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ALISHER NAVOI'S GHAZALS IN HERMAN VÁMBÉRY'S ANALYSIS: ANALYSIS OF THREE GHAZALS IN THE "CAGATAISCHE SPRACHSTUDIEN" CHRESTOMATHY

Abstract: *The three ghazals of Alisher Navoi that are featured in the reading portion of Ármin Vámbéry's work "Cagataische Sprachstudien", which was crucial to the development of Western Oriental studies, are examined in this article along with their translations. The approach used by Vámbéry to produce the ghazals in Chaghatai, their translation into German, poetic expression, and substantive discrepancies are all scientifically examined. The primary focus is on the translations' semantic changes, whether the poetic framework is preserved or destroyed, and how the German reader perceives Navoi's writings. Simultaneously, several versions of Navoi's divans are compared with the texts in Vámbéry's reading section, editorial variations are noted, and conclusive proof regarding the author's editing is presented.*

Key words: Navoi, Vámbéry, translation problems, ghazals, chrestomathy, oriental, textual and German studies.

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Introduction

The "unparalleled"[1, p. 204] poet of the Turkic peoples is Nizamiddin Mir Alisher Navoi, the incomparable thinker of the 15th century who, through the power of his pen, won over the hearts of scholars and poets of Transoxiana, Khorasan, Iran, and other Asian nations, as well as common peasants, artisans, and rulers. The Uzbek people's unwavering admiration for Navoi's work is also demonstrated by Uzbekistan's first president's descriptions of his personality: "If we call this person a saint, he is the saint of saints, if we call him a thinker, he is the thinker of thinkers, and if we call him a poet, he is the sultan of poets" [7, p. 30]. Both Uzbek and international literary academics view Alisher Navoi's writings as significant and fascinating sources. German researchers are particularly notable among European literary scholars for their interest in Navoi's writings

and their scientific investigations. H. Vámbéry, M. Hartmann, I. Baldauf, Z. Kleinmichel, K. Menges, and several other academics researched Navoi's writings, translated them into German, and created dictionaries of them in their native tongues [11].

Among them is the renowned European orientalist Hermann Vámbéry, who was active from 1832 to 1913. Turkology, ethnography, and historical linguistics have all benefited greatly from his research contributions. Vámbéry introduced the Chigatai language to the Western scholarly world and made a significant contribution to the study of Turkic languages in general. He wrote foundational books based on his many journeys and scientific discoveries, and he was well-versed in the literature, language, and culture of the peoples of Central Asia. Among them is the 1867 Leipzig publication "Cagataische Sprachstudien" (Chigatai Linguistic Studies). This

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work includes a Chigatai-German dictionary, a brief grammar on the phonetics, morphology, and syntax of the Chigatai language, and a chrestomathy in the third section. Alisher Navoi is credited with writing a portion of “Mahbub ul-qulub”, three ghazals, and seventy-five verses from the epic poem “Farhod and Shirin” in the Chrestomathy part of Vámbéry [4]. Many Uzbek experts have studied Vámbéry’s work. This book was thoroughly summarized by Uzbek literary critic Bahodir Karimov [6], and its proverbs were examined by V. Davirova [2]. The papers of our researchers, including A. Roviyaon [10] and O. Tadjibayeva [9], also offer a brief examination of this work. This study’s primary objective is to examine how Navoi’s three ghazals, which are part of this Chrestomathy, were translated into German.

The comparison of the Chigatai language texts in Vámbéry’s Chrestomathy and Navoi’s Divans, variations in the quantity and arrangement of verses in the ghazals, and modifications to certain lexical forms and expressions were the main topics of the analysis. The research shows that Vámbéry’s translations are mostly prose and fail to adequately capture the original’s rhyme, radif, poetic system, and structure [4]. This study was based on the historical-comparative method, textual analysis method, poetic structure analysis, and translation studies methodologies. Vámbéry’s “Cagataische Sprachstudien”, Alisher Navoi’s “Xazoyin ul-maoni”, “G‘aroyib us-sig‘ar”, and “Badoye‘ ul-bidoya” divans, as well as contemporary Navoi studies, are the primary sources.

