptually widely as well studied². In some research his name was not mentioned while analyzing his interpretations acquired a political essence. Scholars mostly concentrade on his translations made for ideological propaganda (for example, party anthem «International» into Uzbek for the first time in the early 1920s by Cho‘lpon).³

3. **1991-to present.** Translations done by Cho‘lpon were mainly studied in the literary context. In some places of T.Rahimov’s dissertation the harmony between the author and the translator’s mental state was mentioned⁴.

So, from the classification stated above we might conclude that the essential concerns in Cholpan’s writings were not revealed or misinterperetaed before the independence of Uzbekistan. After 1991’s the main characteristics of research methodology of Uzbek scientists did not allow to study Cholpon’s translations in a socio-political context. So, studding Cho‘lpon’s translations

¹ Siddiq S. Sahnada til. Qizil O‘zbekiston. 1935, 9-mart; Siddiq S. Tuhmatga o‘xshagan tanqid. Qizil O‘zbekiston, 1936, 16-mart; Siddiq S. Adabiy tarjima san’ati.-Toshkent, O‘zSSSR Davlat anshriyoti, 1936; S. Gamlet v perevode Chulpana (Гамлет в переводе Чулпана). Литературный Узбекистан, 1936; To‘raqulov N. Hamletga tuhmat. Qizil O‘zbekiston. 1936, 27 iyul, 1-son

² G‘. Salomov studied “Hamlet” s translation in comparative way in his dissertation and involved Cho‘lpon’ version. See: Salomov G. Literaturniye traditsii v problem xudojestvennogo perevoda (Литературные традиции и проблемы художественного перевода) Dissertation for submitting Dsc. Tashkent, 1982.

³ Sharipov J. Ruschadan o‘zbekchaga she’riy tarjimaning ba’zi masalalari. O‘zbekiston SSR Fanlar akademiyasi nashriyoti, 1959; Turdiyev Sh. Xayotbaxsh ta’sirlar, Toshkent, 1977, 23-36-betlar; Sharofiddinov O. Haqiqatga sadoqat, Toshkent, 1989, 234-bet

⁴ See. Abdullayeva D. Cho‘lpon jahon she’riyati tarjimoni. Academic research in Eductaional Sciences. 2021, v.2; Rahimov T.A. Cho‘lponning tarjimonlik mahorati. A.S.Pushkinning she’riy va dramatik asarlari tarjimplari misolida. Fil.fan.nomzodi ilmiy darajasini olish uchun yozilgan diss. Toshkent, 1993.

conceptually in socio-political context in comparative way, examining his manuscripts on translations, changes or misinterpreting of different publications is one of the important task before the scholars.

As a result of the conquest of Turkestan by the Russian Empire in the second half of the 19th century, there were certain changes in the thinking and outlook of the local people. Although the establishment of Russian-style schools also served the interests of the empire, many intellectuals had the opportunity to learn about the achievements of world science, literature, and culture by studying the Russian language. Cholpon also mastered world literature through the Russian language. His first translation from Russian literature was Koltsov’s poem “The Hungry Poor Man”, which was published in the November 16, 1919 in “Ishtirokyun” and the translation activity of “these years can be considered as the stage of formation of the poet”. [Rahimov, 26]. In the translations made after the 1920s, the revolt against the autocratic regime in the poet’s lyrics was reflected through «foreign words». For example, Cholpon created his famous poem «The Soul” (Ko‘ngil) and translated “The heart is silent” (Душа молчит ..) by Alexander Blok at the same time, on August 7, 1922, in Tashkent.

<p>Душа молчит. В холодном небе</p> <p>Душа молчит. В холодном небе Всё те же звезды ей горят. Кругом о злате иль о хлебе Народы шумные кричат... Она молчит, – и внемлет крикам, И зрит далекие миры, Но в одиночестве двуликом Готовит чудные дары...</p> <p>(А.Блок, 1901)</p>	<p>Ко‘ngil</p> <p><i>Ko‘ngil, sen munchalar nega Kishanlar birla do‘stlashding? Na faryoding, na doding bor, Nechun sen muncha sustlashding Haqorat dilni og‘ritmas, Tubanlik mangu ketmasmi, Kishanlar parchalanmasmi? Qilichlar endi sinmasmi? Tirixsan, o‘lmagansan, Sen-da odam. Sen-da insonsen, Kishan kiyma, Bo‘yin egma, Ki sen ham hur tug‘ilga’san!</i></p> <p>1922, 7-avgust, Toshkent</p>	<p>Ко‘ngil jimdir. Sovuq ko‘kda,</p> <p><i>Ko‘ngil jimdir. Sovuq ko‘kda, Qarab unga yonib turgan Hanuz –xola u yulduzlar. Butun atrof va haryoqda, “Non oltin!” deb fig‘on qilgan Talashchi, g‘alvachi ellar. U jim; lekin fig‘onlarga – Quloq bergan va ko‘z tikkan Uzoqlarga-yiroqlarga!</i></p> <p>(Blok. Cho‘lpon tarjimasi, 1922, 7-avgust)</p>
---	---	--

