



**“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‘rinboev (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.

## BEAUTIFICATION OF MUGHAL WOMEN

*Rukhsana Iftikhar*

*Professor Dr. of the Department of History and Pakistan Studies  
University of the Punjab, Lahore (Pakistan)*

DOI: 10.52773/tsuull.conf.2025.12.11/TGKX6169

**Abstract.** The world-famous Mughal Empire has secured its unique place in global literature through the literary heritage it has left behind. Not only their literature, but also their ethics and morals, traditions, attire and national-cultural distinctiveness set them apart from the peoples of the world. Furthermore, this article discusses the Mughal dynasty and their clothing, as well as jewelry. The article sheds light on aspects related to the names of ornaments, perfumes, jewelry, and clothing. It advances scholarly views on how the attire characteristic of the Mughal court in ancient times currently called differently in various languages, and on the jewelry of Mughal women. The historical connections of jewelry made of gold and silver to specific figures are also illuminated. Also this article analyses the national and cultural features of Mughal ladies' clothing and jewelries they put on

**Keywords:** *miswak, date palm, zenana, kundan, meenakari, earrings, ittar, nose ring, guluband, kangan.*

**Annotatsiya.** Mashhur Mo'g'ul imperiyasi o'zidan qoldirgan boy adabiy merosi orqali jahon adabiyotida o'ziga xos o'rin egallagan. Faqatgina ularning adabiyoti emas, balki axloq-odoblari, urf-odatlarini, kiyim-kechaklari hamda milliy-madaniy o'ziga xosliklari ham ularni dunyo xalqlaridan ajratib turadi. Mazkur maqolada Mo'g'ullar sulolasi va ularning kiyimlari, shuningdek, taqinchoqlari haqida so'z yuritiladi. Maqolada bezak buyumlari, atirlar, zargarlik buyumlari va kiyim-kechaklar nomlariga oid jihatlar yoritiladi. Unda qadimda Mo'g'ul saroyiga xos bo'lgan kiyimlarning hozirgi kunda turli tillarda qanday nomlanishi, shuningdek, Mo'g'ul ayollarining taqinchoqlari borasidagi ilmiy qarashlar bayon etiladi. Oltin va kumushdan yasalgan zargarlik buyumlarining tarixiy shaxslar bilan bog'liqligi ham ochib beriladi. Shuningdek, maqolada Mo'g'ul ayollarining milliy va madaniy xususiyatlarini aks ettiruvchi kiyimlari hamda ular taqqan taqinchoqlarning tahlili ham keltiriladi.

**Kalit so'zlar:** *misvok, xurmo daraxti, zenana, kundan, minakori, sirg'a, ittar, burun halqasi, guluband, kangan.*

The beauty and grooming practices of Mughal Begums reflected a blend of cultural traditions from Central Asia and indigenous Indian customs, showcasing a meticulous regimen that emphasized hygiene, adornment, and elegance. In their routines were regular bathing rituals, with an obligatory *hammam* session in the *zenana* every Friday, underscoring the importance of cleanliness in accordance beyond weekly baths, they maintained daily hygiene rituals that involved washing their faces, hands, and feet, ensuring a standard of cleanliness that was both practical and ritualistic. They cleaned their teeth with twig and tooth powder which was prepared with crushed pearls, musk, amber, aloe wood and camphor. The Mughal women were in the habit of chewing betel leaves. Jahan Ara Begum and Zeb-un-Nisa Begum spent a large revenue to bring betel from the port of Surat. Perfuming was another integral aspect of their grooming habits. Mughal women frequently perfumed themselves, using fragrances derived from flowers, essential oils, and aromatic substances. These scents not only enhanced their personal allure but also served cultural and social purposes, signalling their status and refinement within courtly circles. Use of wood oils, flower oils, scented smokes from woods was common for fragrances. The baths were also prepared by the flower petals to avoid body Odor [Goswamy, 1993].

The weather condition of India is very extreme so in summers for anyone to maintain a good hygiene becomes an issue which was somehow tackled beautifully by Mughal ladies. Some of the practices were adopted by the Mughal ladies from the inhabitants like chewing pan but *datun* and *miswak* were not common among the Indian people. They definitely used by few but originally in *Ayurveda*, the practice of using *neem*, cloves. Indian gooseberry were common because of the plantation of these plants in the land. But Mughal ladies brought the idea of cleaning and keeping the

oral health in its good place by using easy methods like *miswak*, *datun* and chewing pan which has a lot of species to keep lips tinted and avoid mouth Odor for long time. Dental hygiene was also priority for Mughal Begums, who utilized natural and herbal remedies for oral care. They cleaned their teeth with *neem* twigs, known for their antibacterial properties, and used tooth powders made from crushed pearls, musk, amber, *aloeswood* and camphor. These ingredients not only cleansed but also freshened their breath and promoted oral health, reflecting a sophisticated understanding of dental care in pre-modern times.