Main part

One of the ghazals included in the third section (Chrestomathy) in Hermann Vámbéry’s “Cagataische Sprachstudien” is ghazal 603 on page 624 of Alisher Navoi’s “G‘aroyib us-sig‘ar” collection. The ghazal’s key themes are “seeking a lover”, “depicting the embodiment of beauty”, patience, and satisfaction. This ghazal is cited by Vámbéry in Arabic script as a Chigatai text, and a condensed, far from poetic, German translation is appended. The ghazal begins with the following verse:

Ey ko‘ngul, kelkim, ikov bo‘lub nigore ko‘zlali,
Sarv qadde istabon, siymin uzore ko‘zlali.
(“G‘aroyib us-sig‘ar”, 603th ghazal)

Vámbéry translates this verse as follows:

O, Herz, komm, lass uns vereint ein Liebchen
aussuchen,
Lass uns die Cypressenwuchsige, die
Silberwangige aufsuchen.

“Sarv qadde” is translated as “die Cypressenwuchsige” (cypress-sized), whilst “siymin uzor” is translated as “die Silberwangige” (silver-faced). This demonstrates that Vámbéry was aware of

the Eastern literary technique of allegory. However, the mystical-philosophical meaning of the ghazal is simplified when the word “ko‘ngul” (“soul”) is translated as “Herz” (heart).

In the second verse, Navoi says:

Yorlig‘ ko‘z tutqonimiz ko‘zladi chun o‘zga yor,
Bizda ham ko‘z bor, borib bir o‘zga yori ko‘zlali.

Translation:

Da unsres Auges Theure ein Andrer hat erspäht,
Auch wir haben Augen, drum wollen auch wir eine
Andere aufsuchen.

There is poetic irony in this verse: our beloved has chosen another, now we find another for ourselves. Vámbéry translated this idea almost verbatim, but the poetic rhythm and rhyme are lost.

In the third verse:

Chun g‘ubori markidin ravshan aylar el ko‘zin,
Tilmurub turg‘uncha borib, shaxsuvore ko‘zlali.

Vámbéry’s translation:

Sie erfreut nur mit des Todes Staub der
Menschen Blick, Wozu sehnsuchtsvoll dastehn? So
lass uns eine andere Schöne anfsuchen.

Here, the word “g‘ubori markab” (“dust from the journey”) is used as a metaphor. In German, it is translated as “des Todes Staub” (“dust of death”), which makes the meaning more difficult. “Shaxsuvore” is translated as “heroic, beautiful being” and is simplified to “Schöne”.

There are some differences between the manuscript text and the divan text:

- The difference between the words “o‘zga” and “yerda” (in the 2nd stanza)
- The option “markidin” and “markabidan” (in the 3rd stanza)
- “Saningdek” and “aningdek” (beginning of the 4th stanza)
- The substitution of the words “nopaydo” and “foйда” (in the 5th stanza)

These differences indicate that the text Vámbéry is using is not always the same as the Divan text and may have been taken from specific variants, different copies. This is an important issue from a textual point of view. In conclusion, Vámbéry’s translations largely preserve the general content of Navoi’s ghazal, but the poetic dialect, rhyme scheme, and artistic connections between words are simplified or lost. This shows that Vámbéry aimed for philological and lexical fidelity, but did not aim for a poetic translation. There are

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several significant editorial and lexical differences between the manuscript form of the ghazal attributed to Alisher Navoi (published by Vámbéry in the “Cagataische Sprachstudien” chrestomathy) and the official divan text (“G‘aroyib us-sig‘ar”).

These differences are systematically examined below:

I. Verse 2, Line 2

Divan’s text:

*Borib bir **yerda** yori ko‘zlali*

Manuscript’s text:

*Borib bir **o‘zga** yori ko‘zlali*

Note: This difference represents a shift in meaning. The fact that “Yor” is not just a place (on earth), but a completely different person (another) reinforces the motif of spiritual separation and a new search. The tone of protest is stronger in the manuscript version.

