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## ADABIYOTSHUNOSLIK

<b>A.G.Sabirdinov</b> Sinovlarda toblangan ijod.....	6
<b>G.M.Kirgizova</b> Iqbol Mirzo ijodiy mahoratining shakllanish omillari .....	9
<b>S.R.Mirzayeva</b> Common features in the life and work of Babur and Navoi.....	13
<b>S.R.Meliboyeva</b> Zamonaviy o'zbek she'riyatida sun'iy intellekt va inson hissiyotining badiiy ifodasi muammosi.....	18
<b>Я.И.Нишанов, Х.Жўраев</b> Выражение общечеловеческих и национальных особенностей в повествованиях о Юсуфе .....	23
<b>D.M.Khoshimova</b> “Boburnoma” asarining lingvistik xususiyatlari.....	27
<b>Z.T.Hakimova</b> Ingliz va o'zbek tilidagi tikuvchilik terminlarining leksikografik xususiyatlari .....	30
<b>Z.T.Hakimova</b> Ingliz va o'zbek tilidagi tikuvchilik terminlarining tarjimaviy muammolari.....	33
<b>D.O.Umarov</b> Roman janri haqida mulohazalar.....	36
<b>D.M.Khoshimova</b> An analysis of “Baburname” in comparison with its translation.....	39
<b>Я.И.Нишанов, К.С.Туллекова</b> Любовь в лирике Саффо и Марины Цветаевой: сравнительный анализ .....	42
<b>N.Farmonov</b> Naturalism and consumer desire: Theodore Dreiser and the culture of American capitalism .....	47
<b>Я.И.Нишанов</b> Ассоциативно-вербальные сети концепта старость в языковом сознании носителей русского языка.....	51
<b>D.D.G'ulomov</b> Assotsiativ syujet: genezesi, nazariy paradigmasi va adabiy tahlili.....	55
<b>K.Egamberdiyeva</b> Badiiy adabiyotda ayol ruhiyati va ma'naviy olaminining aks ettirilishi .....	59
<b>D.M.Abdullayeva</b> Yusuf Xos Hojibning “Qutadg'u bilig” asari va unda ota obrazi .....	67
<b>M.T.Tolibova</b> Isajon Sulton hikoyalarining syujet qurilishi .....	71
<b>A.A.Abduraxmonov</b> Halima Xudoyberdiyeva lirikasida oq rang .....	74
<b>F.X.Nurdinova</b> Tarjimada leksik adekvatlikni ta'minlash (E.L.Voynichning “So'na” romanining rus va o'zbek tillari tarjimasi misolida).....	77
<b>F.X.Nurdinova</b> Tarjima jarayonida milliy o'ziga xoslikni saqlash masalalari.....	81

## TILSHUNOSLIK

<b>M.M.Abdullayeva</b> Integrating Social-Emotional Learning in foreign language classrooms: benefits and strategies.....	86
<b>M.Y.Mamajonov</b>	



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**COMMON FEATURES IN THE LIFE AND WORK OF BABUR AND NAVOI****ОБЩИЕ ЧЕРТЫ В ЖИЗНИ И ТВОРЧЕСТВЕ БАБУРА И НАВОИ****BOBUR VA NAVOIY HAYOTI VA IJODIDAGI UMUMIY JIHATLAR**

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**Abstract**

*This article presents a comparative analysis of the common features in the lives and creative works of Alisher Navoi and Zahiriddin Muhammad Babur. It examines their literary heritage, including poetic and prose works, as well as their activities as prominent statesmen and cultural figures. Particular attention is paid to their contributions to the development of classical literature and to their aesthetic and artistic views as reflected in various literary genres. The article also explores how Navoi and Babur demonstrated their knowledge and artistic mastery in the fields of art, history, music, and broader cultural life.*

**Аннотация**

*В статье проводится сравнительно-аналитическое исследование общих черт в жизни и творчестве Алишера Навои и Захириддина Мухаммада Бабура. Анализируется их литературное наследие, поэтические и прозаические произведения, а также деятельность как государственных и культурных деятелей. Особое внимание уделяется вкладу Навои и Бабура в развитие классической литературы, их эстетическим и художественным взглядам, отражённым в произведениях различных жанров. Кроме того, рассматривается проявление их знаний и мастерства в области искусства, истории, музыки и культуры в целом.*

