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ПОСВЯЩАЕТСЯ 580 ЛЕТНОМУ ЮБИЛЕЙЮ АЛИШЕРА НАВОИ

DEDICATED TO THE 580th ANNIVERSARY OF THE BIRTH OF ALISHER NAVOI

Buyuk shoir va mutafakkir, atoqli davlat va jamoat arbobi Alisher Navoiyning bebaho ijodiy-ilmiy merosi nafaqat xalqimiz, balki jahon adabiyoti tarixida, milliy madaniyatimiz va adabiy-estetik tafakkurimiz rivojida alohida o'rin tutadi. Ulug' shoir o'zining she'riy va nasriy asarlarida yuksak umuminsoniy g'oyalarni, ona tilimizning beqiyos so'z boyligi va cheksiz ifoda imkoniyatlarini butun jozibasi va latofati bilan namoyon etib, yer yuzidagi millionlab kitobxonlar qalbidan munosib va mustahkam o'rin egalladi.

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The invaluable creative and scientific heritage of the great poet and thinker, famous statesman and public figure Alisher Navoi has a special place not only in the history of our people, but also in the history of world literature, the development of our national culture and literary and aesthetic thinking. The great poet, in his poetic and prose works, with his whole charm and grace, has taken a worthy place in the hearts of millions of readers around the world, expressing the high universal ideas, the incomparable richness of words and the infinite possibilities of expression of our native language.

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АННОТАЦИЯ

Буюк ўзбек шоири Алишер Навоий (1441-1501) ҳаётлик давридаёқ, нафақат ўз юртида, шунингдек, ўзга юртларда ҳам маълум ва машҳур бўлган. Алишер Навоийнинг замондоши ва машҳур тарихчи Хондамир унинг жуда қисқа муддатда тенгдошлари орасида истеъдодли шоир бўлиб танилганлигини, асарлари дунёнинг барча чеккаларига тарқалганлиги кабилар ҳақида буюк эҳтиром билан ёзади. Алишер Навоий ўзининг “Фарҳод ва Ширин” достонида мамлакатларни қўшин билан эмас, балки ўз асарлари билан забт этганлигини ғурур билан қайд этади. Дарҳақиқат, Алишер Навоий ўзбек мумтоз шеърияти ва ўзбек адабий тилининг асосчиси сифатида ҳамон ўз қийматини йўқотмаган асарлар яратди. Уйғониш даврида Ғарбий Европанинг Данте, Р.Бекон, Э.Доле, Дю Белле ва бошқалар она тилида ижод қилиш лозимлигини таъкидлаганларидек, Алишер Навоий ҳам айни пайтда ўзбек тили ва ўзбек мумтоз адабиётининг ҳимоячиси ўлароқ намоён бўлди.

Калит сўзлар: Шарқшунослик, ўрта асрлар адабиёти, Уйғониш даври шеърияти, Шарқ ренессанси, шарҳлаш, поэтик истеъдод, шеърият дурлари, қалбларни ром этмоқ, сахий қалб, тақдирлар китоби зарварақлари, қимматбаҳо тошлар.

ВОСПРИЯТИЕ И ИНТЕРПРЕТАЦИЯ ТВОРЧЕСТВА АЛИШЕРА НАВОИ В ФРАНЦУЗСКИХ ВОСТОКОВЕДЕНИЯХ

Мухаммаджон Холбеков
профессор, доктор филологических наук
Самаркандский государственный институт иностранных языков

АННОТАЦИЯ

Великий узбекский поэт Алишер Навои (1441-1501) еще при жизни пользовался широкой известностью не только на своей родине, но и далеко за ее пределами. Современник и биограф Навои, знаменитый историк Хондамир, конечно, не без некоторой гиперболы, писал: «Он (Навои - М.Х.) в короткое время отнял трость первенства у своих сверстников; слава о его дарованиях распространилась во все концы мира, и неисченлимыми были рассказы о твердости его благородного ума из уст в уста. Перлы его поэзии украшали листки книги судеб, драгоценные камни его поэзии наполняли раковины вселенной жемчужинами красоты” [Хондамир 1940: 180].

Сам Навои в поэме «Фархад и Ширин» с гордостью писал, что для «захвата стран он посылал не войска, а свои произведения, которые и покоряли сердца людей этих стран ...»[Навои 1968: 385]. Действительно, Навои явился основоположником классической (ренессанского стиля) поэзии на древнеузбекском («чагатайском») языке. Подобное же создание большой классической литературы на народном языке было одним из величайших достижений Западной Европы в эпоху Возрождения. Кстати, основоположники и теоретики новой ренессанской литературы Данте, Р.Бекон, Э.Доле, Дю Белле, М.Лютер и др. неоднократно выступали в защиту классической литературы на народном языке. Также в защиту узбекской литературы выступал и Алишер Навои.

Ключевые слова: востоковедение, восприятие, интерпретация, эпохи средневековья, восточный ренессанс, филоориентализм, поэтическое дарование, жемчужина поэзии, покорить сердца, благородный ум, листки книги судеб, драгоценные камни.