II. Verse 3, Line 1

Divan’s text:

*Chun g‘ubori **markabidin** ravshan aylar el ko‘zin*

Manuscript’s text:

*Chun g‘ubori **markidin** ravshan aylar el ko‘zin*

Note: The words “markabidan” (i.e., from the dust of a ridden animal) and “markidin” (i.e., from the road traveled) are phonetically close, but semantically they have a subtle difference. This change transforms the vital image of the divan text (the movement of a living being) into a generalized one.

III. Verse 4, line 1

Divan’s text:

*Gar **aningdek** sho‘x shahr-oshub ofat topmasak*

Manuscript’s text:

*Gar **saningdek** sho‘x shahr-oshub ofat topmasak*

Note: “Aningdek” (as you) – third person (like him/her)

“Saningdek” (as you) – second person (like you)
This difference indicates the lyrical hero’s address to the addressee. The manuscript has a direct address, while the divan has a more controlled observational position.

IV. Verse 5, line 1

Divan’s text:

*Garchi **nopaydo** erur maqsud, armon qolmasun*

Manuscript’s text:

*Garchi **foyda** erur maqsud, armon qolmasun*

Note:

“Nopaydo” – invisible, difficult to perceive
“Foyda” – existing positive result

This contrast in meaning creates connotational deviations. Vámbéry chose the interpretation of benefit (spiritual achievement), while the Divan text describes the goal as abstract and unattainable.

V. Verse 6, line 2

Divan’s text:

*Xos om ichida **bular** qila olg‘oncha bore ko‘zlali*

Manuscript’s text:

Xos om ichida qila olg‘oncha bore ko‘zlali

Note: The omission of the word “bular” (“them”) is grammatically and stylistically significant. This pronoun refers to common individuals or previously mentioned characters. The omission in the manuscript may have been the result of a letter deletion or a simplification of the text. These differences change not only the grapheme, but also the semantic, stylistic, and sometimes poetic construction. The text used by Vámbéry may not be the original, but rather one of the redactional variants of the existing copies. These differences also highlight the need for textual research on Navoi.

Alisher Navoi’s work is considered a turning point in the formal, substantive and philosophical development of Turkic poetry. Especially in lyric poetry, in the ghazal genre, he radically abandoned the previously existing image of a passive lover and created the image of an active, courageous and searching lover. This trend is also reflected in this ghazal, which was included in the textbook by Vámbéry.

In the second verse of the ghazal, the poet says:

**Yorlig‘ ko‘z tutqonimiz ko‘zladi chun o‘zga yor,
Bizda ham ko‘z bor, borib bir o‘zga yori ko‘zlali.**

This couplet expresses the image of the lover, not the previously depicted loyal, but silent and reluctant lover, but a new type who understands his own worth, expects attention from his beloved, and seeks his own path. This change is clearly visible not only in the image, but also in the poetic language, in the use of metaphors and artistic means. In Navoi’s lyrics, each artistic means, each element of art serves not only as an external decoration, but also as a poetic signal that determines the content. The poet does not always use the usual arts to express the state of the lover, but chooses a new form and style based on the content and situation. Y. Is’hakov explains this situation as follows: “He also successfully used poetic arts that were not present in Uzbek lyrics (which were present in Arabic and Persian literature) and turned them into legitimate methods of Turkic poetry” [5, p. 15].

In the German translation given by Vámbéry, the content is largely preserved, but this active, self-aware nature of the lover is not fully revealed in the

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simplified translation. This has led to certain semantic losses in the translation of the ghazal and its perception for the Western reader. Also, for Navoi, the arts have never been just a play on words, but an expression of socio-aesthetic thought in artistic form. His ghazals are perfect examples of each art, where content and form are combined, based on an internal necessity. He deepened the layers of meaning through poetic arts, abandoned the simplified depiction of the lover-mistress relationship and enriched it with philosophical concepts. Therefore, this ghazal from Vámbéry's "Cagataische Sprachstudien" is noteworthy as an important example of Navoi's work due to its aesthetic novelty, system of images, poetic dynamism, and the harmony of artistic means serving content.

One of the artistic advantages of Navoi's ghazal is the compositional integrity created through the system of images and the internal poetic structure. In this ghazal, too, this situation is based on the principle of "denial - affirmation". In the first verses of the ghazal, the lover objects to the existing beloved, even calls for her to leave.

