

FRENCH SEAL OF THE NAVY: 21ST CENTURY FRENCH Orientalism

Nasirdinova Yorqinoy Abdumuxtarovna

(PhD), FerSU, senior lecturer at the Department of German and French

e-mail: yrkinoy@mail.ru, nasirdinovayorkinoy@gmail.com

Axrorova Ro‘za Usmanovna

(PhD), FerSU, head of the Department of German and French

e-mail: axrorova.prof@gmail.com

ANNOTATION

Scientific publications devoted to the study of Alisher Navoi's Literary Heritage occupy a significant place in the East, especially in Uzbekistan and Turkey. Also, in the West, information about the poet appears sufficiently in sources from the period after the 17th century. A number of scientists have contributed to the coverage of this issue in Uzbek literary studies. In particular, from the 17th century to the 80s of the 20th century, the development of Uzbek-French literary relations was carried out by professor M. In kholbekov's doctoral dissertation, studied in detail, navoyishunos A. The scientist François Alphonse Belen, who lived and created by Erkinov in France in the 19th century, was engaged in the translation work of his scientific treatises on the personality and works of Navoi.

Research by 21st-century French Orientalists is characterized by its wide range and originality. Scholars' knowledge of old Turkic, Persian, Arabic, and other oriental languages in addition to European languages is one of the factors that make their scientific work original. Secondly, in the study of a particular topic, French Orientalists conducted a comparative study of all his manuscript copies, which are kept in libraries of Uzbekistan, Turkey, France, America and other countries. Thirdly, an in-depth critical analysis of not only manuscripts, but also all sources devoted to this topic, is valuable in that it is realistically revealed different and superior aspects of them. Such scientists as Remi Dor, Alexander Papas, Marc Toutant studied Nawai not only as a master of classical artistic skill, the founder of the old Turkic language, but also as a harmonious person who embodied such qualities as a just statesman and a mystic lore holder in his personality.

A fan of the cultural heritage of the peoples of Central Asia, as well as being an ethnographer, folklorist scholar, Remi Dor is also a master of scientific and artistic translation. While "Nurali" translates the Uzbek folk epic into French, its preface section begins with the following lines:

*Rêver un impossible rêve,
Porter le chagrin des départs,
Brûler d'une possible fièvre,
Partir où personne ne part*

Jacque Brel "Quête"

(Tarjimasi: Mayli orzuimga yetmasam ham,
Safar mashaqqatin cheksam ham, mayli

Isitmada yonib, mayli, kuysam ham,
Yursam, deyman, hanuz hech kim yurmagan yo‘ldan)

Therefore, an ethnographer makes it his goal to follow the paths that no one has yet walked and to follow the topics that no one has yet learned. In addition to researching samples of oral creativity of Turkic peoples during his scientific career, mature representatives of Uzbek classical literature also appealed to Navoi and Babur. It attempts to reveal topics that its predecessors had not explored. One of them is the translation of the treatise “Mufradot”, which is devoted to the issues of the problem genre of the Nawab.

Remi Dor's translation collection, entitled "L'enigme du nom propre", contains a scholarly translation of his problems compiled into 99 Uzbek names, along with reflections on the problem genre and its solutions. The preamble of the collection contains information about the place of problem art in world literature, the history of development, the life and work of Navoi, works devoted to issues of the problem genre.

Writing about Navoi, Remi Dor completely denied the erroneous opinions of some of his compatriots that the poet was a translator and imitator. "The problem genre, a type of literary art developed in Uzbek classical literature from the 15th to the 17th centuries, flourished thanks to Navoi. All types of art – poetry, music, painting, architecture – the works of the poet, perfectly created thanks to his talent for all, led to a large - scale renewal of the culture of Central Asia,” writes the orientalist in the introduction to the brochure.

Mir put an end to critical hypotheses in French Orientalism, giving Alisher such qualities as a great poet, a majestic artistic style, excellent works, a harmonious upbringing in social life. Most notably, his ideas as a humanistic figure underline that spiritually educates the peoples of Central Asia.