PERCEPTION AND INTERPRETATION OF CREATIVITY OF ALISHER NAVOI IN FRENCH ORIENTAL STUDIES

Mukhammadjon Kholbekov
professor, doctor of philological sciences
Samarkand State Institute of Foreign Languages

Information about Navoi began to reach Europe as early as the 17th century. Over time, he became one of the most famous people of the East in Europe. His works are translated into some European languages in separate fragments. Similar works have been translated in France, England, Italy, Holland, and other countries [Захидов 1961:13-14]. In the 19th century, the study of Navoi art in these countries was especially intensified. His works are translated, scientific works about his work are written, dictionaries for his works are compiled, etc.

The study of creativity and translations of works by A. Navoi after the works of Christopher and D'erbelo falls on the first half of the XIX century. One of the founders of the "School of living Oriental languages", the famous orientalist Sylvester de Sasi (1758-1838) in his research also touched on the work of Navoi. As the Russian orientalist M. Nikitsky testifies, S. de Sasi, using the books of Davlatshah Samarqandi and Som Mirza, wrote a great work about the life and work of the classics of Turkic literature. In his book, he noted the ambiguity of Navoi's work and his contribution to the development of Uzbek literature. S. de Sasi described the life and work of the poet in more detail, but he does not give a scientific and critical assessment of his individual works [Никитский 1856:3].

Another French orientalist, Etienne Catremer (1782-1857), published his works on the culture, history and literature of the Uzbek people in the Journalasiatique. His early articles "Essays on the history of the Abbasid dynasty" (1835) and "On the life of Sultan Shahrukh" (1836) aroused great interest among European scholars. Especially appreciated is his book "anthology of Eastern Turkic literature", published in 1841 [Chrestomatie 1841]. In the Preface to this book, the author writes that he included in the anthology "Muhakamat al-lugatain" ("judgment on two languages") and "Tarikhi Muluk-i Azham" ("History of the Persian kings") by A. Navoi, excerpts from Babur's "Baburname" and other monuments of Uzbek literature. The 2nd volume of this book was to publish "an Essay on the life and work of Alisher Navoi". But the second part of the book was never published. E. Catremer also collected a large library of Oriental literature. Later, his student M. Galm published a catalog (a total of 3,825 names of sources) of the Catremer library, which included 65 names of sources in Turkic languages. Here we find the names of works by A. Navoi, Babur, Abu-l-Ghazi Khan, Gulbadanbegim, etc [Bibliotheque Quatremere 1858:268].

Interest in the work of Alisher Navoi increased especially in the second half of the XIX century and was firmly established due to the predominance of philological interests in Russian and French Orientalism. It is remarkable that the first original research about Alisher Navoi in Russian science has a well-known historical significance. This was the first master's thesis at the faculty of Oriental languages at St. Petersburg Mikhail Nikitsky University - "Emir Nizamad-DIN Alisher in its state

and literary significance" [Никитский 1940:18-19].

M. Nikitsky's dissertation, the topic for which was prompted by the interest in Alisher Navoi among Russian orientalists of that time, covers in sufficient detail the main biographical facts drawn from the primary sources available at that time, mainly from the works of Som Mirza, Davlatshah and Khondemir, and positively characterizes the poet's work [Боровков 1940:18-19].

Five years later, regardless of the work of M. Nikitsky, the French orientalist, Secretary-translator, and then Consul of the French Embassy in Constantinople, Francois-Alphonse Belen (1817-1877), wrote about the life and literary activity of Alisher Navoi. Initially, F.A. Belen was engaged in publishing manuscripts stored in the national library of Paris. For example, his publications included Mirkhond's historical works "life of Genghis Khan" ("Vie de Djenghiw-khan", 1841), "history of the Sassanids" ("Histoire des Sassanides", 1841), "Astronomical tables" ("Les Prolégomènes des Tables") by Ulugbek, etc [Histoire des orientalistes 1870:3].

During His stay in Egypt, M. Belen manages to acquire a copy of the manuscript "Kulliyot-i Navoi" ("composition of Navoi"). This manuscript was distinguished by good calligraphy and accuracy. The manuscript was rewritten in 1649 in Mashhad, but it was not complete enough, like the other manuscript "Kulliyoti-Navoi", which was kept in the National library. While studying these two manuscripts "Kulliyoti- Navoi" in parallel, Belen published in 1861 his first work "Essay on the life and work of Mir-Ali-Shir Navoi" in the Journal asiatique [Belin 1861:281-357]. Belen's article consists of two parts. In the first part, the author describes the biography of the poet and his literary activity. At the same time, he refers to the works of such Eastern authors as Mirkhond ("Ravzat us-Safo"), Khondemir ("Habib us-siyar"), Babur ("Baburname"), Som Mirza ("Tuhfa-i Somiy"), Sharafiddin Ali Yazdi ("Zafarname"), Davlatshah samarqandi ("Tazkiratush-shuaro"), and others.