This expression of denial is especially evident in the following verse:

Yorlig' ko'z tutqonimiz ko'zladi chun o'zga yor,
Bizda ham ko'z bor, borib bir yerda yore
ko'zlali.

These lines express the lyrical hero's dissatisfaction and desire to find another lover in response to his beloved's betrayal or infidelity. However, this position changes dramatically in the ghazal's "maqta" (the last verse) verse:

Ey Navoiy, bo'lg'ung andin bular birla xalos,
Kelki, ham vaslin tilab sabru qarore ko'zlali.

That is, at first glance, the rejected lover is again accepted as an object of loyalty and love at the end of the ghazal. This is a traditional form of the art of negation-affirmation, but especially perfected by Alisher Navoi in Uzbek classical lyrics. The well-known literary critic Najmiddin Kamilov opposes the assessment of such ghazals as scattered and emphasizes the presence of direct or indirect connections in their internal structure. According to the scientist: "To be honest, I am against applying the term 'scattered' to poetry. Because scattering is not a characteristic feature of a work of art... Although the verses seem to be unrelated in content on the surface, they are connected internally" [8].

Kamilov evaluates such ghazals as poems written in the "denial-affirmation" method. Indeed, in this ghazal created by Navoi, the verses do not seem to be directly connected to each other, but they are inextricably linked through the internal psychological flow, the spiritual experiences of the lyrical subject.

This compositional structure introduces internal dynamics and drama into the ghazal. At first, instability, objection, pain and discontent are expressed, and at the end they are brought to a positive point such as repentance, patience, loyalty and appreciation of love. These changes are not just poetic emotions, but a psychological approach that reflects the complex and contradictory states of the human soul. Also, such a poetic development of the art of "denial - affirmation" affects the reader not only through a logical structure, but also through an aesthetically pleasing folk melody, artistic humor and lyrical dramatism. Such ghazals, as Komilov noted, have a unique artistic power due to the fact that each verse is accompanied by "sometimes childish angry, sometimes angry, sometimes anguished" melodies. Thus, this ghazal, selected by Vámbéry, confirms the creative power of Alisher Navoi as an innovative poet not only in terms of phonetics, lexical, poetics, but also through its compositional structure.

The lyrical tone, mystical-psychological depth, and system of artistic means of Alisher Navoi's second ghazal are either lost or simplified, despite Vámbéry's efforts to accurately portray the main message. The translations lack lyrical elevation, rhythmic harmony, and a strong emotional influence, and are primarily prosaic and informative in tone.

Verse 1:

O dich zu loben ist, trotz aller Beredsamkeit, ganz unmöglich,
So auch, mit grösster Ergebung, unmöglich sich zu nähern dir.

Vámbéry here expresses the ideas of "praise you with eloquence" and "approach with obedience" clearly but oversimplified, using only the word "impossible" (unmöglich). This does not convey the original tone of supplication, desire, and philosophical confession. The repetition of the phrase "Ganz unmöglich" in both lines overly literalizes the mystical ground of the ghazal.

Verse 2:

Mit Wundersinn und Phantasie dich zu finden,
Mit Scharfsinn ist es doch unmöglich zu nahen dir.

The words "Wundersinn" (wonderful feeling) and "Phantasie" (fantasy) partially convey the original meaning of "fikr-u tahayyul" (thought and imagination), but the deep philosophical idea of mystical thought and the weakness of the mind is not sufficiently revealed. Although the meaning of the word "farosat" is given through "Scharfsinn" (intelligence), it remains in an explanatory tone, not a poetic expression.

Verse 3:

Das vollkommenste der Geschöpfe steht kraftlos dir gegenüber.

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Trotz aller Eloquenz kann genügendes Lob sagen Niemand dir.

“Das vollkommenste der Geschöpfe” (the most perfect of creatures) is a good interpretation, but it does not fully capture the mystical-aristocratic interpretation of the image of the “zubbai koinot” (savior of the universe) in the ghazal. The sentence “Niemand dir” (no one can praise you) remains a simple prosaic response to the original spiritual layer of “you cannot be reached even by maturity.”

