



**“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*



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*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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## THE EVOLUTION OF UZBEK LANGUAGE, LITERATURE, AND CULTURE: THE ENDURING LEGACY OF ALI SHER NAVAI

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**Abstract.** This article explores the transformative role of Ali Sher Navai (1441–1501) in the evolution of the Uzbek language, literature, and culture during the Timurid era. Prior to Navai, the Turkic language of Chagatai, the precursor to modern Uzbek, was not considered a prestigious or developed medium for classical literary works. Navoyi’s groundbreaking efforts and monumental output elevated Chagatai to the level of Persian, the dominant literary language of the time. Through a detailed examination of his major works, including the five-poem epic «Khamsa» and the linguistic treatise «Muhakamat al-Lughatayn,» this article demonstrates how Navoyi not only enriched the Turkic vocabulary and poetic forms but also established a literary tradition that continues to shape Uzbek identity. His influence transcended his lifetime, fostering a cultural renaissance and solidifying his position as the founder of Uzbek literature.

**Keywords:** *Alisher Navai, evolution, xamsa, cultural, contribution, uzbek, language, Chagatai.*

**Annotatsiya.** Ushbu maqolada Alisher Navoiy (1441–1501)ning temuriylar davrida o‘zbek tili, adabiyoti va madaniyatining taraqqiyotidagi tub burilish yasagan o‘rni yoritiladi. Navoiygacha zamonaviy o‘zbek tilining ajdodi bo‘lgan chig‘atoy tili yuksak badiiy adabiyot yaratish uchun yetuk til sifatida e’tirof etilmagan edi. Navoiy esa “Xamsa” dostoni, “Muhokamat ul-lug‘atayn” risolasi va boshqa asarlari orqali chig‘atoy tilining lug‘aviy boyligini, badiiy imkoniyatlarini kengaytirib, uni fors tili bilan teng mavqega ko‘tardi. Maqolada uning ijodi o‘zbek adabiy an‘analari va milliy o‘zlik shakllanishiga ko‘rsatgan ulkan ta’siri asoslangan holda tahlil etiladi.

**Kalit so‘zlar:** *Alisher Navoiy, taraqqiyot, Xamsa, madaniy meros, hissasi, o‘zbek tili, chig‘atoy tili.*

**Introduction.** The history of the Uzbek language and its literature is profoundly intertwined with the life and work of Ali Sher Navoyi. As a statesman, mystic, and poet during the cultural zenith of the Timurid dynasty, Navoyi (also spelled Nava’i) was a pivotal figure in Central Asian history. While the Turkic languages had a rich oral tradition and existed in written forms, they were often overshadowed by Persian, which was the preferred language for high art, science, and government. Navoyi’s literary and linguistic genius challenged this hierarchy, establishing Chagatai as a powerful and expressive literary medium. His work was not merely an act of creation; it was a deliberate and conscious effort to validate and elevate his native language, a project that had lasting consequences for the cultural and literary landscape of the region (Subtelny, 1993).

**Navoyi’s Contribution to the Uzbek Language.** Navoyi’s most direct and impactful contribution to the Uzbek language was his treatise «Muhakamat al-Lughatayn» (The Trial of the Two Languages), completed in 1499. In this work, he meticulously compared the Turkic language with Persian, arguing for the former’s superiority for literary purposes. He highlighted the richness, precision, and expressive malleability of the Turkic vocabulary, proving its capacity to convey complex philosophical and emotional themes (Navoyi, 1499). This single work is considered a cornerstone of Turkic linguistics and a declaration of cultural independence.

He also developed and refined a standardized literary form for Chagatai, creating a unified and coherent language that could be used by poets and scholars across Central Asia. His technical works, such as «Mizan al-Awzan» (The Measure of Meters), provided a detailed guide to poetic meters and forms, which helped to formalize the art of Turkic poetry and made it accessible to a wider audience (Semenov, 1940).

**The Evolution of Uzbek Literature through Navoyi’s Work.** Navoyi’s literary output was prodigious and diverse, setting new standards for Uzbek literature. His most famous work is the

«Khamsa» (Quinary), the first of its kind to be written in a Turkic language. This monumental epic consists of five long poems:

1. «Hayrat al-abrar» (The Bewilderment of the Righteous)
2. «Farhad va Shirin» (Farhad and Shirin)
3. «Layli va Majnun» (Layli and Majnun)
4. «Sab'ai Sayyar» (The Seven Planets)
5. «Saddi Iskandari» (The Wall of Iskandar)

By adapting classic Persian literary themes and stories into Chagatai, Navoyi demonstrated the language's capacity to rival the masters of Persian literature like Nizami Ganjavi. For instance, his version of the «Layli and Majnun» tale is not a mere translation; it is a creative reinterpretation that injects new cultural and philosophical depth into the narrative (Navoyi, 1483–1485). This proved that Chagatai was not only capable of a poetic epic but could also innovate on existing literary traditions.