**Annotatsiya**

*This article presents a comparative analysis of the common features in the lives and creative works of Alisher Navoi and Zahiriddin Muhammad Babur. It examines their literary heritage, including poetic and prose works, as well as their activities as prominent statesmen and cultural figures. Particular attention is paid to their contributions to the development of classical literature and to their aesthetic and artistic views as reflected in various literary genres. The article also explores how Navoi and Babur demonstrated their knowledge and artistic mastery in the fields of art, history, music, and broader cultural life.*

**Key words:** Alisher Navoi, Zahiriddin Muhammad Babur, literary heritage, poetry, classical genres, rubai, masnavi, tuyuq, ghazal, cultural history.

**Ключевые слова:** Алишер Навои, Захириддин Мухаммад Бабура, литературное наследие, поэзия, классические жанры, рубаи, маснави, туюк, газель, культурная история

**Kalit so'zlar:** Alisher Navoiy, Zahiriddin Muhammad Bobur, adabiy meros, she'riyat, mumtoz janrlar, ruboiy, masnaviy, tuyuq, g'azal, madaniy tarix

**INTRODUCTION**

Each creator has his own unique creative principles and creative features, but there are also common features in the lives and works of creators who are close in terms of worldview, science and creativity.

Due to factors such as the fact that Navoi and Babur lived at the same time, fought for the development of the Timurid kingdom, and had strong potential in science and artistic creation, there are many similarities in their life and creativity.

These two artists were born in February. Every year, February 9 is widely celebrated as Navoi's birthday and February 14 as Babur's birthday. Every year, in this month, the cultural life of the republic is revived, purified, and renewed.

Although these two figures did not collide in their lives and activities, there are certain points that connect them. Below we will touch on them one by one.

Navoi and Babur are the children of governors. Navoi's father Ghiyaziddin Mohammadi (small, Bakhshi) Abul Qasim was the governor of the city of Sabzavor during Babur's time. Babur's father Umarshaikh Mirza was the governor of Fergana region.

### LITERATURE REVIEW

The names and nicknames of these two poets depend on the poem. The issue of Navoi's name was interpreted differently until independence. For example, in Aziz Qayyumov's book *Alisher Navoi*, the issue of naming the poet is presented as follows: "The door of the room was opened obliquely, and Ali's head was visible. Ghiyaziddin gestured to him to stop and continued his training. Ali closed the door of the room and stayed outside. After a while, the people in the room left. After that, Ali entered the room and met Ghiyaziddin. Ali's face was full of joy, he asked how his pooch had returned from his business trip, and before killing him, he started talking:

-“Suyunchi” (Prize money for the gospel) , “pochcha” (sister's husband), I brought good news. May God bless you, son! Our sister gave birth this morning., said Ali. Ghiyaziddin Azbaroi got up from his seat with joy. Ali also stood up. Ghiyaziddin immediately took off his ornate gold belt and put it around Ali's waist.. Our child's name will be Alisher ". [Pages 5.6-7.]

In fact, Ghiyaziddin Muhammad dreamed that his son would be like Ali, one of the companions of the Prophet Muhammad, so he named his son Ali. .

Although Navoi did not become a warrior, he became famous as a "lion" of poetry.

Babur's nickname also means lion. Umarshaymirza's family goes to the hills in the spring. When they look closely, Zahiriddin is not among them.. Servants, nannies start looking around. Looking over the hill, Zahiriddin is lying down and playing with the lion cubs. From then on, they started calling him "**Babur**". Later it became his nickname.

One of the common features of Navoi and Babur's work is that they value their work highly. In the world of artistic creation, there is a phenomenon called honor. Since this phenomenon is not well studied in literary studies, there is no clear idea about it. Some literary critics consider it a genre, while others consider it a form of poetic art.