Verses 4-7:

These verses, in sequence, describe religious and spiritual states of human weakness, sin, pleas for mercy, and regret. Vámbéry has correctly understood and translated these ideas, but the emotional power, rhythmic structure, and tone of complaint to the divine of each verse are simplified. For example:

“Da nur du allein bist mein Hort, was soll ich beginnen”. This verse uses the images of “refuge” and “no way” in a prosaic way. In fact, it was supposed to be a plea in despair.

Verse 8 (maqta’ – the last verse):

Nevai hat der Sünden viele, doch erröthet er nicht,
Dich aufsuchend, mit so vieler Scham, zu gelangen zu dir.

This verse is one of the best in translation, conveying the main content through such phrases as “embarrassment” (“erröthet er nicht”), “sin” (“Sünden viele”), and “to reach you” (“zu gelangen zu dir”). However, the tone of tears, repentance, and honesty in the original verse, the stylistic power of poetic embarrassment and supplication, could have been enriched with a more consistent poetic device in the German translation. Vámbéry’s translations serve a philological and didactic purpose. Their main task was to make Navoi’s ghazals understandable to a scientific audience in German. Therefore, although he tried to maintain semantic fidelity, he abandoned poetic fidelity. The translations lost rhyme, meter, metaphor,

alliteration, and figurative means, which did not allow the Western reader to fully convey the true artistic value of the ghazal. However, Vámbéry’s efforts remain a historically important step in bringing Turkish literature into the realm of Western philology. In particular, through translations, he laid the foundations of linguistic analysis for Western Orientalism.

This ghazal is taken from Navoi’s “Badoye ul-bidoya” divan and consists of 10 verses (20 lines). However, Hermann Vámbéry’s “Cagataische Sprachstudien” chrestomathy published only 8 verses (16 lines) of this ghazal. This indicates that the copy Vámbéry used was not the complete version of the divan text. In particular, verses 4 and 9 were not quoted by Vámbéry. Their content is as follows:

Omitted verse 4 (present in the Divan, absent in Vámbéry):

**Izhorij az bizdin adab tarkidur base,
Yuz ming qusuru nuqsu kasofat bila sanga.**

This verse conveys the mystical idea that it is enough to express humility and weakness. If Vámbéry omitted this verse, it may be that he considered the content redundant or that it was not in his copy.

Omitted verse 9 (present in the Divan, absent in Vámbéry):

**Chun sendin o’zga yo’q panohim, qochmayin
netay Jurmu gunohdin ohu nadomat bila sanga?**

This verse strengthens the spiritual dynamics of the ghazal with the motifs of regret, repentance, and turning to the Lord. As a result of the omission of this verse, the line “with shame” in the praise verse is not sufficiently prepared in advance, that is, the poetic composition is weakened.

Lexical-phonetic differences

The following significant differences were identified between the text of Navoi’s Divan and the text in the Vámbéry Chrestomathy:

Table 1.

Verse/Line	Divan’s text	Vámbéry’s manuscript	Difference content
Verse 1, line 1	Ey hamd o’lub mahol fasohat bila sanga	Ey hamd ulub tahall fasohat bilan sanga	“Mahol” (impossible) → “tahall” (attraction) — semantic shift
Verse 2, line 2	Yetmak mahol aqlu farosat bila sanga	Yetmal hol aql farosat bilan sanga	“mahol” is a change of “Hol” (condition of oneself) — a strong semantic loss
Verse 6, line 1	Lutfing rafiqim o’lmasa, ne hadki yetkamen	Lutfing rafiqim olmasa, ne had ki yangay men	“yetkamen” → “yangaymen” — phonetic- syntactic difference
Verse 7	Repetition: occurred twice (7th verse in Vámbéry, 7th and 10th verses separately in Divan)	One option in Vámbéry	Vámbéry threw out the second repetition

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Maqta‘ (last verse)	Isyoni ko‘p Navoiyning-u, yo‘q uyotikim	Nevai hat der Sünden viele, doch erröthet er nicht	In the translation, the concept of “uyot” (shame) is lexically conveyed through “erröthen” (to blush), but poetically it is weak.
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Textual Issues Between the Manuscript and the Divan.

