



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

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PHILOLOGY AND TRANSLATION  
STUDIES”**  
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*Mualliflar qarashi va asarlar nomlaridagi imlo tahririyat nuqtayi nazaridan farqlanishi mumkin.*

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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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## FUNCTIONAL SYNTAX AND MYSTICAL SEMANTICS: CORRELATING SYNTAXEMES WITH SUFI CONCEPTS IN ALISHER NAVAI’S UZBEK AND ENGLISH GHAZALS

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**Abstract.** This paper studies the syntactic and semantic architecture of English translations of Alisher Navai’s three ghazals – “*To Burnish It Bright as a Mirror*” (Ghazal 99), “*It Is You Whom the Lord Made Me Need*” (Ghazal 100), and “*The Gate to the Good’s City*” (Ghazal 106)–published in *Mundus Artium* (USA, 2023). Grounded in Professor Mukhin’s theory of functional syntax, particularly the typology of **processual**, **stative-possessive**, and **active-directed syntaxemes**, this study explores how grammatical structures embody spiritual concepts central to Sufi poetics. By correlating Navai’s functional-syntactic patterns with mystical notions such as *fana*’ (annihilation) and *baqa*’ (subsistence), the research demonstrates that Navai’s syntax performs as a vehicle of spiritual motion. The comparative analysis between Uzbek and English versions reveals how processual syntaxeme not only translates action but also conveys metaphysical transformation. This study contributes to translation studies and Turkic philology by showing that syntactic motion, rather than lexical equivalence, preserves the Sufi rhythm of Navai’s divine discourse.

**Keywords:** *Alisher Navai, ghazal, functional syntax, Mukhin, syntaxeme, translation studies, Sufi poetics.*

**Annotatsiya.** Ushbu maqolada Alisher Navoiyning *Mundus Artium* (AQSh, 2023) jurnalida chop etilgan uch g‘azalining – “Uni ko‘zgudek yaltiratmoq uchun” (99-g‘azal), “Parvardigor menga Seni muhtoj qildi” (100-g‘azal) va “Yaxshilar shahrining darvozasi” (106-g‘azal) – inglizcha tarjimalarining sintaktik va semantik tuzilishi tadqiq etiladi. Tadqiqot professor Muxinning funksional sintaksis nazariyasiga, xususan, jarayonli (processual), holat-egalik (stative-possessive) va faol-yo‘naltirilgan (active-directed) sintaksema tiplari tasnifiga asoslanadi hamda grammatik tuzilmalarning so‘fiy she‘riyat markazida turgan ma‘naviy tushunchalarni qanday ifodalashini ochib beradi. Navoiyning funksional-sintaktik qoliplari fano’ (yo‘q bo‘lish, foniylik) va baqo’ (baqiylik, mavjudlikda qolish) kabi tasavvufiy tushunchalar bilan bog‘lab tahlil qilinadi ekan, tadqiqot Navoiyning sintaksisi ma‘naviy harakatni tashuvchi vosita sifatida namoyon bo‘lishini ko‘rsatadi. O‘zbekcha va inglizcha matnlar qiyosiy tahlili jarayonli sintaksema nafaqat harakatni tarjima qilishini, balki metafizik o‘zgarishni ham ifodalashini aniqlaydi. Mazkur tadqiqot leksik muvofiqlikdan ko‘ra sintaktik harakat Navoiyning ilohiy nutqiga xos so‘fiy ritmi saqlab qolishini isbotlab, tarjimashunoslik va turkiy filologiya sohalariga muhim hissa qo‘shadi.

**Kalit so‘zlar:** *Alisher Navoiy, g‘azal, funksional sintaksis, Muxin, sintaksema, tarjimashunoslik, tasavvuf poetikasi.*

**1. Introduction.** Alisher Navai (1441–1501), revered as the founder father of Chagatai literature, harmonized the expressive power of Turkic grammar with the metaphysical depth of Persian Sufism. His ghazals embody a unique linguistic duality—structural precision coupled with mystical transcendence—where **syntax becomes the architecture of longing**, and **semantics mirrors the soul’s journey toward the Divine**.