His four divans, or collections of lyrical poetry, known collectively as «Hazayin al-Ma'ani» (Treasury of Thoughts), showcase his mastery of various poetic genres, most notably the ghazal. These divans, which are organized according to different stages of life, from youth to old age, contain thousands of verses that explore themes of love, faith, humanity, and Sufi mysticism. The sheer volume and quality of his poetry cemented his reputation and provided a rich body of work for future generations of poets to study and emulate (Valitova, 1974).

**Epic and Lyric Poetry.** Navai composed in diverse poetry forms, encompassing ghazals (lyric poems) and rubais (quatrains). He began studying the poetry of the renowned Persian poet *Qasim Anvar* at the age of 5 or 6. He commenced composing poetry at the age of 12. At the age of 13, he received accolades from *Maulana Lutfi*, a distinguished Uzbek poet. The Persian historian *Khwand Amir* on the Meer observed that Lutfi remarked, «I would trade all of my 10,000 to 12,000 Turkic and Persian verses for a single ghazal by Ali Sher that begins with:

*Orazin yopq'och ko 'zumdin sochilur har lahza yosh,  
Bo 'ylakim, paydo bo 'lur yulduz nihon bo 'lg'och quyosh.* (Lutfi)

عأرضين ياقچاچ كوزومدين ساچيلور هر لحظه ياش  
بويله كيم پيدا بولور بولدوز نهان بولگاچ قوياش

Translation:

*Once she hides her face from me I shed flows of tears that outrun  
As if the stars are out on a starlit night once sets the sun.*

His most renowned works encompass *Khamsa* (The Quintet), a compilation of five epic poems that solidified his status as a maestro of narrative and allegorical poetry. This exceptional collection of poems that will maintain its societal relevance. In *Khazain-al-Ma'ani* (The Treasure of Thoughts).

Ali Sher Navai addressed the logical dispute, wherein there could be no victor or vanquished. It preserves the rights of all languages, significantly altering the historical perception of the Turkic language by demonstrating its extensive potential. Ali Sher Navai references this fact in his renowned verses:

*Turk nazmida chu men tortib alam,  
Ayladim ul mamlakatni yak qalam.* (Lisan\_-ut- tayr, A. Navai)

ترک نزمیده چو مین ترتیب علم  
ایلا دیم اول مملکت نی یک قلم

Translation:

*Caring lots on matter of Turkic word  
Unified I Turkic lands without sword.*

Alisher Navoi considers language as a product of thought and a «noble gem» (guhari sharif) that distinguishes humans from animals. He regards language as a social phenomenon. Human thought is like a river, while words are like pearls; the speaker is a diver. Good words give life to a person, whereas harmful words can destroy them.

*So 'zdin o 'lukning tanida ruhi pok,  
Ruh dag 'i tan aro so 'zdin halok. (Hayrat ul- Abror)*

سوزدن اولکنگ تنیده روح پاک،  
روح دغی تن آرو سوزدن هلاک

Translation:

*In the body of words lies the pure spirit,  
Without words, even the spirit perishes in the body.*

The historian Daulat Shah Samarqandi, who lived in Navā'ī's time, wrote: «The Turkic divans of the eminent poet are indispensable and fundamental in the assemblies of sovereigns and nobility....His renown extended to Hijaj, Nishapur, and Isfahan. The inhabitants of Ajmer repeat his poems with immense delight; all corners of the globe are replete with these gems». This wide admiration is clearly seen in Navai's own lines, which show how he raised Turkic poetry to the highest level.