For the first time in French Oriental studies, Belen's article highlights in a more realistic way the poet's youth, his apprenticeship in Samarkand, the rise to power of the poet's friend Hussein Baykara and Navoi's state activities at his court, etc. Here Belen shows Navoi as a wise observer, supporter of the people, defender of the disadvantaged, educator of science, art and literature. Drawing information from the writings of Mirkhond, Khondemir, Davletshah and Som Mirza, Belen points out only the positive aspects, the friendly relations of Navoi and Hussein Baykara. This characterization of the poet and, in particular, the idealization of his friendship with Sultan Hussein, was often accepted without reservations in a number of works, even after academician V. V. Barthold's criticism of historical sources convincingly showed that Navoi's attitude to Sultan Hussein was not at all so serene friendly [Бартольд 1928:142].

As for Navoi's literary activity, Belen provides basic information about the poet's work in the article. According to Belen, "Ali-Shir ... he was one of the most outstanding and prolific writers of his era." [Belin 1861:221] In his article, Belen also for the first time in French Oriental studies described in more detail and specifically the creative path of the poet, provided bibliographic information on almost every of his poetic and prose works.

Belen highly appreciated Navoi's contribution to the development of the native language. According to him, Navoi, with his book "judgment on two languages" and his writings, "laid the Foundation for patriotism, since he resorted to the national language of the Turks and approved it irrefutably and indisputably" [Belin 1861:222].

Indeed, A. Navoi's essay "judgment of two languages" (i.e., about Persian, accepted in classical poetry, and about Turkic, as a folk language) echoes the treatises of Dante (in 1306 he writes a treatise on poetry in the vernacular "De vulgari eloquentia", justifying in it his poetic practice and new Italian poetry) and Du bellay, a poet and theorist of the Pleiades, who in his essay "Defense and glorification of the French language" ("Défence et illustration de la langue française") proves the suitability of the French language for expressing subtle thoughts and high feelings accessible not only to the Greeks and Romans, and outlines the path of enrichment and ennobling French poetry on the model of the antique. Navoi also creates a program of high, classical poetry in the vernacular, protecting the right of the native language to become the language of classical literature. "If you think about it carefully," Navoi writes in almost the same words as Du bellay, "there is so much richness and subtlety in this language that it is really easier to create words, verbal art, versification and writing stories in this language. This language has many amazing rare words and expressions. In any case, this is the advantage of the Turkic language over Persian, its true subtleties and wide possibilities were not known, especially in the field of poetry, this language was planted in a house

of isolation and even brought to complete abandonment" [Боровков 1946:92-120].

Own poetic practice of starting the beginning of the existence of this program. A proven icon of the peach language and a master of the Persian style, he came with the Creator of the search for a great style in a language of his kind.

Belen separately noted the exception-literary combinations of melodies, his "Majolisun-nafois" ("Elegant events") - as a single source for the exploitation of previous privileges, as well as "Maison ul-Avdo" ("Scales of lullaby connectors"), where with rare sophisticated instruments and figurative metrical means.criticism-literary character.

In the second section, Belen points its enumeration of "Introduction" and "The Chapter from Majolisun-nafois" and collections from all the chapters of "Makum "Khamsatul-2" ("five shifts"), snow transportation signs. For example, she wrote more than 150 comments on the translation of "enterprise". As it happens, they are transported from the manuscript" Kulyab-in the innovation library. A comparison from the Belen transmission confirms that it denoted the old recognized language, owned it, and will be able to create accurate versions of the original text in French. Here is one example from Chapter VII" Mallison of Nafois" - Erin Mirza Ulugbek.

Оригинал: «Улугбек Мирзо – донишманд подшох эрди. Камолоти бағоят кўп эрди. Етти қироат била қуръони мажил ёдида эрди. Ҳайъат ва риёзийни хўб билур эрди. Андоқким, зиж битиди ва рассад боғлади ва ҳоло анинг зижи орода шоеъдур. Бовужуди бу камолот гоҳи назмға майл қилур. Бу матлаъ анингдурким:

Ҳарчанд мулки ҳусн ба зери нигини туст,
Шўхи макун ки чашми бадон дар камини туст.

(Гўзаллик мулки қўл остингда бўлса-да, шўхлик қилмагилки, ёманларнинг кўзи сени кузатмоқдадир) [Навоий 1996:171].

Translated by henbane: «Ulugh-Bei-Mirza–Ce fut un prince savant et accompli; il savait par coeur le Coran, selon les sept lectures; et il était tellement versé dans l'astronomie et les mathématiques, qu'il dressa des tables, et fit des observations, actuellement répandues partout. Ses travaux scientifiques ne le détournèrent pas de de ses inclinations poétiques; on en peut juger par les vers suivants:

L'Empire absolu de la beauté réside, il est vrai, sous le
chaton de ta bague;
Cependant ne fais pas trop la superbe, l'oeil des méchants
estlà enembuscade [Belin 1861:288-289].