The above differences indicate that the source Vámbéry used was a cover that differed from the canonical Divan version. This raises several scholarly issues:

1. Vámbéry chose the text as a practical linguistic model, not a critical text.
2. Some verses were omitted, perhaps due to translation difficulties or editorial reasons.
3. Lexical changes (mahol/tahall, hol, yangaymen, o‘lmasa) have lost semantic depth to the work.

Therefore, a complete analysis of this ghazal, not only on the basis of the Vámbéry copy, but also on the basis of the original – the canonical divan, will fully comprehend the system of religious and mystical ideas, poetic structure and poetic expression of Alisher Navoi.

Second ghazal, included in the Vámbéry chrestomathy of Alisher Navoi, is a poetic example enriched with verses of a mystical and didactic nature. In the ghazal, the yor, that is, the source of divine beauty, is depicted as a symbol of beauty, salvation, and spiritual perfection. This ghazal is also of particular importance with its structure: each verse is connected to the next in the form of cause and effect and forms a system of chained allegories. This circumstance serves as the basis for evaluating it as a serial ghazal.

Verse 1:

*Yordin ayru ko‘ngul mulkedurur sultoni yo‘q,
Mulkkim sultoni yo‘q, jismedururkim, joni yo‘q.*

Vámbéry’s translation:

*Entfernt von der Theuren ist das Herz gleich einem
Lande ohne König. Ein Land ohne König, ist wie ein
Körper, der keine Seele hat.*

The poet describes love, the lover, as the sultan of the heart’s property. Just as property without a sultan is, so is the heart without a lover - in neglect, indifference, empty. Vámbéry correctly understood this verse and translated it semantically accurately. The words “König” and “Seele” are used in their place, but the poetic rhythm and tone of expression are not preserved.

Verse 2:

Jismdin jonsiz ne hosil, ey musulmonlarkim, ul

Bir qaro tufroqdekurkim, gul-u rayhoni yo‘q.

Vámbéry:

*Was nützt der unbeseelte Körper, o Muselmanen?
Denn er ist wie eine schwarze Erde, die keine
duftenden Rosen hat.*

Navoi’s philosophical reflection continues with the theme that a lifeless body is of no use. The poet describes this body as “black soil”. In German, this verse is logically well translated, but the depth of the image of “flower and basil” (i.e., exquisite fragrance, beauty, pleasure of life) is simplified.

Verse 3:

*Bir qaro tufroqkim, yo‘qtur gul-u rayhoni anga,
Ul qarong‘u kechadekurkim mohi toboni yo‘q*

Vámbéry:

*Schwarze Erde, die keine wohlduftenden Rosen hat,
Gleicht einer finstern Nacht, die keine strahlenden
Monde hat.*

In this verse, the state of sadness and separation is compared to the “dark earth” of the “night without a moon.” The poet uses the word “night without a moon” to describe a state of being deprived of the rays of light and deprived of the joys of life. Vámbéry’s translation, “finstere Nacht... ohne Monde” is simplified, but the expression is partially preserved.

Verses 4-5:

*Ul qarong‘u kechakim, yo‘qtur mohi toboni anga,
Zulmatedurkim anin sarchashmay hayvoni yo‘q.
Zulmatekim, chashmayi hayvoni oning bo‘lmas‘ay
Do‘zaxedurkim, yonida ravzayi rizvoni yo‘q.*

Vámbéry:

*Eine finstere Nacht, die keine strahlenden Monde hat,
Gleicht der Finsterniss, die keine Lebensquelle hat.
Eine Finsterniss, die keine Lebensquelle hat, Gleicht
der Hölle, die keine Paradiesesfluren hat.*

In these two verses, Navoi builds an abstract chain of symbols:

- Lack of companionship → separation → darkness → hell → distance from rizvan.
- “Chashmai hayvon” – source of life, vitality.
- “Ravzai rizvoni” – paradise, spiritual bliss.

Although Vámbéry’s translation makes this logical system understandable, the metaphorical dynamics and poetic assonance between the words are lost.