Modern English translations, particularly those published in *Mundus Artium* (2023), reveal how Navai’s tightly measured prosody and grammatical equilibrium survive cross-linguistic transformation while maintaining the rhythm of spiritual invocation. Within the Turkic linguistic tradition, syntax has long been understood not merely as structure but as process—a dynamic unfolding of meaning in time.

Professor A. M. Mukhin’s functional-syntactic model situates syntax within a system of semantic motion, classifying syntactic-semantic units (syntaxemes) as processual, stative-possessive, or active-directed. Applying this framework to Navai’s poetic language uncovers a remarkable correspondence between grammatical activity and Sufi spiritual experience. In his ghazals, the

grammar of love becomes a grammar of transformation: verbs of motion echo mystical striving, copular constructions reflect servitude, and directional syntax embodies transcendence.

Thus, the present research seeks to analyze the correlation between Navai’s Sufi philosophical concepts and processual syntaxemes in his Uzbek originals and their English translations, showing that syntactic movement parallels spiritual motion. Through linguistic and hermeneutic integration, Navai’s verse demonstrates how language itself enacts the Sufi path (*tariqat*) toward divine union.

**2. Literature Review.** Scholarly attention to Navai’s linguistic artistry spans Turkic philology, comparative poetics, and translation studies. Eckmann (1966) offered the first systematic overview of Chagatai grammar, describing Navai’s syntax as a bridge between Old Uighur and Ottoman forms. Bodrogligeti (1992) later refined this description, highlighting Navai’s verb morphology and semantic precision. Subtlety (1999) contextualized Navai’s poetics within the Timurid cosmopolitan milieu, where Chagatai became a medium for moral and mystical self-expression.

Following Professor Mukhin’s (1980) syntactic-semantics framework, later researchers examined the syntaxeme—the minimal syntactic-semantic unit expressing process, state, or modality. This linguistic microstructure enables an interpretation of poetic syntax as a dynamic field of meaning rather than static description.

In Sufi poetics, syntax mirrors metaphysics. Imperatives symbolize submission, copulas signify dependency, and verbs of motion trace the seeker’s ascent toward divine unity. Such approaches underpin this study’s comparative method, linking Navai’s Sufi discourse with grammatical manifestation.

**3. Methodology.** This research applies Mukhin’s (1980) functional-syntactic model, classifying syntactic elements according to their categorial meaning: processual, substantial, or qualificative. In this article we only focus on the analysis of three syntaxemes belonging to the processual category that appears across Navai’s ghazals and their English translations:

**Processual Active Syntaxeme** – expresses dynamic action, volition, or transformation; realized through finite verbs and imperatives.

**Processual Stative-Possessive Syntaxeme** – denotes existential or possessive relations, emotional attachment, or dependency; realized through copular and nominal predicates.

**Processual Active-Directed Syntaxeme** – indicates purposeful motion toward a target or spiritual goal; marked by directional verbs and spatial prepositions.

Each ghazal is analyzed for recurrent syntactic patterns, their semantic implications, and their correlation with key Sufi philosophical concepts such as *fana*’ (annihilation), *baqa*’ (subsistence), and *tawakkul* (trust in divine will). The comparison of Uzbek originals with English translations from *Mundus Artium* (2023) identifies how syntactic structures carry the rhythm of mystical devotion across linguistic systems.

**4. Discussion and Analysis. Processual Active Syntaxeme in “To Burnish It Bright as a Mirror”.** The refrain “drink cups of wine” (Uzbek: *qadah ich*) forms the processual nucleus of this ghazal. The repetitive imperative expresses an active syntaxeme that converts command into spiritual ritual. Each verb—*burnish*, *pouring*, *drinking*—embodies motion, enacting purification and mystical renewal.

In the Uzbek original, the imperative *qadah ich* recurs rhythmically, its morphological simplicity amplifying volitional intensity. In English, this becomes “drink cups of wine,” where the noun *cups* adds syntactic mass and musicality, preserving the circular motion of repetition. This rhythm echoes the Sufi practice of *zikr* (remembrance), where repetition leads to transcendence.