In Blok’s lyrics, the concept of «heart», «soul» is manifested as an «inner man» whose world is rich and colorful. The heart, like the person himself, has certain characteristics and performs certain missions. [Nurgazina A.B, Akosheva M.K, 2012]. Also, in Blok’s poems the soul is compared to a bird and “the poet uses predicates of movement / flight to describe the characteristics of the soul”. Moreover, some studies say that «The soul is silent...” was dedicated to the woman he loved, Lyubov Mendeleev, and is considered a love poem. Yet, I think Cho‘lpon didn’t select Blok’s poems just to express Russian poet’s sensitive feeling in Uzbek whereas “none of the translations can be considered neutral or completely ideologically innocent”. [Bennoudi, 2023]. In addition, “translations are not made in a vacuum. Translators function in a given culture at a given time. The way they understand themselves and their culture (socio-political factors as well-Z.M) are factors that may influence how they translate” [Lefevere, 1992,]. So Cho‘lpon’s translations can’t be deeply analysed apart from

social, political context so that it was connected with the spirit of the time. And the events that happened around the poet should be evaluated from the point of view of his spiritual and creative processes. Cho‘lpon embodies social, political essence to Blok’s sensitive feelings and claims that his love is inextricably linked with the love of the Motherland. Because jadids saw the role of literature and art in society as an expression of social concerns. The value of Cholpon’s translation is also determined by the power of the idea reflected in it.

I will try to prove my point:

Blok’s poem in original

Душа молчит. В холодном небе

Всё те же звезды ей горят.

Кругом о злате иль о хлебе

Народы шумные кричат...

Interpretation of the poem in Uzbek: *Qalhim jim, Sovuq samoda. Yana o‘sha yulduzlar uni (osmonni) yoritib turibdi. Atrofdaxalq shovqin bilan “Non!”, “Oltin!” deya qichqirmoqda.*

Interpretation of the poem in English: *My heart is silent. In the cold sky. The very stars bright it (sky) All around, the people are noisily shouting “Bread!” and “Gold!”*

Cho‘lpon translation:

Ko‘ngil jimdir. Sovuq ko‘kda,

Qarab unga yonib turgan

Hanuz –xola u yulduzlar.

Butun atrof va haryoqda,

“Non oltin!” deb fig‘on qilgan

Talashchi, g‘alvachi ellar.

Interpretation of Cho‘lpon’s translation in English

The heart is silent. In the cold sky

The very stars still bright looking at it

All around and everywhere

Snatchers, trouble-makers

Shouting(screaming)

Saying “The Bread!”, “The gold”

As we see from the interpretations in the original version of the poem there is no the word «snatchers, grab (er), trouble makers- violent people» (Blok gives just as “people”, “nation”). According to the subjective, individual phenomenon of translation, Cholpon imposed a different political idea on the verse and add the word “talashchi”-grab (er). “Snatcher» is derived from the verb «tala, talamoq which means “ to grab”, “to take forcibly away” «to attack” [O‘zbek tilining izohli lug‘ati, 2020].

In the practice of colonial states one can be observed military, political, economic, ideological coercion, attack of local people’s material wealth of dominant society; forcibly utilize exploitation of natural production, labor resources, and cultural potentials. Occupation of Russians in Central Asian regions was carried out at the expense of grabbing a prosperous life of regional society¹. Cho‘lpon chose Blok’s poem to express his reality whereas “translation, as such, is a rewriting of the original

¹ See: Ziyayev X. Turkistonda Rossiya tajovuzi va hukmronligiga qarshi kurash (XVIII – XX asr boshlari). – T., 1998; G‘afforov. Sh. Tarix va taqdir. Rossiya Imperiyasidan Turkistonga ko‘chirilganlar (XIX asrning ikkinchi yarmi- XX asr boshlari) – T.: Fan, 2006 and etc.

to fit a particular purpose – a reconstruction of a new reality”. [Bennoudi, Zaid, 2023]. So, while “rewriting” of the poem Cho‘lpon derived the noun «talashchi» which does not exist in the modern Uzbek literary language from the verb «tala-to grab» in its own style¹. By adding new point to the word he managed to expand the scope of word’s sphere, its influence and strengthen the power of expression. Cholpon’s artistic language skill was also demonstrated in the «private author’s migrations», which is a product of his associative thinking.

Abdulhamid Majidiy, one of the jadid poet, in his poem “The Garden” also represents Motherland – Turkestan as a «Garden» and ask the nation to defend it from «thieves-snatcher-colonialists, not allowing them to destroy it².

Shuping argues that “the original text is selected for a certain purpose, and the translation guidelines are defined to serve this purpose by the translator and/or by those who initiate translation activity. Therefore, to fit that purpose, rewriting is bound to happen during the process of translation” [Shuping, 2013].

From Shuping’s point, I can argue that “for a certain purpose for Cho‘lpon was socio-political factors in 1920-30s. Despite the opposition of the Soviet government, Blok created wonderful writings in the direction of symbolism. Translating the poems written in symbolism was convenient for Cholpan for the political situation he was living in. The original images of symbolic expressions represented in Blok’s poetry were an excellent instrument for Cho‘lpon and for the regime of his time, because symbolism, ambiguity, tajnis (word play), construct, allegory are protected jadids from the threat. Through the translations “ A. Blok, the founder of Russian symbolism, had an impact on Cholpan’s work as well.» Although the content is influenced by classical poetry, Cholpon relied on the experiences of European poets in form. [Rozimuhammad, 1997].