Impact Factor:	ISRA (India)	= 6.317	SIS (USA)	= 0.912	ICV (Poland)	= 6.630
	ISI (Dubai, UAE)	= 1.582	ПИИИ (Russia)	= 0.191	PIF (India)	= 1.940
	GIF (Australia)	= 0.564	ESJI (KZ)	= 8.100	IBI (India)	= 4.260
	JIF	= 1.500	SJIF (Morocco)	= 7.184	OAJI (USA)	= 0.350

Maqta' (the last verse):

*Ey Navoiy, bor anga mundoq uqubatlarki, bor
Hajrdin dardi va lekin vasldin darmon yo 'q.*

Vámbéry:

*O Nevai, da die Theuren so viele Qualen geben, So ist
es gewiss, dass die Trennung ihre Schmerzen, das
Wiedersehen aber keine Hilfe hat.*

At the end of the ghazal, the poet again addresses a contradictory state of mind: reaching the point of death is not a cure, but a condition that adds pain to pain. This Sufi idea, a spiritual anguish arising from a desire for divine beauty, is translated in Vámbéry as "Wiedersehen... keine Hilfe", but the artistic contradiction is lost.

Chained Composition and Translation Possibilities.

This ghazal demonstrates Navoi's high artistic thinking through its logical-compositional chain, the successive deepening of allegories, and its richness in Sufi symbols. Each verse serves as a reason for the next. This example of a "chained ghazal" corresponds to the structure based on the proportions and causality of Sufism. Vámbéry's translation helps to understand this logic, but does not sufficiently convey the poetic expression, tone, symbolism, and symbolic depth.

Third ghazal is included in Navoi's "G'aroyib us-sig'ar" Divan as 310th ghazal and consists of 7 verses in total. Each verse of the ghazal ends with the radif "yo'q", which indicates that the poem is saturated with mystical metaphors based on negation. Vámbéry included 6 verses (12 lines) from this ghazal in his chrestomathy. The following important differences were identified:

Table 2. Number of verses and structural difference

Order	"G'aroyib us-sig'ar" (original)	Vámbéry's manuscript	Condition
Verses 1-5	Complete	Complete	Proper
Verse 6	Omitted	Not given	"Begona bayt" (one verse before the last verse) is excluded
Verse 7	Complete	Given as "maqta' "	Partially proper

Here, verse 6 is an important logical link that reflects the substantive turn of the ghazal, and its exclusion would disrupt the chain of metaphors.

*Do'zax ekim, ravzayi rizvondin o'lg'ay noumid,
Bir xumoredurki, anda mastliq imkoni yo 'q.*

This verse expresses the state of the soul deprived of divine vision as a person in hell, devoid of intoxication, cut off from divine love. "There is no possibility of intoxication" is a subtle hint at the impossibility of reaching the state of Sufi perfection.

Table 3. Lexical-phonetic differences

Verses	Original Divan	Vámbéry's manuscript	Difference
Verse 2	<i>Bir qaro tufroqdekdukim, gul-u rayhoni yo 'q</i>	<i>...die keine duftenden Rosen hat</i>	"Gul-u rayhon" → "duftende Rosen" – semantic simplification
Verse 3	<i>Ul qarong'u kechadekdukim mohi toboni yo 'q</i>	<i>...die keine strahlenden Monde hat</i>	"Mohi tobon" → "strahlende Monde" – the image is made understandable, but there is no aesthetics
Verse 5	<i>Do'zaxdukim, yonida ravzayi rizvoni yo 'q</i>	<i>...die keine Paradiesesfluren hat</i>	"Rawzai Rizvan" → "Paradiesesfluren" – adapted for the Western reader

Here, in Vámbéry's translation, mystical-Islamic terms ("chashmai hayvon", "ravzayi rizvan", "humor", "mastliq") are either completely removed or simplified. As a result, a lexicon understandable for Western philology is chosen, but the aesthetic layer and cultural semantics are lost.