Very clearly done well as henbane translation of "Hamzat-ul-mutakallimin". Belen tries to bring to his readers all the scientific and literary subtleties of the Navoi text. To this end, he interprets poetic texts, translating them in prose. As a result, the main content of the poetry was preserved in the French translation. Pay attention to the beginning of "Mukaddime" ("prologue") "Hematol motehayyeri" in the French translation of belém.

In the original: "Аларнинг шариф валодатлари ўзларининг муборак назмлари мазмунидин андоқ маълум бўлурким, секиз юз ўн еттида эркандурким, ўз валодатлари замонидан секиз юз тўқсон уч йил ўтган тарихда жамеъ ҳолотким, аларга ўтгандур – назм қилибтурлар ва ул ғариб қасидадур ва анга "Рашхул бол" от қўюбтурлар ва матлаи будурким:

Манам чу гўй ба майдони фусхати маҳу сол,
Ба савалчони қазо мунқалиб зи ҳолл ба ҳол,
Ба соли ҳаштсаду ҳафдаҳ зи ҳичрати набавй
Ки зад зи Макка ба Ясриб суродиқоти жалол,
Зи авчи қуллаи парвозгоҳи иззу қидам,
Бад-ин ҳазизи ҳавон суст кардаам пару бол.
Ба ҳаштсаду наваду се кашидаам пару имрўз
Зимоми умр дар ин тангнои ҳиссу хаёл [Навоий 1967:8-9].

«Ой ва йиллар кенг майдонида худи коптокдай тақдир чавгони (эгри таёғи) билан ҳолдан ҳолга кўчиб турувчи бўлган мен – пайғамбарнинг Маккадан Мадинага қилган хижратидан саккиз юз ўн етти йил ўтганда, иззат ва кадимийлик парвозгоҳининг энг юқори чўққисидан мана бу энг тубанликка келиб қанот – қуйруқни бўшаштирганман. Букун эса ҳис ва хаёлнинг бу сиқинти ерида умр жиловини саккиз юз тўқсон уч тарихига тортиб келтирдим».

Translated by henbane: ''Mevlana naquit, il nous l'apprend lui même dans ses oeuvres, l'an 817 de Mahomet (1414 de l'ere vulg.), et, sous le nom de Réchehi-Bal ''souvenirs'', il a fait, en 893

(1487-1488) une qacidè (ode) où il s'est plu à mettre en vers les diverses phases de sa vie à partir de sa naissance; en voici quelques distiques:

Comme une balle lancée dans le cirque des mois et des ans, la raquette du destin m'a fait parcourir toutes les phases de l'existance;

L'an 817 de l'ère du Prophète, qui transporta de laMecque à Medine ses tentes glorieuses;

Je me suis précipité du haut de la tour de l'éternité dans cette basse vallée de misères et de faiblesse;

Et, jusqu'à la présente année 893, j'aitrainé la bride du coursier de la vie dans les angoisse de l'esprit et du coeur'' [Belin 1861:304-305].

At the end of Hamsat ul-mutahayyirin, Hussein Voiz's Elegy on the anniversary of Jami is also translated into French in prose. All 70 beits (couplets) of the Elegy are translated into simple and understandable French. Belen's French translations from Navoi's works have a more scholarly style.

Evaluating this work of Belen, Acad. V.V.Barthold said that it is more like a panegyric than a monograph about a historical figure, and explains this property of its characteristic for the 1860s French rhetoric [Бартольд 1928:101]. Indeed, the first researchers of A.Navoi's art were completely dependent on their sources. Both authors, i.e. both M.Nikitsky and Belen, took a superficial approach to the study of Navoi's poetic works. They did not try to establish whether there was a General ideological unity in the poet's practical activity and work, nor did they even ask about the content of A. Navoi's works, or the nature of his dependence on Persian literature. Emphasizing the variety of creative interests of Alisher Navoi, whose subjects were history, morality, philosophy, religion and mysticism, poetry and music, Belen also writes that Navoi was "a scholar of his time and an imitator of Khosrow Dehlavi, Nizami and Jami, whom he found pleasure in repeatedly referring to as role models and guides in literature" [Belin 1861:222].

The prevalence of such a wrong view of Navoi's poetic work is explained by the fact that his poems were written (Belen noted the originality of only Navoi's poetic works) on subjects known in Persian literature under the same names. In addition, the poet himself was always in a hurry to "pay tribute "to his predecessors and note their merits in developing the plot to which he addressed."