As Remi Dor stops by the biography of Nawab, he acknowledges that his genealogy was also from the Timurid court, that he was born in Herot during the dynasty's heyday, and died there. Raised together from an early age, his friend – Sultan Husayn-wrote about Baikar's sincere friendship and patronage. His studies in Samarkand shed light on his political activities, such as the seal, the Emir of ministers and finally the ruler of Astrabad.

The truthful definitions given to Nawai as a linguist and literary critic complement the positive thoughts that existed about him in French Orientalism: "Nawai was a chigatoy Turkic, Persian, Arabic, as well as a master of all literary genres – nazm, prose, logic, philosophy. He is a person who has concentrated in himself the entire Muslim culture. His thoughts were as powerful as that of the chigatoy Turk, as refined as that of Persia, as clear as that of the Arab. The 30-volume literary legacy he created is widespread in the region from Central Asia to the Ottoman Turkish Empire. Thanks to him, the chigatoy Turkic rose to the level of the language of culture in Central Asia by the end of the XIX century”.

In social life, Remi Dor cites Nawai as a patron of art workers, the reason for Herot's transformation into a cultural-educational and Literary Center in the second half of the 15th century. The period of the poet's popular Ministry, which highly valued the profession of an artist in Hurosan, built mosques, madrasas, khanakahs, baths, hospitals, was also not left out

of the translator's notes.

And the perfect human aspect of the great thinker was explained by the fact that he firmly held the Naqshbandi sect, was always a supporter of the mazlums, did not even have a family. "Therefore, the poet Turkic rings live forever in Legends and fairy tales as a hero named Mirali," concludes Remi Dor in his thoughts about the author.

The book details not only the translation of problems, but also the perfect information about this genre, its occurrence in other literature, what action each problem was compiled using. If the problem is finished in Persian, its original, Uzbek and French translations are also given. Comments on the genealogy of names further enhanced the scientific value of the work.

Another of Nawai's French contributors, Alexandre Papas, is an expert on Eastern mysticism philosophy. The scientist, a fan of Iranian sources, also carried out scientific work on the expression of mystical ideas in Persian and Turkic literature, covering such issues as, the responsibility of shayh status, Sufi tasks. The monograph "mysticism and devoism in Islam: a portrait of the three Qalandars Sufi", which covers Mashrab's life and work, and the large-scale articles "the mahfiy science of Alisher Nawai: the Naqshbandi Iranian language project)", dedicated to the analysis of Nawai's work "the debating dictionary", are among them.

In an article devoted to Navoi's work, Papas approaches the poet's work more intensely than any other scholar. " ... Notes that Navoi's most studied, longest-dated and most eventful work, of a large number of mostly poetic works, is, to be honest, not a poetic text". While researching his "two-language discussion", he comments on his strange nature, which does not fit into any of his traditions, whether it be Turkic-Mongolian or arab-Persian. In addition, in a circle where the reader is waiting for a linguistic type of foundations and a clear contemplation, autobiographical memories, educational stories, divine Psalms are found everywhere. Each of them is regularly confused with allusions to the theme of the Naqshbandi sect, but shayhul-Islam's name does not appear anywhere in the work. In short, "Muhakamat al-Lugatayn" brings the reader into the Bax in the encoded language. Only a risk-based hermeneutics can reveal the original issues of this unusual process.

Papas points out one aspect that other researchers have ignored. That is, "Discussion" is difficult to understand by two inconsistencies or contradictions. On the one hand, it was the controversy over languages and the fact that a number of critical reflections on Persian were given, on the other hand, whole paragraphs, inscriptions embroidered on the edges of the book, as well as the presence of reflections defending the Persian language in several places dedicated to the fields of mysticism. Ignoring such duality, according to the researcher, refutes any consistent interpretation of the "Muhakamatul lexiconatayn".