Here is his short verse written on a cigarette box called «Epoch». Cho‘lpon wrote this poem in Soviets Congress held in Tashkent, 1932 [A. Zavki, I Tolqun, 1951-1952]

“Cheking porani

kullari ko ‘klarga sovrilsin”

Let this Epoch smoke,

Its ashes will disperse with all the wind

«Epoch» - PORA – EPOXA, it also represents the discrediting of the era (loss of prestige, becoming infamous Z. M.) that has undergone great «changes». Cholpon expresses his rebellion against the Bolsheviks in the form of a parody in this two verses. He goes on the path of symbolically expressing his hatred towards them. A. Zavqiy and I. Tolqin stated that a piece of cardboard paper with Cholpon’s poem was passed from hand to hand throughout the congress, threatening the leaders of the authorities.

The thoughts and feelings of the poet expressed in short lines are also reflected in his translations.

Hamma esnab turdi, quloq solmadi

Qayg ‘umni gapirib bergan vaqtimda.

Meni alqamagan kishi qolmadi

Qayg ‘umni nazmga tergan vaqtimda (Cho‘lpon’s translation, 1927).

¹ In linguistics, it is an occasional word formation created in a speech by a certain person and used only one time, which has emotional-expressive color martagina qo ‘llanadigan, emotsional-ekspressiv bo‘yoqqa ega bo‘lgan nutq birligidir.

² More details on poem’s analysis: Mirzayeva Z. XX asr o‘zbek adabiyotining Amerikada o‘rganilishi. (Studying Uzbek Literature in America). 1-st volume, Fan, 2022.

*Когда я про горе своё говорил,
То каждый зевал да молчанье хранил;
Когда же в стихи я его нарядил,
То много великих похвал заслужил (Генрих Гейне, in Russian)*

*Und als ich Euch meine Schmerzen geklagt,
Da habt Ihr gegaehnt und nichts gesagt;
Doch als ich sie zierlich in Verse gebracht.
Da habt Ihr mir grosse Elogen gemacht (Heinrich Heine).*

This translation was included in Cho‘lpon’s collection “I got my tune again” («Yana Oldim Sozimni») published in 1991. In the commentary of this book says the author of this quatrain is Henrikh Heyne, a German poet, but Cholpon translated it through the Russian language. But in other resources, it is clearly proved that this poem was directly translated from German so that he knew Dutch well¹.

When Cholpon’s translation is compared with the Russian and original versions, the tone, rhythm, content, spirit of the poem are adequate to the original, the artistic and stylistic harmony gives the impression that this poem itself belongs to Cholpon, not Heyne. The artistic aesthetic scale, scientific-intellectual ability and spiritual need in Cholpon influenced the quality of the translation. No one heard his grief and pleas for the Motherland, especially the local rulers, local rich people, khans and emirs whom he hoped and believed in, who had the strength to save the Motherland from Soviets. On the contrary, internecine wars, careerism, personal egoism, and the culture of self-enrichment led to economic and spiritual dependence, oppression and injustice of Turkistan people. But when the author (translator) refers his grief into poetry he was praised as long as they can’t understand his “grief” so that it was hidden inner life of the text. That was the certain purpose-spiritual need of Cho‘lpon choosing Heyne’s poem.

From the 1930s, it can be observed that Cholpon paid close attention to the translation of prose works. During this period, one of his major translations was the tragedy «Hamlet» by William Shakespeare, a great representative of world literature. It is a very subjective conclusion to attribute the reasons for the poet’s translation of this tragedy only to socio-political factors. However, in the period when prose and drama were just being formed in Uzbek literature of the 20th century, «Hamlet» became important in the development of the aesthetic thinking of Uzbek writers. But the struggle against the historical and political situation in Turkestan in the 30s of the 20th century was the destiny of «open-eyed» intellectuals. Moreover, the political factor we have highlighted becomes a primary fact even when Cholpo’s translations are analyzed in the context of his works.

In this article, I only focused on some features of Cholpon’s translations in lyrics. . I left the analyzes related to the comparative study of Cholpan translations, the textual analysis of different translation editions for my further research.