Naturally, the people who are born near the mountainous region has pink cheeks and tinted lips which is not in the case of sub-continent people. So the obsession of looking light tone and having tinted lips comes from the Mughal ladies who were originally from central Asia, so to keep their natural beauty maintained in this region they experimented a lot of natural remedies which is still relevant practice in India. Cosmetic practices among Mughal women extended to enhancing their facial features. They *chewed paan* (betel leaves), a practice that not only coloured their lips red but also served as a mild stimulant and breath freshener. Additionally, they applied *missi*, a black powder made from various substances like soot or lampblack, to their lips and gums. This not only enhanced the colour of their lips but also darkened the rims of their teeth, creating a contrast that was believed to set off their teeth like pearls, a sign of beauty and attractiveness. Over all, the grooming practices of Mughal Begums were a blend of practical hygiene, cultural traditions and aesthetic enhancement which was not common back then as to expect from a woman to do only house chores does not allow women to take care of her beauty and it was a taboo for a woman to groom herself especially for a single woman. Mughal ladies changed this perspective in the land that to take care of herself and glorify her beauty is not something which is opulent and done by women to attract males or husbands but a practice to keep herself in a good state [Early, 2008].

Abul Fazl’s *Ain-i-Akbari* provides a detailed account of the various types of scents and oils favoured by Mughal women. The Mughal Emperor s, particularly Akbar, established special departments known as *khusbukhana* dedicated to perfumes. These departments were tasked with creating and storing a wide array of perfumes made from natural ingredients such as flowers, spices, and aromatic woods. Perfumes were crafted into different forms including *itr* (*ittar*), which is a concentrated perfume oil derived from botanical sources like rose petals or sandalwood. These fragrances were prized for their exquisite scents and were often worn by both men and women to enhance their personal allure. One notable mention is the creation of a new perfume called *itr-i-Jahangiri* by Asmat Banu Begam, the mother of Nur Jahan. This perfume, prepared from rose petals, was named in honour of Jahangir and exemplifies the personal and creative contributions of royal women to Mughal culture. Before Mughal ladies to spend on themselves was a challenge for a common women and this notion was broken by them that if they are not earning by going outside so they cannot use or spent money on their needs to maintain themselves, when one is helping men to earn and allow him to freely work outside so then women is also have a right on the earnings and should spend his money on her needs [Early, 2008].

In medieval times the bazars flourished in the towns and women cosmetics got its way in the region because of the Indian women interest in it. This bazar concept itself was a Mughals set-up they brought in the sub-continent and people got the confidence to have access to different products of their needs. *Meena-Bazaar*, established by Akbar, was a significant feature within the Mughal court where women from the *zenana* (harem) could gather for leisure and entertainment. *Meena* bazar also known as *khush ruz* (a day of joy) which was celebrated for 5 to 8 days only for females shows a respect for women to celebrate her needs in every way whether financially or socially. This concept was also taken from the central Asia where this festival was celebrated once or twice a week, this was

introduced for celebrating femininity vigorously as it was uncommon was Indian women to purchase or set-up financial institute for herself. This market not only catered to the material desires of the royal women but also served as a social hub where cultural exchange and interaction occurred. The diverse sartorial styles observed within the harem were influenced by this mingling of cultures, as women from different parts of the Mughal Empire and beyond brought their unique fashion sensibilities to the court. Each queen within the Mughal harem had her own separate apartment and received a regular monthly allowance for her personal expenditures, which included the acquisition of jewels, clothes, and perfumes. This ensured that the royal women could maintain their status and elegance through lavish attire and accessories befitting their rank. Paintings from the Mughal era provide glimpses into the fashion and lifestyle of royal women. One notable example is the miniature painting depicting the Birth of Jahangir, found in *Jahangirnama*. This painting is a rare depiction of royal women in a more candid style, showcasing their attire, jewellery, and hairstyles. Such artworks serve as valuable historical records that offer insights into the rich and diverse cultural tapestry of the Mughal court, highlighting the intricate details of royal fashion and the opulent lifestyles of its inhabitants. Bernier mentioned, the dresses of Begums are superb and costly perfumed with the essence of roses. They changed their dresses servile times a day especially in the summer when they put on such exceeding thin raiment that their skin shows through [Bernier, 1970].

**Jewellery of Mughal ladies.** During the Mughal era, women, particularly those of noble birth and within the royal *zenanas*, adorned themselves lavishly with jewellery that symbolized not just wealth but also status, beauty, and cultural identity. The Mughal women’s penchant for jewellery was legendary, and they meticulously embellished every part of their bodies with an array of ornaments, creating a dazzling spectacle that underscored their social standing and magnificence. One of the distinctive features of Mughal jewellery was its opulence and diversity. Women owned multiple sets of jewellery, often ranging from six to eight sets or more. These sets included intricate pieces crafted from precious metals such as gold and silver, adorned with gemstones of varying colours and sizes. The craftsmanship involved in Mughal jewellery was highly refined, incorporating techniques like enamelling, filigree work, and setting stones in delicate settings to enhance their brilliance. Abul Fazal has given the details of women jewellery in such a style that no body part of woman remained without jewellery. He started from *sisphul* -head ornament, mang used for parting the hair, bildar, worn on forehead consisting of five bands and long centre-dropping, *sekra*. [Aziz, 1974].