In an effort to understand this complexity, The Scientist provides an in-depth analysis of the studies of his predecessors, linguists. Among the many publications of the Navoi treatise, he sorted out four, since each of them, starting with a long preface, offers clear and problematic reviews. Papas, Orif Usman, Işak Refet Işıtman, Robert Devereux and F. Sema analyzes publications submitted by scholars such as Barutçu Özönder, giving his opinion on

their reasoning.

All comments give the same opinion about the work, namely: A) the claim that Turkic is superior to Persian; b) Navoi confirms this on the example of his Turkic literary work. All facts are based on two points: the Turkic lexicon is more important than Persian; the number of Turkic speakers is greater than that of Persian speakers. However, this leads to a sharp conflict in Navoi's view, as it continues to use non-Turkic words, mainly Arabic and Persian. Papas points out that the big flaw of these four descriptions is that they did not discuss the Navoi text based on certain facts. The mystic scholar bases the entire treatise "Muhakamatul lugatayn" on the means of evidence distributed in two consecutive large sections:

As a treatise on "literary and spiritual language":

- 1.1. The divine origin of language.
- 1.2. The legendary story of the origin of Arabic, Hindi, Persian and Turkic languages.
- 1.3. Seven series of formulas on the literary characteristics of the Turkish language, lexical lists, reviews on the Persian language.

"On Iranian poetry ":

- 2.1. Criticism of modern Turkic poets.
- 2.2. A literary and enterprising autobiographical work.
- 2.3. Navoi bibliography.
- 2.4. Great Persian Sufi poets panegyric poetry (Divine Praise)
- 2.5. About some Turkic poets.
- 2.6. The Iranian foundations of the treatise.

Throughout the article, Papas made comments analyzing Navoi's attitude to the Naqshbandi sect. In the central part of the "discussion...", the great Sufi Persian poet Abdurrahman refers to Jami's personality in this sect, not mentioning the name of the Naqshbandiya.

The French Orientalist will perfectly analyze the Navoi brochure based on the above plan. Navoi's ideas about the fact that language was created not only for communication, but also to praise the creator, convey to the French reader in an understandable way. In mysticism, just as the Sufi is absorbed and destroyed by Allah, the language gives hypotheses that it is absorbed into poetry and becomes absent.

The Mystic sees it necessary to highlight several elements that "oscillate between artistic comparison and spiritual character". In particular, le derviche interpreted that the faqir in the brochure was none other than the Nawab, and that through it he was on the path of brotherhood with Jami, or on the level of the Sufi in the general sense, a condition that he would meet throughout the brochure. In his time, the poet Naqshbandi-shayh also mentions that Jami was a Murid (816/1414-897/1492) and that he was at Herat at his request (1476-77). Navoi, on the other hand, inherits from his master the mention of les signs subtiles, i.e. subtle meanings (spiritually Lato'if), the introduction to mysticism by understanding the mahfy meanings of texts. La Voie-road (tarîqa), where he commented on the aforementioned Naqshbandi. Nawai's membership in him is also a fact known from his biography. Here, in his last work, the poet

gave the first example of coded language, but this is also an example of a repeated mystical appeal during the brochure. This appeal focuses primarily on Jami's urine.

After the interpretation of the classified coded concepts in the Naqshbandi sect, Alexander Papas focused on the personalities listed in the brochure. Several sultans have interpreted and reacted in French to written records of a number of Turkic and Persian poets. In the third part of the article, Navoi's research on the reasons for entering the Naqshbandi sect, the time and the lines on the Manavi growth in this path. The third part contains notes dedicated to the comparison of Turkic and Persian languages contained in the brochure. Finally, in the last part of the article, Papas moves to his goal.

