



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

**“PROBLEMS OF COMPARATIVE
PHILOLOGY AND TRANSLATION
STUDIES”**
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November 12-13, 2025



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TARJIMASHUNOSLIK MASALALARI”**

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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.

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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.

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REIMAGINING CLASSICS: TAGORE, TRANSLATION, AND THE GLOBAL READER

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Abstract. The research engages with translation of classical literary texts which within the ambit of global translation and cultural studies. The scope of the research is limited but not bound to discussing a collection of essays in translation from the repertoire of Nobel laureate Rabindra Nath Tagore. The target text discussed here is *Prācīn Sāhitya: Annotated English Translation and Critical Essays*, a collaborative publication of *Visva-Bharati Granthan Bibhag*, the distinguished institution established by Rabindranath Tagore in Shantiniketan and Niyogi Press in 2017. The source text is *Prācīn Sāhitya* written by Rabindranath Tagore in 1907. This edition reflects the enduring spirit of Tagore’s vision of *Viśva-Sāhitya* (world literature), where classical Indian texts are recontextualized within a global literary framework. *Prācīn Sāhitya* has been selected as the primary discussant text because Tagore translated and reinterpreted the philosophical essays of eminent Indian thinkers such as *Kālidāsa*, reconstituting them through his own interpretive lens.

Consequently, the research brings out how a text in translation transforms into a method of an institution building process that brings the world together under a single nest.

The concept of translation is vital to understand the concept of world literature as Tagore wrote in Bangla, his native language and thereafter translated his works into English. Tagore was a versatile writer, translator himself. In his essay *Viśvasāhitya*, he emphasised on the idea of world literatures which was different from the idea of any other western canonical philosophy as he felt that literature in translation is more of a transcreation or and not merely a mimicry or equivalence of canonised western literature. He addressed to the issues related to cultural specificity, and untranslatability. And his cosmopolitan vision offered the later day translators a productive lens to analyse translated texts in a globalised context. Therefore, he was one of the first philosophers of Asia to open doors to translation as a method and means, and a praxis to decode in global contexts.

Keywords: *world literature, translation, transcreation, globality, interconnectedness, translation in theory and praxis.*

Annotatsiya. Mazkur tadqiqot global tarjima va madaniy tadqiqotlar doirasida klassik adabiy matnlarni tarjima qilish masalalariga bag‘ishlangan. Tadqiqot hajmi cheklangan bo‘lsa-da, u Nobel mukofoti sohibi Rabindranat Tagorning asarlari asosida tarjima qilingan esselar to‘plamini muhokama qilishni o‘z ichiga oladi. Ushbu tadqiqotda tahlil qilinayotgan nishon matn – *Prācīn Sāhitya: Annotated English Translation and Critical Essays* bo‘lib, u 2017-yilda Rabindranat Tagor tomonidan Shantiniketanda tashkil etilgan *Visva-Bharati Granthan Bibhag* muassasasi va Niyogi Press hamkorligida nashr etilgan. Manba matn esa Tagorning 1907-yilda yozilgan *Prācīn Sāhitya* asaridir.

Mazkur nashr Tagorning *Viśva-Sāhitya*, ya‘ni jahon adabiyoti haqidagi qarashlarini aks ettiradi. Unda qadimgi hind adabiy matnlari global adabiy muhit doirasida qayta talqin qilingan. *Prācīn Sāhitya* asosiy tahlil matni sifatida tanlangan, chunki unda Tagor *Kālidāsa* kabi mashhur hind mutafakkirlarining falsafiy esselarini tarjima qilib, ularni o‘z qarashlari asosida qayta izohlagan.

Tadqiqot natijalari shuni ko‘rsatadiki, tarjima qilingan matn vaqt o‘tishi bilan dunyoni yagona makon sifatida birlashtirishga xizmat qiladigan institut qurish jarayonining muhim vositasiga aylanishi mumkin. Tarjima tushunchasi jahon adabiyoti g‘oyasini tushinishda muhim ahamiyatga ega, chunki Tagor avvalo asarlarini ona tili bo‘lgan bengal tilida yozib, keyinchalik ularni ingliz tiliga tarjima qilgan. U nafaqat yozuvchi, balki tajribali tarjimon ham bo‘lgan.

Tagor *Viśvasāhitya* nomli esseysida jahon adabiyoti g‘oyasini G‘arb adabiy-falsafiy an‘analaridan farqli tarzda izohlaydi. Uning fikricha, tarjima shunchaki asl matnni ko‘chirish yoki G‘arb adabiyotiga taqlid qilish emas, balki “transjod”, ya‘ni qayta ijod qilish jarayonidir. U madaniy xususiyatlar va ayrim tushunchalarning tarjima qilinmasligi muammolariga alohida e‘tibor qaratgan. Tagorning kosmopolit dunyoqarashi keyingi davr tarjimonlari uchun globallashtirish dunyoda tarjima matnlarini tahlil qilishda muhim nazariy asos bo‘lib xizmat qilgan.