Conclusion. Translation is not asan unserious or unimportant pursuit, compared to other spheres of scholarship. Literary translations along with other fields, including literature and literary criticism, became one of the main weapons to publicize benefits of the Communistic Party (RKP(b)) and became an important element of the socio-ideological, political discourse in promoting the

¹ See: Azizoda L. Cho‘lpon kim edi? // Yoshlik, 1988, 10-son.; Ochil S. Orzular ko‘kidagi shafaqlar. – Toshkent: Ўқитувчи, 1993; Ro‘zimuhammad B. Cho‘lpon tong yulduzi demak – Toshkent, O‘qituvchi, 1997; Abdullayeva D. Cho‘lpon jahon she‘riyati tarjimoni. соң. Academic Research in Educational Sciences. V. 2 , 2020

doctrine on Socialist Realism proclaimed in 1932. Literary translation in totalitarian period in Uzbekistan is more complex and dynamic than we usually think. Although the term “totalitarian” had been studied for a long time from different perspectives, the issues of “translation and power,” “translation and ideology,” “translation and empire,” in 1930s-1980s in Uzbekistan seems questioned by few, and those topics could provide us with rich materials for the discussion Cho‘lpon’s translation also is connected with two following ideological factors:

First, due to the socio-political situation in Central Asia Jadids need new writings which are original in form and content. From this perspective Jadids wanted to introduce famous representatives of the world literature such as A. Pushkin, A. Blok, W. Shakespeare, R. Tagore to Uzbek intelligentsia. And Cho‘lpon actively participated in this process.

Second, through the “foreign word” (чужое слова) or rewriting the text Abdulhamid Cho‘lpon skillfully used from translations to refer his social, political purposes. He represents his certain intentions while reproducing (like talashchi- Snatcher) the text in target language.

Translating Aleksandr Blok’s poetry which is full with symbolism was convenient for Cholpan to refer his position towards Soviet Empire since symbolism, ambiguity, allegory, sarcasm served as a great protection for poet in terms of their possibility to be read from different perspective and produce different meanings. The original images of symbolic expressions represented in Blok’s poetry were an excellent instrument for Cho‘lpon and for the regime of his time which he was living in.

From the classification which I stated in this paper, I can say Cho‘lpon’s translations hasn’t detailed been studied in social, political context up to now. His writings were not revealed or misinterpreted before the independence of Uzbekistan. After 1991’s the main characteristics of research methodology of Uzbek scientists did not allow to study Cholpan’s translations in this way.

References

1. Abdullayeva D (2021). Cho‘lpon jahon she‘riyati tarjimoni. Academic research in Educational Sciences. V. .2;
2. Bennoudi H, Zaid A. (2023). Ideology and Translation. International Journal of Language and Literary Studies. 5 (1), 243-253.
3. Ismatullayev X (2001). Cho‘lpon va jahon. Movements and Revolutions in Turkistan:1900-1924. ed. Timur Kocaoglu. Haarlem, p. 229
4. Bakhtin, M. (1996). Problema rechevykh zhanrov (The Problem of Speech Genres). In Sobranie sochinenii. Vol. 5, Moscow. Russkie slovari.
5. Hayit B.(1965) Two outstanding figures in Modern Uzbek Literature: Qadiri and Cholpon / Journal of the Royal Central Asia Society.V.53, p.51
6. Husayn S. (1936) Gamlet v perevode Chulpana (Гамлет в переводе Чулпана). . Литературный Узбекистан
7. Karimov N.(2000) Istiqlolni uyg‘otgan shoir. Toshkent: Ma‘naviyat, 11-bet.
8. Lilova I (1985) Vvedenie v obshuyu teoriyu perevoda (Введение в общую теорию перевода). М.: Высшая школа,
9. Lefevere A.(1992) Translation, history, culture (A. Lefevere (ed.)). London and New York.
10. Mo‘minov S (1990) Okkazonal nutqiy nominatsiyada motivatsiyaning roli. Fil.fanlari nom. Toshkent.
11. Mirzaeva Z. (2017) O‘zbek adabiyotining Amerikada o‘rganilish.Toshkent, 2-kitob, 25 bet.
12. Mirzaeva Z. (2019). From Atheism to Anti- Colonialism: Fitrat’s Writings from the 1910s to the 1930ies. International Journal of Recent Technology and Engineering (IJRTE) ISSN: 2277-3878, Volume-8 Issue-3, September