In 1866, in the XVII-XVIII volumes of the Journal asiatique, M. Belen published a second study on the content of Alisher Navoi's book Mahbubul-Kulub ("Beloved of hearts") [Belin 1886:523-552]. In the first eight pages, the author discusses the aesthetic and philosophical views of French (M. de Montaigne, La Rochefoucauld, La Fontaine) and Eastern (F.Attar, J.Rumi, Hafiz, Nizami, Jami, Navoi) moralists, compares their views, shows some common aspects of their thoughts and morals. Belen believes that Navoi's work is similar in content to the moralistic works of Yusuf Balasagunsky "Kutadgu Bilig" ("blessed knowledge"), Nosir Khosrov "Rushnainame" ("Book of light"), Saadi "Gulistan" ("Rose garden"), Jami "Bahoristan" ("Spring garden"), etc. According to Belen, "Alisher in his book borrowed a lot from Saadi, a popular Persian poet, but in his sayings he did not accept some treacherous advice, rejection of healthy morals, and, on the contrary, he liked to find loftiness and nobility of feelings [Belin 1886:4]. But even in this work, Belen had to refrain from generalizations and limit himself to describing the curious "Eastern morality" [Боровков 1940:20].

The remaining 50 pages of this work by Belen are a translation of the work "Beloved of hearts" and a commentary written to it. Belen does not fully translate the book. Giving the names of all forty sections ("FASL") of the first Chapter in French, he translates only the sections "On judges" ("Kozilar zikrida"), "On lawyers" ("Konunshunos muftilar zikrida"). From the second Chapter of the book Belem translates all ten sections: "On repentance" ("Tavba zikrida"), "On pleasure" ("Qanoat zikrida"), "On patience" ("Sabr zikrida"), "the friendliness and courtesy" ("Tavoze va adab zikrida"), "On zeal" ("About zikr"), "About love" ("Ishq zikrida"), etc.; the third Chapter also translates selectively. And here the translation texts are closer to the scientific style and are provided with detailed comments. Given example.

"Ишқ ахтаредур, дурахшанда, башарият кўзи нур ва сафоси андин ва гавҳаредур рахшанда, инсоният тожининг зеб ва баҳоси андин. Мехредур толе', махзун хотирлар хористони андин гулшан ва бадредур ломе', тийра кўнгуллар шабистони андин равшан. Бахредур васе', ҳар игрими юз ақлу хуш кемасин чўмирғон ва тоғедур рафе', ҳар тиғи минг зуҳд ва тақво бошини учурғон. Шу'лаедур сўзанда, хошоки кўп жону кўнгул бўлғон ва барқедур фурўзанда, кўп жоху кўнгул аши'асида кўлбўлғон. Аждаҳоедур хункор, оламни дами била тортмоқ анга ком

... [Навоий 1966:41]

«L'amour et astre lumineux qui éclaire et passérène l'oeil de l'homme; c'est un diamant brillant qui pare et embellit la couronne de l'humanité; c'est le soleil levant qui ranime le buisson des tristes pensers, la lune resplendissante qui illumine la couche des coeurs attristés, le vaste océan où s'engloutissent de nombreuses intelligences, la flamme dévorante qui réduit en poussiére bien des coeurs, l'éclair éblouissant qui a foudroyé bien des amants, le dragon jaloux qui veut dévorer le monde» [Belin 1886:27].

Here are some more examples of French Parallels to the sayings and aphorisms of Navoi translated by Belen.

Билмаганни сўраб ўрганган – олим;
Орланиб сўрамаган – ўзига золим [Навоий 1966:86].
Qui, ne sachant rien, demande et apprend devient savant;
qui ne demande pas commet uni injustice envers soi-méme [Belin 1886:56].

Оз – оз ўрганиб – доно бўлур;
қатра – қатра йиғилиб – дарё бўлур [Навоий 1966:86].
Qui apprend peu à peu, finit par devenir savant;
réunie goutte à goutte, l'eau devient une mer [Belin 1886:56].

Эранлар ясанмоғиким, намойиш учундур,
Хотунлар безанмағидекдурки, оройиш учундур [Навоий 1966:56].
Savoir t sagessa sont la parure des hommes;
Celle des femmes se trouve dans la grace de leur toilette [Belin 1886:56].

So, the works of Belen remained for a long time the only General research about the life and work of Navoi in France. Later works by other French scientists often simply copied Belen's statements. A French scholar, continuing his study of the "Beloved of hearts," publishes the original text in 1872. This publication was reviewed by the famous orientalist A.Pavé de Courteil [Belin 1874:47-62].

And in the XX century, French Orientalists continued to study Navoi's work. In 1900, the French orientalist and bibliographer Edgar Bloch Published a catalog of collections of Oriental manuscripts in Arabic, Persian, and Turkic, systematized by the bibliographer Charles Schaefer [Blochet 1900]. The catalog of sh. Schaefer contains 16 manuscripts of works by A. Navoi, stored in the national library of Paris. In 1926, E. Bloch published his catalog "paintings on Oriental manuscripts stored in the National library" [Blochet 1926]. In 1932-33. it was published in two volumes "Catalog of Oriental manuscripts in the National library of Paris" [Blochet 1932]. In this catalog, Bloch described 35 manuscripts of Alisher Navoi's works. But he expressed the following completely false opinion about Navoi's work: "Navoi's poems do not Shine with imagination, do not Shine with the sacred fire of inspiration of divine art, but are always limited to passive imitation of the great poets whose names were glorified in the annals of Persian literature" [Blochet 1933]. We can assume that under the crackling rhetoric here is hidden the simple fact that Bloche never read Navoi at all and was content to study only the titles of his works [Бертельс 1948:82].