Shu sababli, Rabindranat Tagorni Osiyoda tarjimani global jarayonlarni tushunish uchun muhim usul, vosita va amaliy faoliyat sifatida ko‘rsatgan dastlabki mutafakkirlardan biri sifatida baholash mumkin.

Kalit so‘zlar: *jahon adabiyoti, tarjima, transjod, globallik, o‘zaro bog‘liqlik, tarjimaning nazariyasi va amaliyoti.*

Introduction. Translation of classical texts present both opportunities and challenges that on the one hand facilitates global dissemination of ideas, thematic imagery’s of commonly shared motifs and leitmotifs and showcase resonances that transcend geographical boundaries. Referring to an idea of Sibaji Bandyopadhyay where he writes that “content wise the re-creations (read translations also)

may be quite distinct from the first book, yet a hero/heroine allows for a (tenuous) link between it and the new offerings as well as a link between members of the latter group” (*Thematology*, 13). Hence, a translated text is an echo from the previous representations as well as a connection with contemporary conventions in a double move. This is because the texts are re constructed to build upon the popularity or relevance of the thematics in a modern context and move onto to interject a contemporariness that serves purposes of commercial viability or academic validation. This provides an opportunity to engage with a classical text with a novel contemporary approach.

And, on the other hand, translating a classical text may question about a fidelity to the source text, the issues of equivalence when shifting away from literary field of the source text. The issues how to render the ‘exactness’ of the meaning is questionable because of the untranslatable cultural or geo-political references and translation of the deep-rooted nuances of a text. Some texts that are translated tend to be rooted in changes as a result of digitalisation and multi-cultural exchanges that have taken place in the present world order and are therefore shaped by globalisation of the economy, incursion of home internet, rise of literacy and co-option of selective classical canonised literature and eventually the need to present an entertaining narrative. Therefore, it is important to look deep into why a text is translated /not translated and how mechanised linguistic transfer differentiates itself from creating new ways to encode and reinterpret a text separated by time, linguistic fields and geopolitical differences. *Prācīn Sāhitya* is a prime example of a tertiary text in translation as it has transcended borders, linguistic differences and crossed over from the classical era to the modern one and has become an example of how literature can transform into an institution building process. As a microcosm of the macrocosm, the text in translation underwent a subsequent, tertiary stage of translation undertaken by the scholars of Visva-Bharati University, and this it resulted in drawing in foreign scholars and publishers and became a platform for further deliberations.

The Sanskrit lyric *Meghadūta* (“The Cloud Messenger”) by Kālidāsa (c. 4th-5th century CE) is an example of classical *dūta-kāvya* or messenger-poem genre: a *yakṣa* exiled from his home beseeches a passing cloud to carry his message to his beloved in *Ayodhyā/Alakā*, describing the journey and the geography, nature-imagery, and emotions of separation. Tagore translated and reinterpreted the philosophical lyrical verse of *Kālidāsa*, reconstituting it through his own interpretive lens. The expansive view of Tagore freed the reader from the narrow concept of religiosity, nationalism or geographical boundaries. In Tagore’s translation, the poem became a conduit for the “radiant diffusion” of aesthetic imagination across humanity (Acharya).

However, this view is opposed to the idea of Goethe’s *Weltliteratur* (early 19th century) that arose as an exchange among sovereign national literature within an expansive Eurocentric nation-essentially a horizontal dialogue among the elites of the west. Tagore’s idea of *Viśvasāhitya* emerged from a colonial and post-colonial consciousness as he wanted to decentre the Eurocentric literature and move towards an ethical spiritual equivalence in Asia and the global south.

The joint exercise of translation of *Meghadūta* within an educational project by Visva Bharati and Oxford University Press and published by Niyogi Press in 2017 tabled the idea of ‘doing’ world literature rather than a competitive comparison or assimilation to European norms, binding aesthetic modernity to intercultural ethics opting translational practices. Rather than just assuming the roles of merely conveyor of meanings, the translators emerged as mediators of two traditions, shifting from Sanskrit to Bangla and to English, preserving the emotional content and poetic effects of the essay.

Kalidāsa’s *Meghadūta* is a lyrical poem in *mandākrāntā* metre which has served as an example of Sanskrit aesthetics which combines rasas and culmination of different *bhavas*(emotions). The first translation was translated by H. H. Wilson in English in 1813, and subsequently scholarly resources went on to produce versions of translations to create analytical apparatuses for the poem, highlighting

its infinite possibilities and emblematic status in curricula and comparative poetics. The poem was chosen not only for its versatility but for its compactness and environmentally consciousness and affective reading.

One of its first translation by Wilson during the colonial period and in the heydays of the East India company portrays orientalist mediation and interjections. Leonard Nathan’s *The Transport of Love* (1976) is a modernist version that depicts target culture’s politics shift the accuracy, pedagogy by shifting the linguist register. *Meghadūta*’s many re-creations illustrate how a classic gains new currency with from an orientalist mantel piece to a tool for a scholar of comparative literature to mediate it with cultural and eco-critical theory. David Damrosch’s critical study of the first two translations explored how each translation reframed contexts and priorities.