13. Mirzaeva Z.(2011) XX asr o‘zbek adabiyotining Amerikada o‘rganilishi, 1-kitob, Toshkent, “Fan”.
14. Mirzaeva Z. (2020) Introduction to Uzbek Literary Translation: Analysis, Interpretation and Discourse/ International Journal of Linguistics, Literature and Translation (IJLLT) ISSN: 2617-0299(Online); ISSN: 2708-0099 (Print)DOI: 10.32996/ijllt
15. Normatov U (1994). Qodiriy bog‘i. Toshkent, 89-bet.
16. Nurgazina A.B, Akosheva M.K (2012). Konsept “dusha” v afvtorrskoy kartine mira Bloka. (Концепт «душа» в авторской картине мира Блока). ISSN 1991-5497. Мир наука, культуры, образования, № 4 (35)
17. O‘zbekiston Milliy Ensiklopediyasi (2020). O‘zbekiston milliy ensiklopediyasi davlat ilmiy nashriyoti, Toshkent,
18. Rahimov T (1993) Cho‘lponning tarjimonlik mahorati. A.S.Pushkinning she‘riy va dramatik asarlari tarjimalari misolida. Fil.fan.nomzodi ilmiy darajasini olish uchun yozilgan diss. Toshkent.
19. Cabbar S. (1931-2000) Kurtuluş Yolunda. Istanbul. In Kommission Bei Franz Steiner Verlag Stuttgart.
20. Siddiq S. (1935) Sahnada til. Qizil O‘zbekiston, 9-mart;
21. Siddiq S (1936). Tuhmatga o‘xshagan tanqid. Qizil O‘zbekiston, 16-mart;
22. Siddiq S. (1936) Adabiy tarjima san‘ati.-Toshkent, O‘zSSSR Davlat anshriyoti
23. Salomov G. (1932) Literaturniye traditsii v problem xudojestvennogo perevoda (Литературные традиции и проблемы художественного перевода) Dissertation for submitting Dsc. Tashkent, 1982.
24. Sharipov J. (1959) Ruschadan o‘zbekchaga she‘riy tarjimaning ba‘zi masalalari. O‘zbekiston SSR Fanlar akademiyasi nashriyoti.
25. Sharofiddinov O. (1989) Haqiqatga sadoqat, Toshkent, 234-bet.
26. Shuping, R. (2013). Translation as Rewriting. International Journal of Humanities and Social Science, 3(18), 55–59. http://ijhssnet.com/journals/Vol_3_No_18_October_2013/6.pdf
27. Turdiev Sh. (1977) Hayotbaxsh ta’sirlar, Toshkent, 23-36-betlar.
28. To‘raqulov N. (1936) Hamletga tuhmat. Qizil O‘zbekiston, 27 iyul, 1-son
29. Ziyayev X. (1998) Turkistonda Rossiya tajovuzi va hukmronligiga qarshi kurash (XVIII – XX asr boshlari). – Toshkent.
30. Zavki A, Tolqun I (1951-1952). The poet Cholpon / Milliy Turkistan, December -January № 76 pp. 18-22.
31. G‘afforov. Sh. (2006) Tarix va taqdir. Rossiya Imperiyasidan Turkistonga ko‘chirilganlar (XIX asrning ikkinchi yarmi- XX asr boshlari) – T.: Fan.
32. Mahmadiyor Asadov. (2025). A Brief Review Of Vilen Komissarov’s Theory Of Equivalence. *International Journal Of Literature And Languages*, 5(12), 86–89.

MUNDARIJA		
I SHO‘BA. TARJIMASHUNOSLIKNING DOLZARB MASALALARI		
1.	Zuhriddin ISOMIDDINOV. Bizdagi tarjima muammolari	5
2.	Uzoq JO‘RAQULOV. O‘zbek tarjimachiligi istiqbollari	9
3.	Xurram RAHIMOV. Alisher Navoiyning “Munojot” asari tarixi, tabdili va tarjimalari xususida	14
4.	Олимджон КАСИМОВ, Мартаба СУЛТОНЗОДА. Некоторые лингвистические особенности перевода лексем «Шахнаме» на русский язык	17
5.	Ne‘matilla OTAJONOV. Eiji Mano – boburshunos olim	22
6.	Rukhsana IFTIKHAR. Beautification of Mughal women	26
7.	Наталья ФИЛИМОНОВА. Возможности перевода при работе иностранных учащихся с художественным текстом: начальный этап изучения русского языка	30
8.	Kosimboy MAMUROV, Nargiza TILAKOVA Functional syntax and mystical semantics: correlating syntaxemes with sufi concepts in Alisher Navai’s Uzbek and English ghazals	34
9.	Xayrulla HAMIDOV. Muslimbek Yo‘ldoshevning tarjimonlik mahorati	38
10.	Ирода СИДДИКОВА. К вопросу взаимосвязи психолингвистики и художественного перевода	43
11.	Xayrulla HAMIDOV, Zulfizarxon QORAXO‘JAYEVA. Nafisiyning “Jannatning yarim yo‘lida” asaridagi personaj portretining tarjimada berilishi	46
12.	Абдумажид МАДРАИМОВ, Аскарый МАДРАИМОВ. Вопросы перевода научного наследия Захириддина Мухаммада Бабур и традиция перевода в библиотеке Акбара в XVI веке	51
13.	Supriya BANERJEE, Iroda UMAROVA Reimagining classics: Tagore, translation and the global reader	54
14.	Ziyodaxon TESHABOYEVA. “Boburnoma”da milliy-madaniy xususiyatli til birliklar va ularning inglizcha tarjimalari	58
15.	Zulhumor MIRZAEVA. Politics under the mask of poetics: Chulpon’s translations in the 1920s-1930s	62
16.	Abdumajid MAMADALIYEV. Badiiy matn tarjimasida milliy koloritni ifodalash muammosi	72
17.	Muhammadjon ABDUVALIYEV. Sinxron tarjimashunoslikning zamonaviy masalalari	74
18.	Мұратбек БАҒИЛА, Кәмшат АЙМАҒАМБЕТОВА. Қазақ тілін оқыту әдістемесінің жаңа парадигмалары	80
19.	Shermurod SUBHON. Ijodiy kengashlarda	84