In 1902, at a meeting of the "Asiatic society" in Paris, Lucien Bouv made a report on the newly discovered manuscript "judgment of two languages" by Navoi. The text of his report was published in the "Asian journal" [Bouvat 1902:367-372]. L. Bouv (1872-1942) wrote a lot about the literature and history of the Turkic-speaking peoples. In 1926, his work "Essay on the Temurid civilization" [Bouvat 1926:193-267] was published in the "Asian journal". In this article, Bouv talks in detail about social, cultural, and literary life in the Temurid era. The author emphasizes that when writing this work, he used the works of Mirkhond, Khondamir, Davlatshah samarqandi, Navoi, Babur, as well as Clavijo, Belen, Vambery, Broun and Bloche. L. Bouv's work consists of the following parts: Institution and social life; Intellectual life; Religious life; Home life; and the army of Temur and his heirs. Of these sections, the "intellectual life of the Temurid era" contains a more thorough description of the facts. Here we get acquainted with the scientific, cultural and literary life, in particular, with the works of Persian-speaking and Turkic-speaking poets. The works of Jami and Navoi stand out in particular. At the same time, Bouv mainly relies on the works of Belen, Broun and Bloche. That's why we don't find anything new in Bouv. On the contrary, following Belen, he simply copied his statements. As for the question of the originality of Navoi's works, he makes

even more blunders than Belen and Bloche. For example, L. Bouv openly writes that "Mahbub ul-Kulub" ("Beloved of hearts") is an imitation of "Saadatnam" ("The book of happiness") Nasir Khusrau, "Lisan ut-tayr" ("Language of birds") is a translation of "Mantiq ut-tayr" ("conference of the birds") Faridaddin Attar, and "Khairat ul-Abror" ("confusion of the righteous") is borrowed from various sources of Persian-speaking authors" [Bouvat 1926:236-237] Bouv did not change his opinion about the work of A. Navoi in his book "History of the Mongol Empire" [Bouvat 1927], which included the article "Essay on the Temurid civilization".

Of course, such judgments of E. Bloche and L. Bouvet are based on a deep misunderstanding. These historians and literary critics did not realize that it is impossible to limit references to the commonality of literary subjects and the dependence of some works on others without a thorough study of the forms of dependence and conditions for the development of literary subjects. Very superficially, only on the basis of external comparison, decisive conclusions were drawn. Taking as a model the works of Nizami, Dehlavi and Jami, Navoi, firstly, "strengthened the realistic motives in his work, more deeply justified the psychological actions of the characters, and secondly, sharpened the humanistic orientation of the plot, more sharply than its predecessors, protesting against those prejudices and thinking skills that sow evil and hostility between people, restrict the right of a person, and above all a woman, to free choice in love. The latter in the Muslim East was an anticipation of progressive social views for many centuries to come" [Яшен 1983:26].

The consideration of Blohche and Bouv's works of Navoi as imitations of Persian models was criticized by The famous Russian turkologists E. E. Bertels And A. K. Borovkov. How can we explain this result of studying the work and life of the great poet? This question is answered by the following statement of Prof. A. K. Borovkov. He writes that "bourgeois science limited the concept of world literature to the circle of European literatures. The study of major Eastern literatures generally proceeded randomly and unsystematically" [Боровков 1940:22].

In the XX century, Alisher Navoi and his literary heritage are still the subject of active study. In the works of A. Fitrat, E. E. Bertels, A. K. Borovkov, O. Sharafiddinov, Aybek, Sheikhzade, and others, the image of the real Alisher Navoi - a poet, educator, and humanist-began to emerge for the first time.

In Western European literature, such well-known supporters of progressive culture as L. Aragon, A. Kurella, and others, gave high marks to Navoi's work, considered him a great poet, educator, and humanist. They translated his poetry and wrote their own works about him. We can assume that in French literature, Navoi's work was first given the most truthful assessment by L. Aragon [1897-1982].

So, on the pages of Lettre Francaise dedicated to the work of Alisher Navoi, we read: "It would be strange, speaking about Uzbekistan, to say only about the epic of the Karakalpaks. I have said many times that this is the country of Navoi. Today it is the cotton Republic of Central Asia ... with the capital Tashkent - the city of gardens"[Aragon 1955: 95].