"Navoi pretends to be darvesh, a disciple of Jami, who entered Naqshbandi, occupied only with Sufi poetry, a great connoisseur of Persian teachers, achieving a mystical revelation, and the discussion constantly reminds of the mystical aspect of ul-lexicatayn. Finally, as for the Turkic language, the poet introduces himself as the author of secret science and the creator of the Sufi language. But the brochure was never declared as such, the technical term of mysticism was not used or almost applied, the writing is poetic, elliptical, confidential".

Language hides behind Formality, and therefore Navoi talks about classified science, because when creating a work of poetry under the guise of poetry, in fact, it is self-denying, in accordance with the rule of Naqshbandi to deny, behave too low, any ontological attempts, including language, are influenced by self-denial. The rules of language keep language denial a secret and restore silence during speech. Mukhakamat ul-lexicatayn, who appeared to the reader to be either a linguistic work and occasionally a work of fiction, could not be written in any other language, as in this language. Because nothing in this language speaks of almost everything. The Sufi, who has advanced from the ranks of the sect, is also absorbed into the absence after reaching the truth.

Navoi's ironic work has taken on another French scholar. Marc Toutant, currently working as a research fellow at the French National Centre for scientific research, graduated from the Institute of Oriental Languages and civilizations in Paris with a degree in Turkic and Persian languages. Navoi lived in Tashkent for six years in an effort to learn his work from worked as a French teacher at school, while also learning to read manuscripts in Uzbek. In 2013, in Paris, Alisher defended his French-language dissertation on Navoi's work entitled "culture of the last timurians: a study of naziragodic practice using the example of Alisher Navoi's (1441-1501) "Khamsa"". In 2016, Mark Toutant completed his views in his dissertation and published a monograph entitled "empire of words: Power, Culture and mysticism of the last Timurid period in the perception of Alisher Navoi's "Khamsa"". This book remains the only monograph published in the West on the work of Alisher Navoi.

The introduction to the monograph details the manuscript and translation works used for research. As the main source, not a single object of study has been obtained to date, a copy of the work "Khamsa" copied by the calligrapher Abd as-Salom ibn Abdul-Samad al-Marginani al-Qoshgariy. Page 530 of the manuscript states that it was completed at Herot on 29 July 1485. The source is held by the American University of Michigan Library (Special Collections Library) at number 450. The work contained more than 350 sheets, the pages of

which were numbered from 1 to 654. This copy is important in that the date and place of completion of its copying correspond to the place and year of completion of the author's original. There is another peculiarity that the five Masonic orders are arranged differently from the Nizami Pentalogy model. That is, unlike other manuscripts that follow the order of the epic composition, The Epic of Alexander is placed earlier than the "SAB'ayi The Wanderer". The last convenience of this manuscript www.hathitrust.org. the presence of a full electronic copy on the site is.

It is acknowledged by the scholar that the Michigan 450 copies of "Hamsa " also have some flaws. One of them was in the preface to Layley and Main on P.271, and several lines were left untouched. To clarify the issue, the researcher turned to another copy of the "khamsa", which was included in the "Kullyot-I Navoi". The 2-volume Culliot, housed in the Bibliothèque Nationale de France "Turc 316", according to Edgar Bloche's notes, was copied in Herat by Ali Hijranius from 1526-1527, one 469 pages and the other 406 pages.

The manuscript in question was comparatively studied with the Michigan 450 copies of the "Hamsa", allowing several gaps in it to be filled. It should be noted that when comparing two manuscripts, different aspects are extremely rare. The text of "Turc 316" was also made accessible by its location on the French National Library website.

Alexander Papas, writing a preface to the monograph, says of Navoi's personality: "the work of Alisher Navoi, a great thinker, statesman, star of Turkic literature, has been much acclaimed by Western scholars in recent years. We constantly read his works, study, publish them over and over again, celebrate birthdays, name streets and cities after him. It seems as if everything is said about him, everything is written. However, not counting a few lovers of Eastern literature, Navoi is little known in the West, many consider his work imitative, conformist, often boring. Mark Toutant paid unlimited tribute to this great poet and committed himself to introducing him to a wider audience". The rare work, which has been the fruit of years of hard work, consists of three chapters arranged into 701 pages.