20.	Shermurod SUBHON. Kitobxon oldida mas’uliyat	97
21.	Murtazo SAYDUMAROV, Mahmudaxon SAYDUMAROVA. O‘zbek adabiyotining ilk romani tarjimalarida lingvomadaniy xususiyatlar va semantik o‘zgarishlar	100
22.	Mahmadiyor ASADOV. Tarjima – qiyosiy adabiyotshunoslikning tadqiqot obyekti	107
23.	Toshtemir ALIMOV. Gender as a linguistic and cultural parameter in literary translation	113
24.	Tozagul MATYOQUBOVA. Ilk hasbi hol qasida va uning o‘zbek tarjimoni	116
25.	Dilafruz MUHAMMADIYEVA. “Boburnoma”ning turkcha tarjimasi bilan bog‘liq muammolar	120
26.	Umida TURAeva. Some challenges of translating forensic terminology between English and Uzbek	125
27.	Елена ПАНОВА. Мифопоэтическая традиция и проблемы перевода и функционирования онимов в волшебной повести «Алиса в стране чудес» Л. Кэрролла	128
28.	Gulnoz MAMARASULOVA. Siyosiy matn tarjimasining lingvokulturologik jihatlari	137
29.	Эльнора БАГАВОВА. Эволюция переводческих теорий: от традиционных подходов к современным тенденциям	140
30.	Dilfuza KHUDAIBERDIEVA. Translation studies: traditional and modern approaches	144
31.	Gulnoz MAMARASULOVA, Ruxshona CHO‘LIYEVA. Diplomatiik matnlarning tarjimada ifodalanishi	148
32.	Dilshod AMIRQULOV. Tarjimashunoslikda til tipologiyasi asosida komparativ yondashuv	151
33.	Tozagul NASRULLAEVA. Literary translation as interpretation: on the basis of Dreiser’s literary works	154
34.	Мохира ЭШКУВАТОВА, Достонбек АХМАДОВ. Роль лингвострановедческого компонента в обучении переводу	156
35.	Islom TURDIYEV. Ingliz va o‘zbek tillaridagi ayrim ish yuritish terminlarining tarjima talqinidagi muammolari	160
36.	Фотима УМИРЗАКОВА. Проблемы традиционных и современных подходов в немецком переводе	163
37.	Shohsanam BEKMURATOVA. Maqollar tarjimasida tarjimonlarining lingvomadaniy yondashuvlari	166
II SHO‘BA. QIYOSIY TILSHUNOSLIK MASALALARI		
38.	Sayed Mohamed Ahmad KORAYEM. Principles for developing comparative linguistic studies	171
39.	Nedim BAKIRCI. Milli kimlik inʼsasinda halk biliminin ishlevi	183
40.	Farhad RAHIMI. Beş, bel, bilek, elik/ el ve ilik kelimelerinin etimolojik ve anlamsal bağlantilari	190

41.	Farhad RAHIMI. Nezirali'nin Çağatay türkçesi sözlüğünün yanlışları üzerine iii	196
42.	Сырга ОРУНБАЕВА, Долон МАЛДЫБАЕВ, Сагынбек ОРУНБАЕВ, Минаим МЫРЗАКМАТОВА, Жумакадыр КАРАМОЛДОЕВ. Горы и их лингвистические особенности: типология высот и культурных различий	215
43.	Saodat MUHAMMEDOVA, Kosimboy MAMUROV. Reforming the Uzbek latin alphabet: balancing phonology and global usability	221
44.	Jamoliddin YOQUBOV. O‘zbek va fransuz tillarida “ona” leksemasi ifodalanishining lingvomadaniy xususiyatlari	223
45.	Valijon VOSITOV. Inkor kategoriyasi lingvistik voqelik sifatida	228
46.	Khushnuda SAMIGOVA. Identifying the semantic component of affectionate form	230
47.	Nargiza DOSBAYEVA. Specific features of intercultural interaction in the course of teaching foreign languages	234
48.	Наргиза РАШИДОВА. Арабские заимствования в узбекском языке	237
49.	Ulugbek KARIMOV. Evolution of the cyborg in 21st-century science fiction	240
50.	Kamola ABDULLOEVA. Diskursiv shaxsning grafik vositalar orqali aks etishi	243
51.	Malohat BADALBAYEVA. The special lexicon of emergency situations in global linguistics	246
52.	Nargiza MIRZALIYEVA. Abdulla Qahhor va Ernest Xeminguey hikoyalari qahramonlarining o‘ziga xos xususiyatlari: badiiy tahlil va qiyosiy yondashuv	250
53.	Azizjon SHARIPOV. Yozma manbalarda Hirotning tarixiy toponimikasiga doir ma’lumotlar: Shohrux Mirzo davri	253
54.	Марина ИСКАКОВА. Тюркоязычный мир от древности	263
55.	Nargiza YUSUPOVA. The impact of artificial intelligence on comparative philology and translation studies	268
56.	Feruzaxon KARIMOVA. Aksiolingvistikada ma’naviy qadriyatlar talqini	272
57.	Zebiniso BEKMURADOVA. O‘zbek va fransuz maqollaridagi xiazmlarning stilistik, semantik va lingvokulturologik tahlili	276
58.	Sabohat QAHHAROVA. Yassaviy hikmatlarining lingvokulturologik tahlili	279
59.	Dildora KENJAYEVA. “Boburnoma”da antroponimlarning etimologik o‘ziga xosligi	283
60.	Gulchexra IBRAGIMOVA. Ingliz tilida abbreviatura va akronimlarning lingvistik tahlili	287
61.	Asror YUSUPOV. Lug‘at maqolasi strukturasi nazariyasining rivojlanishi	289