Further, speaking about the work of Alisher Navoi, Aragon rebuffs the untenable statements of Belen, Bloche and Bouv. He writes that "in his main poems he followed the path of the 'Five' of Nizami, but here there is a gap between the two, such as exists between the languages of the Middle ages and the Renaissance, i.e. from Critienne de Troyes to Ronsard. The Navoi language is modern in relation to its predecessors, it is a Turkic language that was spoken from China to the Bosphorus."[Aragon 1955: 95-96]. Further, to show the poet's modesty in life and sensitivity to the work of friends and contemporaries, as well as the originality of his works, Aragon gives a French translation of the following lines from the poem "Farhad and Shirin":

Я не Хосров, не мудрый Низами,
Не вождь поэтов нынешних Джами,
Пусть Низами победоносный ум
Завоевал Берда, Гянджу и Рум;
Пускай на весь Иран поет Джами,
В Аравии в литавры бьет Джами, -
Но тюрки всех племен, любой страны,
Все тюрки мной одним покорены!
Я войск не двигал для захвата стран,
Но каждый раз я посылал фирман.
Скажи: писал я дарственный диван

Не так, как государственный диван.
И от Шираза до степей туркмен,
От Хорасана до китайских стен,
Где б ни был тюрк, под знамя тюркских слов
Он добровольно стать всегда готов.
И эту повесть горя и разлук,
Страстей духовных и высоких мук,
Всем собственным невзгодам вопреки, -
Я изложил на языке тюрки ...[Навои 1968: 385-386].
In the book of Aragon:
Moi, je ne suis ni Khosrov, ni Nizami le sage,
Ni le cheikh des poètes d'aujourd'hui, Djami.
Que l'esprit vainqueur de Nizami
Ait conquis Berda, Gandji et Roum;
Qu'une telle langue ait été donnée à Khosrov,
Qu'il ait conquis tout l'Hindoustan;
Que par tout l'Iran le poète Djami,
Qu'en Arabie au son des timbales résonne Djami,
Mais toutes les tribus turkes, de n'importe quel pays,
Tous les Turks me soient ma seule conquéte!
Et de Chiraz aux steppes des Turkménes,
Du Khorassem aux murs de la Chine,
Où que soit un Turk – sous l'étendard des mots turks
Il est toujours prét à volontairement se mettre.
Et ce roman de tristesse et de séparation,
De passions de l'esprit et de hautes tortures,
- Malgré toutes adversités personnelles –
Je l'ai exposé en langue turke....[Aragon 1955: 96].

Navoi not only played a major role in the development of the Uzbek language and literature, but also influenced the development of the literature of many peoples of the East. He is the first poet of the Uzbek people, who won world-wide fame. According To L. Aragon, today "he has become the brother of Pushkin and Shevchenko, where he sits with Nizami and Rustaveli, with the singers "Kalevala" and "Words about Igor's regiment" at this table of Nations, where he sings his "Songs of praise" and where he is strangely answered by the distant voices of Neruda from Chile, Nezval from Prague, the Cuban Guillen, the Spaniard Alberti, from Philadelphia Lowenfells and the exile Nazim Hikmet, a native speaker who, like him, is a master of Gazelle weaving...." [Aragon 1955: 96].

L.Aragon also described the state and political activities of Navoi. He writes that Navoi "as a Wazir, despite his noble title, was a defender of justice, attentive to the ideas and complaints of his people, he was not a Democrat, but was a progressive man, he enjoyed beauty, science, architecture and poetry, in this he was closer to the representatives of the Renaissance, which we today call people of progress and humanism." [Aragon 1955: 97].

Louis Aragon and in his further work, respecting the literature of the peoples of the East, namely, relying on the works of Nizami, Dehlavi, Hafiz, Jami, Navoi, try to use their Eastern poetic traditions. For example, in the poems of the poet included in the collection "Majnun Elza" we observe a harmonious interweaving of the Eastern lyrical description with the content of the French text. In this book, Aragon, identifying the lyrical heroine Elsa (meaning his wife Elzatriole: 1896 -1970) with Layli from the repeatedly sung poem "Layli and Majnun" in the East, described her as a beauty worthy of his love.

Representatives of the Renaissance (Dante, Petrarch, F. Rabelais, Shakespeare, Cervantes, etc.), who organically combined an interest in antiquity with an appeal to popular culture, the pathos of the comic with the tragedy of life, were really close to democracy and progress. Navoi's ideology as a poet, related to the Renaissance in the main aspirations of his work, is revealed most fully in his poem "Farhad and Shirin". When comparing this poem with previous treatments of the same plot, which served as poetic sources for Navoi - with "Khosrov and Shirin" Nizami and the Emir of Khosrov - the image of Prince Farhad and his biography most reveal the features of the new.

Navoi turned the episodic figure of the stonemason-Builder, Shah Khosrov's rival in love with the Armenian Princess Shirin, into the Central and most significant image of his poem, embodying the humanistic ideal of the Renaissance man [Жирмунский 1979:].

In 1948, the government widely celebrated the 500th anniversary of Navoi's birth. It was attended by a wide range of scientists, writers and poets of the Republic, as well as Moscow and Leningrad orientalists and writers. A number of Navoi's works were released in Uzbek and Russian. Many articles have appeared in Newspapers and magazines devoted to the analysis of individual works and the characterizatlition of Navoi's socio-political views. Such articles were published in the journal "La Littérature s." in French. There was also published a French translation of "the letter of Shirin to Farhad" from "Farhad and Shirin" by P. Luquier [Litterature sovietique 1948: 55-57].