Through Mukhin’s lens, each active syntaxeme denotes processual unfolding rather than completed action, aligning with the Sufi journey from separation to union. The syntactic act of

drinking transforms into a symbol of *fana*’—the annihilation of ego through immersion in divine presence.

**Stative-Possessive Syntaxeme in “It Is You Whom the Lord Made Me Need”.** This ghazal transitions from action to dependency. The key expressions—“It is you whom the Lord made me need,” “I require a beloved,” and “The poor man’s in need”—exemplify stative-possessive syntaxeme. These structures depict existential being rather than doing.

In Uzbek:

“Tengri qilmish meni sango mehtoj” (*It is you whom the Lord made me need*)

The syntax centers on divine causation: *qilmish* (has made) introduces theological agency. In English, this dependency remains through copular balance (“It is you...”), though Chagatai’s embedded possessive nuance softens into analytic English phrasing.

Here, grammar reflects theology—the stillness of dependency (*faqr*, poverty before God). The lover’s identity dissolves within the Beloved’s will, embodying the Sufi paradox of *baqa*’: subsisting only through divine being.

**Processual Active-Directed Syntaxeme in “The Gate to the Good’s City”.** The final ghazal emphasizes directionality and transcendence. Uzbek verbs such as *topar* (will find) and *chiqti* (rose, emerged) embody directed motion—movement toward spiritual revelation.

“Fayz shahristoni sayrigha topar darvoza ruh”

(“The gate to the good’s city will be found out by the spirit”)

English renders this as “*The gate to the good’s city will be found out by the spirit,*” maintaining directional syntax through the prepositional phrase *to the good’s city*. The phrase marks the spirit’s ascent toward divine union, representing *tariqat* (the Sufi path).

In Mukhin’s typology, this corresponds to the processual active-directed syntaxeme—where motion is semantically directed and purposefully resolved. The ghazal’s final line, “at last you’re found by spirit,” closes the spiritual syntax with perfective completion: the grammar of journey fulfills the grammar of salvation.

**5. Comparative Synthesis.** Across the three ghazals, syntactic progression mirrors the Sufi triad of separation → dependence → union. The movement from imperative activity to stative submission and finally to directed transcendence parallels the soul’s spiritual evolution.

In comparison, Persian masters like Hafez and Jami employ similar grammatical symbolism: imperatives for intoxication (*nush* – drink), copulas for humility (*manam bandah* – I am the servant), and motion verbs for ascension (*raftan* – to go, *residan* – to reach). Navai’s innovation lies in embedding these universal Sufi motifs within Turkic syntactic energy.

English translations retain much of this dynamism through rhythmic parallelism and imperative mood, though certain agglutinative nuances of Uzbek (especially possessive affixes) flatten into analytic equivalents. Nevertheless, processual syntaxeme in both languages sustains the mystical rhythm: grammar as devotion, syntax as spiritual choreography.

**6. Conclusion.** Applying Mukhin’s (1999) theory of functional syntax to Navai’s ghazals reveals the profound interplay between linguistic form and mystical meaning. The processual syntaxeme articulates the soul’s striving; the stative-possessive syntaxeme renders submission and divine dependence; the active-directed syntaxeme culminates in transcendence.

This triadic syntax-semantic pattern corresponds directly to Sufi metaphysical stages—action (*amal*), servitude (*ubudiyat*, *bandalik*), and union (*visal*). The result is not only a poetic structure but a linguistic cosmology. Navai’s verse transforms grammatical progression into spiritual ascent.

For translation studies, this analysis demonstrates that preserving syntactic motion—rather than merely lexical accuracy—conveys the essence of Sufi transformation. For Turkic philology, it reaffirms Navai’s genius in transforming the structures of language into metaphysical symbols.

In the harmony between functional linguistics and Sufi hermeneutics, Navai’s poetry exemplifies how syntax itself can play—each verb, clause, and syntactic rhythm forming part of the eternal dialogue between the human and the Divine.

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