*Diganimni ulusga marg 'ub et,  
Yozganimni ko 'ngulga mahbub et,*

*Tilga lafzini ma 'zur ayla,  
Jangga nazmini dilbag 'ir ayla.*

*Xalqqa zeb-u zirak ayla ani,  
O 'qug 'anga mubarak ayla ani*

*Yeti falakni anga yor et,  
Yeti iqlim aylin xaridor et. (SS,639)*

دیگانیم نی اولو سگه مرغوب ایت  
باز گانیم نی کون گولگه محبوب ایت

تیل گه لفظی نی نا گزیر ایله

جانگه نظمی نی دلپذیر آیله

خلق گه زیبو زیرک آیله انی  
اوقوغنگه مبارک آیله انی

بیٹی فلکنه انگه یار ایت  
بیٹی اقلیم ایلین خریدار ایت

Translation:

*Make my sayings loved amongst the people,*

*Make my writings enjoyed amongst the hearts.*

*Make their language be the Turkic tongue,*

*Make its poetry to their hearts the song.*

*Make it a tiara for my people,*

*Make the ones who read it very cheerful.*

*Make the seven heavens be friend with the Turks,*

*Make the seven continents desire it.*

The talented young man becomes known as the poet writing poems in the Uzbek and Persian languages. He used a pen name of navai for his Turkic and fani for his Persian poems. From the age of eighteen, he gained renown for his bilingual mastery and his efforts to revive many poetic genres that were in decline during the fifteenth century.

He was deeply influenced by eminent Persian poets and scholars such as Attar, Sa‘di, Hafiz, Nizami, and Amir Khusraw. Referring to these towering figures, Navoi wrote in his Sadd-e- Iskandari (The Wall of Alexander):

*Kichik erkonimdin bo‘lib qoshima,  
Ulug‘ muddao soldingiz boshima. (14, 31)*

كچك اركونم دن بولب قوشیما  
اولوغ مدعا سولدنگیز باشیما

Translation:

*At my very early ages, you mad me  
Deal with great deeds willingly.*

From his youth, Navoi memorized classical works and aspired to compose his own Khamsa in the tradition of Nizami and Amir Khusraw. In his philological treatise Muhakamat -ul-Lughatayn (The Debate of Two Languages), he expressed profound admiration for the great Persian poets. His mentor, Abd -ul-Rahman Jami, likewise praised him as a distinguished contributor to Persian literature. Abdur Rahman Jami wrote about navai effort's to keep the Persian poetic traditions:

ز چرخ آفرینها بر آن کلک باد  
که این نقش مطبوع از آن کلک زاد  
ببخشید بر فارسی گوهران  
بنظم دری در نظم آوران (Khl,499)

Translation:

*May the heavens bestow their blessing upon  
The pen that has been embroidered on,  
Be endowed Persian with pearl,  
Be granted poetry of Dari with jewel*

**Navoyi’s Enduring Cultural Impact.** Beyond his literary works, Navoyi was a respected statesman and a generous patron of the arts. His influence on Timurid culture was immense. He supported poets, scholars, and artists, fostering a vibrant intellectual environment in Herat, a major cultural center of the time (Soucek, 1970). His anthology, «Majalis al-Nafai This wide admiration is clearly seen in Navai’s own lines, which show how he raised Turkic poetry to the highest levels» (Assemblies of Distinguished Men), is a testament to his role as a patron, providing biographical sketches of over 450 contemporary poets (Navoyi, 1491–1492). This work serves as a vital historical record and demonstrates his commitment to documenting and promoting the literary community.

Navai was influenced by Sufism, the mystical tradition of Islam, and his works often reflect this. He sought to reconcile Sufism with the cultural and intellectual traditions of the Persianate world. His poetry is filled with mystical and philosophical themes, reflecting the Sufi worldview of divine love, unity, and the search for truth.

Navai’s works became an integral part of Central Asian culture, influencing a wide range of fields from music to education. Many of his ghazals were set to music and became popular folk songs, while his moral and philosophical works, such as «Mahbub al-Qulub» (The Beloved of Hearts), were widely studied for their ethical teachings (Babur, 1905). His legacy is deeply ingrained in the national identity of modern-day Uzbekistan, where he is revered as a national hero and the father of the nation's literature.

**Conclusion.** Ali Sher Navoi’s contributions were not limited to the creation of beautiful poetry; he fundamentally transformed the linguistic and literary landscape of Central Asia. By championing the Turkic language and proving its artistic merit, he laid the foundation for the flourishing of Uzbek literature. His works provided a blueprint for future generations of writers, establishing a rich poetic tradition that continues to be celebrated today. Navoyi's tireless dedication to his native language, his intellectual foresight, and his artistic genius solidified his legacy as a cultural icon whose influence resonates far beyond the 15th century.

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