In the second half of the XX century, various authoritative French encyclopedias give biographical and bibliographic characteristics of the life and work of Alisher Navoi. For example, in the "Great encyclopedia of Larousse" Navoi is depicted as a poet and statesman, the founder of the Turkic (Uzbek) literature [Encyclopedique 1963: 7].

Also noteworthy is the article "Navoi (Ali-Sher 1540-1600)", published in the second volume of the three-volume "Literary encyclopedia", which is considered one of the authoritative sources created in French literary studies of the past century. The article reads: "Navoi wrote the poems "Farhad and Shirin", "Layli and Majnun" in the Chagatai (Turkic) language, the work "Majolis UN-nafois", describing the biographies of Turkic-speaking poets. In "Mezon ul-awzai" he expresses his own opinions about the rules of writing poems in Turkish language. And in the famous "Muhakamat ul-Lagutin" he proved the wealth and Sladkova Turkic language. From the information gleaned from this article, it is clear how much more widely the legacy of Navoi is represented in it compared to the article in the "Great dictionary of Larousse." But it should be noted that the dates of birth and death of the poet are given incorrectly, and nothing is said about the poems of "Khamsa" - "Khairat ul-Abror," "Sabyai Sayor," "Saddi Iskandary," "About Divan", "Hazoyin ul – maoniy." [Encyclopedie 1963: 1110-1111]. And in the "Literary dictionary", edited by Philip van tiegham, Navoi is presented as a master of the literary genre of mesnevi and biographical works. In particular, it is written that "in his major work "the dispute about two languages" he promoted the protection and glorification of the Turkic language, claiming that this language is highly cultured [Dictionnaire 1968: 2840].

In the last years of the last century, interest in Navoi, in particular, and in Uzbek poetry in General, has increased even more in the creative circles of France. In this regard, it is worth noting the activity of one of the famous magazines published in Paris, "Action poétique" ("Poetic movement"). During 1989-1990, two issues of this magazine were devoted to Uzbek poetry. In 1990, a special issue of the magazine was published under the title "Uzbek gazelles" ("Action poétique: ghazels ouzbeks." – Paris, 1990, n. 121). This issue featured samples of poetry by Khoja Ahmad Yassavi, Lutfi, Alisher Navoi, Husaini, Zahiriddin Muhammad Bobur, Babarahim Mashrab, Nodirabegim, Ogahi, Uvaysi, Fazli and Makhzuna. The translation into French was done with great skill by the talented poet Jean-Pierre Balp.

By increasing the number of translations of Navoi's poems, the French poet Jean – Pierre balp Prepared a worthy gift for the 550th anniversary of the great poet. One of the authoritative publishing houses in Paris "La Diferance" in 1991 published the collection "Gazelles and other poems" Alisher Navoi [Alicher Navai 1991: 127]. It is important that the texts in the collection are given in two languages, i.e. the original (Arabic graphics) and the French translation are next to each other.

From the first years of Independence to the present day, cooperation between Uzbekistan and France has been conducted in all areas, including in the field of literature and art. French scientists and publishers in their publications give a prominent place to the work of Alisher Navoi. In this regard, I would like to emphasize the work and efforts of Dr. Remy Dor, a well-known French orientalist, who has been the Director of The French Institute for Central Asian Studies (IFEAC) in Tashkent for several years. Dr. Remy Dor, along with Louis Bazin, Jean-Paul Roux, and Baquier-Grammont, is known not only in France, but also in the countries of the West and East, and has written major works in the field of Turkic languages and culture. They were translated and in-depth analysis of the work of Alisher Navoi "Mufradat." [Leningme du Nom Propres 2006: 150].

In 2008, the publishing house "Jerome" (Brest) published a volume of "Gazelles" by Alisher Navoi in French. The book includes translations of 31 ghazals with illustrations by the young artist

Jahangir Ashurov. Translations were made by the poets Jean-Jacques Gatier and Murod Ergashev [Navoiy 2008: 70].

Even today, French readers know the work of Alisher Navoi. He is written about in authoritative encyclopedias, literary reference books in French, and translations of his works are published.

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MUROJAAT UCHUN MANZIL:

Toshkent shahri Amir Temur ko‘chasi Matbuot;
Samarqand shahri Universitet xiyoboni 15, SamDU filologiya fakulteti
Tel.: +99891 527 68 22 Telegram raqami: +99891 527 68 22
E-mail: alishernavoiy2020@mail.ru

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Ташкент, проспект Амира Темура, улица Матбуотчилар;
Самарканд, Университетский бульвар, 15, факультет филологии СамГУ
Тел.: +99891 527 68 22 Телеграм номер: +99891 527 68 22
E-mail: alishernavoiy2020@mail.ru

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Editorial staff of the journals of www.tadqiqot.uz
Tadqiqot LLC the city of Tashkent,
Amir Temur Street pr.1, House 2.
Web: http://www.tadqiqot.uz/; Email: info@tadqiqot.uz
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