III SHO‘BA. QIYOSIY ADABIYOTSHUNOSLIK MASALALARI		
62.	Islamjan YAKUBOV. Rudakiy adabiy-estetik qarashlari va lirik qahramon kechinmalari	293
63.	Islamjan YAKUBOV. Tragik konflikt, tragik holat va tragik qahramon	299
64.	Dilnavoz YUSUPOVA, Kemal Yavuz ATAMAN. Uch tazkira qiyosi	308
65.	Gulnoz XALLIEVA, Sitora SHAHOBOVA. “Middlemarch” va “Anna Karenina” asarlarida ayol obrazining o‘rni	316
66.	Bahodir XOLIQOV. Britaniya adabiyoti va o‘zbek mifologiyasida daydi yog‘dularning badiiy xususiyatlari	320
67.	Gulnoz XALLIYEVA, Farangizbonu ADAMOVA. “Jek Raymond” romanida Jek obrazi tahlili	323
68.	Nuriddin ALTINBOYEV. Qiyosiy tahlilda tipologiya va ta’sir fenomeni	326
69.	Gulnoz XALLIYEVA, Iroda ABDULLAYEVA. The nature of satirical characters in the works of Jonathan Swift	330
70.	Mohinur SOTVOLDIYEVA, Gulnoz KHALLIEVA. The poetics and typology of father figures in world literature: a comparative study	333
71.	Xafiza KUCHKAROVA. Badiiy adabiyotda peyzajning o‘rni	336
72.	Dilafro‘z QAHNAROVA. Zamonaviy o‘zbek qissachiligi: xalq an’analari va yangi badiiy shakllar	340
73.	Elmira HAZRATQULOVA. Temuriylar davri adabiy muhitida ustoz-shogird munosabatlari	344
74.	Тоҳир ТУРДИБОЕВ, Нигора ЖЎРАЕВА. Беҳбудий таълимотида ижтимоий-маърифий масалалар	347
75.	Ma’suma OVIDJONOVA. Ingliz va o‘zbek adabiyotida ilmiy fantastikaning narratologik asoslari	351
76.	Эльмира АДИБЕКОВА, Сўлтан САНИЯТ. Türk masallarında hayvan motifleri: geyik motifinin kültürel yansımaları	357
77.	Эльмира АДИБЕКОВА, Сая БЕРІКҚЫЗЫ. Türk-islam kimliğinin sembolü olarak Hoca Ahmet Yesevi türbesi	368
78.	Эльмира АДИБЕКОВА, Гүлнұр ЕСЕНГЕЛДІ. Karaşaş Ana türbesi ve halk inançlarında kadın Evliya imgesi	375
79.	Дильфуза МАМЕТОВА, Малика ПРИСТАЕВА. Keloğlan ile padişahın kızı masalinin Anadolu, Uygur, Gagavuz varyantlarında kahraman ideali	383
80.	Карлыгаш БОРБАСОВА, Какимжан БИШМАНОВ, Мира БАЛТЫМОВА. Сравнительный анализ текстов Корана, Библии и Торы по проблеме межрелигиозного диалога и укрепления общенационального единства	394
81.	Улжан ТУНГАТОВА, Алуа АЛШЕР. Сравнительный анализ идей толерантности в Коране и Библии	400
82.	Ляззат АЛИЕВА, Möldir NIŞANHAN. Masalların mitolojik mirası: şamanizm ve islam’ın izleri	404