The first chapter of the monograph is devoted to the analysis of research carried out in Oriental and Western navoiology. Of course, studying Navoi's creativity requires a lot of hard work from the researcher. His works embody the Turkic and Persian classical literary traditions, which are now obsolete in language and present some difficulty in understanding them. In addition, it was not easy to get on the field with a classical poet, a mature figure of his time, a symbol of culture and mysticism, to hit a feather on his paw. In order to research the works of Navoi, written in classical Persian and chigatoy Turkic languages, in an extremely complex style, in order to understand Russian, Uzbek and Turkish, the main languages of secondary studies devoted to the poet, the researcher had to have a special talent, a polychemic ability.

Mark Toutant, not only fell into the creative field with Navoi, but also put an end to some prejudices in Western navoism. Denying any identity of the mutaffakir, from definitions given as imitators, and on the other hand, unlike some Russian researchers of the time of Soviet ideology, Toutant completely re-read Navoi's main literary work, "Khamsa" or Pentalogy, as a reflection of his own era and culture, characterized by Nazirite practice.

To further strengthen his scientific views, the French navigator analyzes the aesthetic atmosphere of the last Timurid period in the second chapter of his work. Toutant, referring to recent advances in Islamic civilization, in particular in the history of Central Asian culture, shows in a very convincing way that the main goal of aesthetic patronage in Herat in the 15th century was the pursuit of cultural ascendancy formed during the reign of the Emir Temür dynasty. The continuation of this tradition is especially evident in architecture and miniature art. As a result of the normalization of these Nazarene laws, the artist and other representatives of the Arts created new themes for their development. During this period, due to the unprecedented development of the Muslim mysticism world, Timurid culture embodied its spirituality in all types of art. Construction has increased in urban areas, with miniatures decorating the buildings reflecting the Islamic world. The continuation of the tradition of cultural heritage, aesthetic normalization and philosophy of mysticism – these three Hussites are embodied in Turkic literature, especially in the five Epics of Navoi.

The original peculiarity of the monograph is manifested in the third chapter Mark Toutant, who developed the first chapter genealogically, and the second, researching the teaching of historiography in harmony with the art of nazirguim, approaches the “Hamsa” as five long epics, including a monument and image of various myths – eras. chikhatoy transliterated, translated, analyzed and clarified the three aforementioned characteristics of the Egyptians in Turkey by analogy with Persian “patterns”. Nazira gave a wide coverage to another poet that it was not slave imitation, but the art of subtle transformation, that these changes were based on a certain norm, his idea was limited to the revision of poetry and language, and, finally, mysticism, which remained vividly reflected in Navoi's work, even instructive.

Toutant looked at the” khamsa “epics in a different way than his other lineups, with a new perspective, with” the five Epics ” now becoming the primary source for a culture researcher. The work also beautifully depicts the cultural affairs of the last timurians at Herat's court – elsewhere, deeds requiring comparison in provincial cities – as a symbolic weapon in the nazm and verbal conquest of a declining Kingdom. Therefore, it is not for nothing that the French Nawab mengzashi in the mirror of the princes of this long epic, which was donated by the Silent Poet to the Sultan of Herat, Hussein Boyqaro. This Mirror calls on the Kings to bow to the commandments of the Lord, who, figuratively speaking, is refusing to give up the world. Yani calls not to spend his life with kayfu safo, but to be in the service of the people.