Techniques such as *kundan* and *meenakari* were employed to create jewellery pieces that were not only visually stunning but also durable and long-lasting. Beyond their aesthetic and social functions, Mughal women’s jewellery played a role in cultural exchange and diplomacy. Precious jewels were often exchanged as gifts between rulers and nobles, cementing alliances and diplomatic ties. The craftsmanship of Mughal jewellery also drew inspiration from various cultural influences, incorporating designs and techniques from Persia, Central Asia, and indigenous Indian traditions, that is the reason we see a lot of similarity in the jewellery of central Asia and sub-continent. The trading of jewels and based on jewels (currency) was also common between the countries and interest of Mughal women ladies played a great role in it. Mughal ladies adorned themselves with a wide array of ornaments, totalling around thirty-seven types according to historical accounts. One prominent example is the *Sis- Phul*, a distinctive ornament shaped like a raised belt made of gold and silver. This piece was hollow and often embellished inside, fastened to the hair over the crown of the head. Abul Fazl, in his writings, mentions specific types of ear ornaments like *karna phul* (ear flower), which were adorned with various motifs. These motifs could include designs inspired by nature such as *papal-patti* (leaf motifs) or peacock motifs, reflecting the Mughal fascination with flora and fauna in their artistic expressions, *bali*, a circular earrings still very popular in Punjab, *champkali* was a

shell of earring, *mor-bjanwar-ear pendant*, *besar* - nose ring, *phuli-nose-pin laung* -like a clove still women use in India and Pakistan, *nath*- nose circular shape ornament, *guluband*, necklet, *har-neckline*, *kangan*- bracelet, *gajrah*- a bracelet made of gold and pearl but now a days it is make with flowers like Jasime and rose, *Bazuband*-armlet, Kat- belt, pail -anklet still made of gold and silver, *bichwah* -for toe finger and *anwat*-great toe ring [Abul Fazal, 1999].

**Conclusion.** The jewelry of Mughal ladies was far more than mere ornamentation; it was a radiant language of power, identity, and cultural synthesis that illuminated the grandeur of an empire. From the sis-phul crowning the head to the *bichwah* adorning the toes, every one of the thirty-seven recorded ornaments transformed the female body into a living canvas of imperial magnificence, leaving no part unadorned, as Abul Fazl so vividly chronicled. Crafted through masterful techniques such as *kundan*, *meenakari*, filigree, and *enamelling*, these pieces forged in gold and silver, ablaze with multicoloured gems embodied not only unmatched opulence but also the technical and artistic zenith of the Mughal ateliers.

Beyond the *zenana* walls, this jewelry served as a powerful instrument of diplomacy and economic exchange. Gifts of rare jewels sealed alliances, while the insatiable demand of royal women fuelled trans-regional trade networks that linked the courts of Central Asia with the bazaars of the subcontinent, making precious stones a de facto currency of empire. The striking similarities still visible today between the traditional ornaments of Uzbekistan, Afghanistan, and the Indian subcontinent bear silent testimony to this shared aesthetic heritage.

Yet the true legacy of Mughal women’s jewelry lies in its timeless continuity. The *bali* earrings of Punjab, the *laung* and *nath* worn across India and Pakistan, the silver pail anklets that chime in village weddings, and even the floral *gajrah* that has evolved from pearls to jasmine—these are not relics confined to museums but living traditions that pulse through South Asian life centuries later. In every gleam of a modern bride’s *kundan* set or the delicate jingle of a child’s *payal*, the spirit of the Mughal *zenana* endures: a celebration of beauty, status, and unbreakable cultural resonance that continues to enchant the world.

### References

1. Goswamy, B. N. Perfume and Power: Women’s Fragrance in the Mughal Harem. *South Asian Studies* 24: 85–104. 1993.
2. MUNIS D. FARUQUI. The Princes of the Mughal Empire, 1504–1719. Cambridge university press Cambridge, New York, Munis D. Faruqui 2012.
3. Niyogi. Jahangir. *The Word is Sacred, Sacred is the Word: The Indian Manuscript Tradition*. New Delhi: 1909; *Tūzuk-i Jahāngīrī*. Translated by A. Rogers & H. Beveridge. London: Royal Asiatic Society.; Goswamy (1993, 122) records the Friday hammām in the Agra fort zenana accounts. Abul Fazl, *Ā’in-i Akbarī*, tr. Blochmann (1873, I: 56). Jahan Ara’s household spent 12,000 rupees annually on Surat pān (Early 2008, 89).
4. S. Chand. Blochmann, H., trans. *Travels in the Mogul Empire, AD 1656–1668*. Translated by A. Constable. New Delhi: 1873. *Ā’in-i Akbarī by Abul Fazl*, vol. 1. Calcutta: Asiatic Society. Early, Bridget. 2008.
5. <https://scholarscompass.vcu.edu/cgi/viewcontent.cgi?article=1606&context=etd>

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