According to Barthes “the birth of the reader must be at the cost of the death of the author” can therefore be interpreted in this context as not residing in authorial intention of *Kalidas* alone, but in the interplay of the language, text and the reader that Tagore translated at a later date, furthermore, the scholars of Viswa Bharati translated in the modern day in 2017. The writer, therefore, remains as a historical figure but not as a controlling but as a cultural node. In the greater sense, the text remains in the hands of the translators to derive new meanings from the creation. Translation therefore prises open a text, solicits new readers, creates new meanings which thereby supports transnational literary theory where meaning is generated in reception, not dictated at origin. The death of Tagore and rebirth of the literary poem in *Prācīn Sāhitya* allows a continuous rebirth that sustains relevance for the global reader.

In *Prācīn Sāhitya*, Tagore practiced the idea of Viswa Sahitya to reinvigorate India’s literary heritage during the colonial era, and in the face of suppression and degradation of Indian scholarly corpus. Thereafter, the secondary and tertiary discussions on the same composition highlighted and analysed Tagore’s preference for recreative prose-poetic registers and culture-philosophical framing over narrow fidelity, consistent with his *Viśvasāhitya* ethos.

In 2017, the translation of *Meghadūta*’in shifted Tagore’s nationalist-humanist rearticulation to a global-academic reframing which became both a cultural bridge and temporal renegotiation with modern day ideas of environmental consciousness, spiritual and ethical reawakening along with the stylistics and generic mapping.

The entire exercise intersected with Tagore’s project of institution building at Viswa Bharati University which transitioned into a world centre for the study of humanity, a meeting ground of India and the world. The campus has been inscribed on the UNESCO world heritage centre where the whole world meets in a single nest. To quote Tagore ‘*Yatra visvam bhavatieka nidam*’. Therefore, the process of translation transformed from theory to praxis which became one of the reasons of coming together of the global audiences. This entire exercise also intersected with Rabindranath Tagore’s broader project of institution-building at Visva-Bharati University, which he envisioned as a meeting ground between India and the world—a “world centre for the study of humanity” (Tagore, *Visva-Bharati: Its Ideals and Purpose* 1921). The university’s later initiatives, including the establishment of the Centre for Comparative Literature, continue to embody Tagore’s philosophy of *Viśvasāhitya* (world literature) by undertaking translation projects aimed at global audiences and fostering collaborations with foreign publishers, scholars, and visiting fellows from across continents.

Within this framework, the translation of a single text such as Kālidāsa’s *Meghadūta* through Tagore’s interpretive lens in *Prācīn Sāhitya* and its subsequent re-editing by scholars of Visva-Bharati—becomes more than an academic act; it becomes a thread of interconnectedness, weaving together cultures, languages, and interpretive traditions. In this sense, translation operates as both an

educational praxis and a dialogic bridge, fulfilling Tagore’s vision of literature as a site of “interrelatedness” rather than isolation (Tagore, *The Religion of Man* 1931).

Conclusion. Translation of classical literature comes with a constellation of problems. The more archaic the language is, the more difficult it is to translate. The translators must be the decision makers about the literal rendering, adaptations or the choices that determine their works and then try to balance between equivalence to the original /source text with the target text. Tagore himself struggled with the metre, rhyme, sound patterning, alliteration and rhythm. The modern-day translators grapple with the extremely verbosity of Tagore and his long winding sentences and so and so forth. Therefore, the translator’s decision to privilege one dimension – whether a formal equivalence or an aesthetic or semantic adaptation becomes crucial in terms of translation.

Furthermore, classical texts usually come with a lot of religious symbolism and motifs. Kālidāsa’s *Meghadūta* was full of Indian God’s and references to their deeds coupled with love, longing and pain of separation of gods and their paramours. Tagore’s aesthetic sensibility, however, was rooted more in spiritual humanism than in ritual religiosity. His writings repeatedly distinguish between *sākār upāsana* (worship through form) and *nirākār upāsana* (worship through the formless), concepts that reflect his broader philosophical engagement with the Upanishadic idea of unity beyond iconography. So, for Tagore translation was not merely a linguistic act but a spiritual mediation—a way to convey the essence (*rasa*) of the original across boundaries of creed and culture (Tagore 55–60; Chakraborty 2012).

Moreover, for the scholars of Visva Bharati, translation was an academic endeavour for the global audiences and for the publishing industry that worked on its own motives. And eventually, the act of translation for the centre of Comparative Literature became a para textual space to contribute to the institution building process based on the ideas of *viśvasāhitya* or world literature under a single roof.

To conclude the research, the debate on translator’s accuracy on transcreation of the classics depends upon choices – the translator has to transcend the idea of replication of stylistics of the text and prioritize natural flow of the language to perhaps appeal to a larger audience and be viable in the present market order; or satisfy an urge to be more aesthetically inclined and stick to textual equivalence. Adding footnotes to special geo-political or culturally relevant minutiae’s may/may not dilute the textual flavours of a text in translation but increases its global outreach and understanding. Eventually, a text rests on the translator’s ability to provide it’s access to the global audience as an archaic rendition or a creative reconstruction.

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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 Бабура 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