83.	Ынтымакгул НУРМАГОМБЕТОВА. Бейсенбай Кенжебаев зерттеулеріндегі қазақ және түркі әдеби мұраларының тарихи-филологиялық зерделенуі	412
84.	Saltanat YERALIYEVA. The writing of Khoja Akhmet Yasawi’s “Diwani hikmet” in turkic language	420
85.	Yorqinoy ISMONOVA. Bola timsolining roman obrazlari tizimidagi o‘rni	423
86.	Динара САЗАНОВА. “Диуани хикмет” мәтініндегі сопылық терминдердің рухани-философиялық мағынасы	427
87.	Шахноза КАРИМОВА, Жұлдыз МҮСІРКЕП. Akbura Evliya türbesi: türk-islam mimarisi ve halk inanci arasindaki bağ	433
88.	Bahodir ABSAMADOV. Shekspirning “Venetsiya savdogari” asarida komik adolat va axloqiy kinoya	440
89.	Ghalib ZEYAD. The evolution of Uzbek language, literature, and culture: the enduring legacy of Alisher Navai	445
90.	Axror QODIROV. O‘zbek qissachiligida xarakter va kolliziya: Qo‘Chqor Norqobil ijodi misolida XX–XXI asr badiiy talqinlarining evolyutsiyasi	451
91.	Мұратбек БАҒИЛА, Қанзада ЖҮБАНЫШЕВА. Тілді деңгейлік оқыту жүйесінің ғылыми негіздері	457
92.	Sevinchoy YOQUBOVA. G‘oyaviy-badiiy konsepsiya va poetik obrazlar hissiy tonalligi	461
93.	Munira KARIMOVA. The poetics of human and animal characters in Uzbek prose	472
<p>IV SHO‘BA. KOMPARATIVISTIKA VA METODIKA: TIL, ADABIYOT TA‘LIMI TIPOLOGIYASI</p>		
94.	Назаркул ИШЕКЕЕВ, Рима ЗАЙЫРКУЛОВА. Ааламдашуу доорунда медициналык багытта окуп жаткан чет элдик студенттерге «Манас» эпосу жана «Махабхарата» эпосундагы идеяларды салыштыруу менен тарбиялоонун мүмкүнчүлүктөрү	480
95.	Ирина ЯНОВСКАЯ. Формирование риторической компетенции в системе профессиональной подготовки студентов нефилологических специальностей	487
96.	Лариса БАСОВА, Светлана ДРАЧЕВА. Повышение качества обучения русскому языку в странах постсоветского пространства: опыт Тюменского государственного университета	490
97.	Айгул АЙТБЕНБЕТОВА, Нургул ЖОЛДАСОВА. Қазақ тілін оқытудағы цифрлық ресурстар: тиімділігі мен болашағы	494
98.	Muxabbat MATQURBONOVA, Umida YANGIBOYEVA. Ikki tillilik sharoitida o‘zbek tili ta’limining komparativ tahlili	498
99.	Зулхумар ЖУМАНОВА. Роль алгоритмов в формировании навыков устной и письменной речи студентов	500
100.	Максим ЧИКОВ, Диляра ЗАРИПОВА. Проблемы подготовки специалистов в тройке языков русский-английский-узбекский и пути решения	504
101.	Раъно ИСАМУТДИНОВА. Система упражнений для развития навыков устной речи на занятиях по русскому как иностранному	509

102.	Зулфия КУРБАНОВА. Методика работы с текстом на занятиях по русскому как иностранному	513
103.	Nilufar BURIYEVA. Sun’iy intellekt vositalari asosida o’quvchilarning lingvokulturologik kompetentligini rivojlantirish metodikasi	516
104.	Шахло УРИНОВА. Методика формирования лексической компетенции студентов в процессе изучения русского как иностранного	520
105.	Gulnoz MAMARASULOVA. Geopolitical meanings in media discourse	524
	V SHO’BA. КОМПАРАТИВИСТИКА YOSH TADQIQOTCHILAR NIGOHIDA	
106.	Saida SULTANOVA. Badiiy tarjimaga o’rgatishda an’anaviy va zamonaviy yondashuvlarning ahamiyati	529
107.	Зухра МОЛДАБАЕВА, Айжан ЖАНҒЫЛЫШ. Коммуникативтік құзыреттілікті қалыптастырудағы инновациялық әдістер	533
108.	Barno ABDULLAYEVA. “Boburnoma”ning xorijiy tillarga tarjima qilinishi	539
109.	Zilola ERGASHEVA. The transformation of translation practices through artificial intelligence technologies	544
110.	Dilfuza ZOYIROVA, Aziza YORIQULOVA. Tarjima jarayonida ekvivalentlik tamoyilining an’anaviy talqinlari	547
111.	Anvar MIRZAQULOV. Ikkinchi jahon urushidan so’ng sinxron tarjimaning paydo bo’lishi va rivojlanishi	549
112.	Shuhrat MULADJANOV. Different approaches to the lingua-stylistic analysis in literary translation	552
113.	Gulshan ERGASHEVA. Tarjimashunoslikda an’anaviy va zamonaviy yondashuvlar: o’zbek va nemis tilidagi frazeologizmlar talqinida	555
114.	Dilnoza SHONAZAROVA. Xabarlar tarjimasi va lokalizatsiyasi	559
115.	Умида МУХАММАДИЕВА. Язык и культура: трудности перевода национально-культурных особенностей	562
116.	Gulnoza XUDAYQULOVA. Badiiy asarlarni tarjima qilishda uchraydigan ba’zi frazeologik muammolar	567
117.	Shoira XODJAYEVA. Bilvosita tarjimaning muammolari: an’anaviy va zamonaviy yondashuvlar	570
118.	Djamila BEGJANOVA. Paremiologik birliklar tarjimasida lingvokulturologik ekvivalentlik	573
119.	Shaxnoza IBRAGIMOVA. Linguistic representations of characters and peculiarities of translating their original names in “A farewell to arms”	577
120.	Fazilat XABIBULLAYEVA. Mumtoz adabiy manbalar tarjimasida: arxaik leksika jahon tarjimashunosligi kontekstida	580
121.	Maftuna RO’ZMETOVA. Fentezi adabiyoti tarjimasida madaniy konnotatsiyalarning ifodalanishi	584
122.	Maftuna SAPAROVA. “Al-qistosu-l-mustaqim fi ilmi-l-arud” asarining ingliz tilidagi tarjimasida xususida	588