As Alexander Papis gives an account of the monograph of Marc Toutant, he also touches on other scientific sources dedicated to the Nawab. In France, the first manuscript devoted to the Nawab, a dictionary of the chigatoy Turkic language based on his work, can be seen as an early picture of the present Central Asian linguistic world, which in no case had any connection with the Persian language and remained little alien to Ottoman Turkish. Pavet de Courteille's dictionary "Dictionnaire turk oriental “is a small Encyclopedia of classical Central Asia, which the author begins with the following points:" looking at the map of Central Asia, one can make sure that, based on observations of the names of mountains, rivers, lakes, deserts, peoples, vast latitudes of the region and its numerous dialects, Turkic language and its dialects

prevail in these lands, Although in the current state of science it is too early to carry out a regular and strict classification of Turonian languages, the fact that in some of them we have valuable works is largely due to the hard work and activity of Russian and German scientists”.

Mark Toutant chigatoy identified a number of significant differences from the comparison of Turkic-language Masnavi with Persian models, noting the existence of their logical properties. In the process of observations, the scientist explains how Navoi included his intended intention and his story in the artistic field of the period, while remaining faithful to the Persian tradition in the implementation of this intention. “Endowed with a clear symbolic hero, based on the textual frugality associated with the airs in the recipe of the work, and illuminating the main mysticism issues, the Navoi”Khamasa”reveals the strong aspirations of the poet, who wants to assimilate into the tradition of khamsanavism”.

The very fact that Nazira is written in Turkish gives these aspirations a sharply radical quality. Because the reference to the Turkic language, foreign to the khamsanavistic tradition at the time, represents a gesture for Navoi to the competition with the great representatives of classical poetry, as he first mentioned in the debocha of his masnavis. The essence of this rivalry was that the symbolic reconquest of the Turkic script in the literary space dominated by the Persian language required a special feat.

REFERENCES

1. Dor Rémy L'Enigme du Nom Propre. Langes Mondes. – IFEAC, 2006. P. 9
2. Garcin de Tacci, Rhétorique et prosodie des langues de l'Orient musulman. – Paris, 1873. – P.165
3. Papas, Alexandre. Mystiques et vagabonds en islam portraits de trois soufis qalandar. Patrimoines /Visages de l'islam. Paris, 2010. – 339p.
4. Papas, Alexandre. La makhfi 'ilm ou science secrète de 'Alī Shīr Nawā'ī: le projet d'une langue mystique naqshbandī. Journal of the History of Sufism, (eds. Th. Zarcone, E. Işın, A. Buehler), Paris, J. Maisonneuve, 3, 2001, 1-22.
5. Toutant Marc. Un empire de mots: pouvoir, culture et soufisme à l'époque des derniers Timourides au miroir de la Khamasa de Mīr 'Alī Shīr Nawā'ī. – Peeters, 2016 - 701p.
6. Pavet de Courteille. Dictionnaire_turk_oriental: destiné principalement à faciliter la lecture des ouvrages de Baber, d'Aboul-gazi et de Mir-Ali-Chir-Nevā'ī. – Paris, 1870. – 562p.
7. Belin F.A. Notice biographique et littéraire sur Mir Ali-Chir Nevaii, suivie d'extraits tirés des œuvres du même auteur // Journal Asiatique. No 17. 1861.
8. Belin F.A. Moralistes orientaux. Caractères, maximes et pensées de Mir Ali Chir Névā'ī //Journal asiatique. No 7, 1866. P. 523-552; Journal asiatique. No 8, 1866.
9. Francois Belin. Notes On the Life and Creativity of Mir Ali-Shir Nava'i. Journal of Central Asian Renaissance. 2021, Special Issue 1, pp.7-32
10. Холбеков М. Н. Узбекско-французские литературные взаимосвязи (в аспекте перевода, критики и восприятия). Дис.док.филол.наук. Ташкент,1991.– 424 с.
11. Зоҳидов Л. Алишер Навоий ижодида муаммо жанри. – Тошкент, 1986. – 666.

12. Erkinov A.. Alisher Navoiy “Xamsa”si talqinining XV-XX asr manbalari. Filologiya fanlari doktori... dissertatsiyasi. – T.: 1998. – 282 b.
13. <https://kh-davron.uz/kutubxona/alisher-navoiy/alisher-navoiy-muhokamat-ul-lugatayn.html>