### METHODOLOGY

In our opinion, it is appropriate to consider "*fakhriya*" (a piece of poetry or prose containing praise) as an art. To be a literary genre, it is necessary to have certain content and formal characteristics. Although the content is the basis of "*Fakhriya*", there is no fixed form. A "*fakhriya*" is a poetic or prose piece of praise in which the creator expresses his or her high appreciation of a particular work of art, comparing it to the work of others.

It is not justified to indulge in arrogance and obscenity in honoring. A 17th-century poet with the pseudonym Niazi claimed to be the Khysrav Dehlavi of his time. The fans of Samarkand poetry chased him out of the city because of his disdain for Jami.

Navoi and Babur are exemplary in all matters, as well as exemplary in *fakhriya*. The important thing is that they have proven themselves in practice. Navoi considered finishing a verse on the same day as the art of inspiration, which is considered "Khosa mani", to be equal to eating halwa:

*Agar xosa ma'ni gar iyhom erur,  
Oning bir kunda yuz bayti holvom erur.*

Meaning:

*( If the meaning of the word is clear,  
A hundred verses of it will be clear in a day.)*

If the poet had not been able to write a hundred verses in one day, he would not have left such a great lyrical legacy.

In the process of reviewing Babur's work, we can witness his use of honorifics:

*Iroqu Forsga gar yetsa sening bu she'ring, ey Bobur,  
Ani xifz etgusi Hofiz, musallam tutgusi Salmon.*

Meaning: *(If this poem of yours, O Babur, reaches Iraq and Persia,  
Hafiz will preserve it, Salman will recite it.)*

## ADABIYOTSHUNOSLIK

The fact that Babur's poetry is gaining fame not only in Iraq and Persia, but also in his motherland, Turan, Afghanistan, India - all over the world shows the vitality of Babur's legacy.

If we take a closer look at the works of Navoi and Babur, there are many similarities in the works of these two great artists. Such harmony is evident in their **rubai**, **ghazals**, **tuyuqs**, and **masnavis**.

Even if both creators were engaged in scientific and creative activities at the same time, the battles and the social-political system of that time did not allow them to meet.

Among Navoi's rubai, there is one rubai who skillfully used the art of tawze' and beautifully expressed the praise of his lover in his four-line poem:

*Ko'z birla qoshing yaxshi, qabog'ing yaxshi,  
Yuz birla so'zing yaxshi, dudog'ing yaxshi.  
Meng birla yenging yaxshi, saqog'ing yaxshi,  
Bir-bir ne deyin, boshdin oyog'ing yaxshi.*

Meaning:

*(Your eyes are beautiful, your forehead is beautiful,  
Your face is beautiful, your lips are beautiful.  
Your arms are beautiful, your teeth are beautiful.  
What do I say, you are beautiful, from head to toe.)*

Babur was also pleased to describe the mistress's portrait as a "bare foot" so concisely, and the following rubric appeared:

*Jon vola erur la'li shakar boringga,  
Ko'nglim ham erur haro ruhsoringga.  
Guftoring erur boshdin-oyoq barchasi xo'b,  
Men banda bo'lay boshdin-oyoq boringga.*

Meaning:

*( My soul is full of love, my heart is full of love,  
My heart is full of love, my soul is full of love.  
Your words are full of love, from head to toe,  
I will be your servant from head to toe.)*

Babur's following rubai was influenced by Navoi's following matla:

*Ishq ila bo'ldim masal savdo bilan afsona ham  
Shukurulloh, kim yana oshiq menu devona ham*

Meaning:

*( I have become a proverb and a legend in love  
Thank God, who is more in love than a madman?)*

Babur writes: *Yuz shukur qilayki yana oshiq bo'ldim,*

*Olamg'a bo'lib afsona oshiq bo'ldim.  
Yaxshi so'zingu vasfi jamoling eshitib,  
Ko'rmay seni g'oyibona oshiq bo'ldim.*

Meaning:

*(I am so grateful that I have fallen in love again,  
I have become a legend in love with the world.  
Hearing your kind words and your beauty,  
I fell in love with you in secret without seeing you.)*

When Babur speaks about the genre of tuyuk in his work "Mukhtasar", its type that arises on the basis of the art of tajnis, he cites the following tuyuk by Navoiyin as an example:

*La'lidin jonimga o'tlar yoqilur,  
Qoshi qaddimni jafodin yoqilur.  
Men vafsi va'dasidan shodmen,  
Ul vafo bilmanki qilmas, yoqilur.*

Meaning: *(A fire burns in my soul from your lips,  
A fire burns in my forehead from your suffering.  
I am happy with the promise of your devotion,  
I know that your devotion will not be fulfilled, it will burn.)*

Based on the word "yoqilur" that evokes the idea in Navoi's poem, Babur's following poem emerged:

*Qaddimni firoq mehnati yoqildi,  
Ko'nglum g'amu anduh o'tiga yoqildi.  
Holimni sabig'a aytib erdim, ey gul,  
Bimon senga sharq qilmadi, yoqildi.*  
Meaning: *(My feet were burned by the labor of separation,  
My heart was burned by the fire of sorrow and grief.  
I told my story to my beloved, oh flower,  
The sun did not rise for you, it was burned.)*

One of the common features in the works of Navoi and Babur is that they are multilingual artists. In the literature on Navoi studies, Navoi is regarded as a poet. Navoi created divans in Turkish and Persian. Despite the fact that there are many poets who have written in two languages, there are not many poets who have written poems in two languages. The Navoi tradition was continued by Mohlaroyim, Nodira.

Babur, like Navoi, is a multilingual artist. He mainly wrote in Turkish, and the Hindi Divan consists of poems written in Persian and Urdu. Like Navoi, Babur also wrote a poem in two languages.

In the creative activities of Navoi and Babur, one can see the common features in the scientific work as well as the harmony in the artistic work. In addition to being the great poets of their time, they are considered to be scholars of literary studies. Both of them wrote works dedicated to the theory of dreams. Navoi's "Mezon ul-Avzon" and Babur's "Mukhtasar" are devoted to the science of aruz.

Navoi created 2 tazkiras as a scholar of literature. "Majolis-un nafa'is" is the first tazkira in Turkish, which contains information about 459 poets who were Navoi's contemporaries. The work "Nasayim-ul Muhabbat" is also a tazkira, which contains information about 770 Sufi poets.

Although Babur did not finish a special work in the tazkira genre, he left information about more than 30 poets in the work "Boburnoma". While other tazkiranavis scholars wrote their works as historians, Navoi and Babur evaluated the creators as both writers and critics. Their positive and critical evaluations of poets are remarkable for their impartiality.

Navoi and Babur are also linguists. In the book "Muhokamat-ul lug'otayn", Navoi compares the Turkish language with the Persian language and proves that the Turkish language is a rich and attractive language. He created a dictionary in Arabic called "Sabkhat abhur".

As a linguist, Babur created an alphabet called "Hatti Baburi". Babur saw that the Arabic alphabet was not so compatible with the Turkish pronunciation and reformed it and created "Hatti Baburi" in 1503-1514.

Navoi and Babur are historical scholars. Navoi writes the history of the kings of Iran and Turan in his book "Tarihi Mulki Ajam". In his book "Tarihi hukamo va anbiyo" he covered the history of saints and prophets. Babur's work "Boburnoma" has gone down in history as the most consistent, truthful and impartial work covering the history of the 16th century Baburis. "Boburnoma" is considered to be the best source after Beruni's "Hindistan" in the study of Indian history.

## CONCLUSION

Navoi and Babur were also musicologists. The thing that the intellectuals of the past are instructive to today's intellectuals is that they were certainly aware of music. They played music and created melodies. Ignorance of music was considered a fault for the intellectuals of that time. In Navoi's book "Mezon-ul Avzon" he gave information about Turkish weights and learned music from Khoja Yusuf Burkhan. While enumerating Navoi's works in "Boburnoma", Babur said, "Also,

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**ADABIYOTSHUNOSLIK**

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what is good about music, it has good "patterns" and good "pishravs". These thoughts show that Navoi was a good composer.

The work of Navoi and Babur also influenced the development of scientific and artistic creativity of the 20th century, many dissertations were written about them, novels and short stories were created, films were shot, doctors of science and professors were produced. Although they could not see each other during their lifetime, after their death, their relatives found a place in the Afghan soil, one in Herat, the other in Kabul.

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