Breaking the poetic chain through textual variants

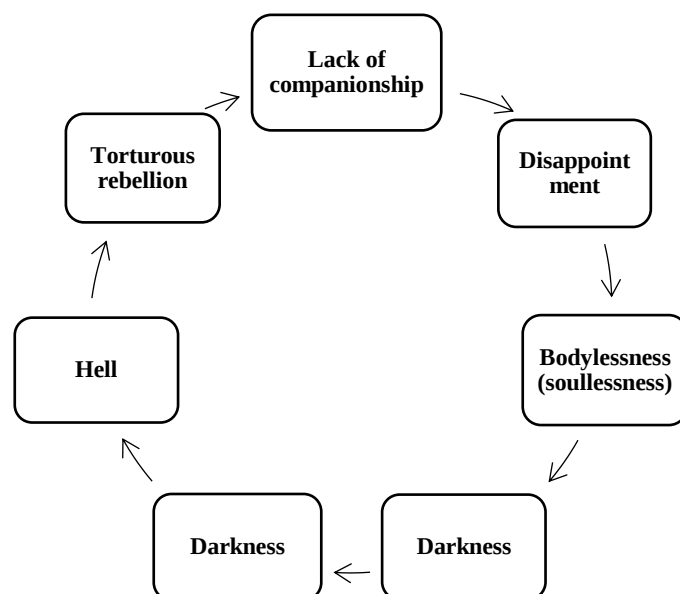
This ghazal reflects Navoi's mystical position, which seeks the path to divine truth based on the radical of absolute negation ("no"). Each verse follows its predecessor in meaning:

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Picture 1.

Vámbéry's omission of verse 6 interrupts this compositional chain and significantly reduces the spiritual-mystical depth of the ghazal.

Maqta' verse:

*Ey Navoiy, bor anga mundoq uqubatlarki bor,
Hajrdin dardi, vale vasldin darmon yo 'q.*

This final conclusion is a mystical paradox: "there is pain, but there is no cure," that is, even a funeral is not a cure, but a continuation of spiritual suffering.

Alisher Navoi's ghazal, which begins with the verse "O, praise is not to you, you are not worthy of eloquence," is found in the divans "Badoye' ul-bidoya" and "G'aroyib us-sig'ar" and in these two sources there are some editorial changes in the order of the verses and the structure of the text. These changes reveal Navoi's artistic and compositional ideals pursued in textual studies. The analysis in this regard is based on scientific research conducted under the editorship of Bukhara State University Associate Professor, Doctor of Philology Husniddin Eshonkulov, teacher Azimjon Hazidov, and Samarkand State University Professor, Doctor of Philology M.Q. Muhiddinov [3].

According to researchers, in its original form in "Badoye' ul-bidoya", the ghazal lacks sufficient perfection due to the order of the verses and semantic deviations. When it was edited for the "G'aroyib us-sig'ar" divan, the poet strengthened the formal and substantive integrity of the ghazal by replacing the verses, clarifying lexical units, and ensuring consistency in meaning. For example:

- "Etmak xayol aql-u farosat bila sanga" (To imagine a mind with your intelligence) (in Badoye) →

"Etmak mahol..." (To be able to do something...) (in Gharayib): this exchange became a powerful means of expressing the poet's helplessness in reaching divine truth.

- The replacement of verse 9 with verse 7 (and its placement at the end of the eulogy) ensured the gradual development of the motifs of repentance → embarrassment → hope in the ghazal.

The authors note that the verses in the ghazal are grouped by theme, which allows us to evaluate it not as a "disjointed" text, but as a chain ghazal with a coherent content. The poet determined the sequence of verses based on creative balance, which is an example of the practice of achieving aesthetic perfection through text editing. Therefore, the compositional analysis of the verses of the ghazal demonstrates Navoi's desire for clarity, exactingness, and formal harmony in his poetic thinking. This approach to ghazal poetics is not a disjointed text consisting of independent verses, but an example of a lyrical expression that develops semantically in stages.

Conclusion

Hermann Vámbéry's analysis of the ghazals about Alisher Navoi in his *Cagataische Sprachstudien* (Language Studies) leads to several important conclusions.

First, the Chagatai texts presented by Vámbéry correspond to a certain extent with the main Divan sources, but the omission of some verses, the differences in word forms ("markidin" - "from the mark", "o'zga" - "on the ground"), and the changes in the order of verses require its careful use as a source.

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These differences, on the one hand, may have arisen during the copying process of the text, and on the other hand, there is a possibility that they are related to abbreviations made by Vámbéry himself.

Second, Vámbéry's German translations preserved the main content, but failed to fully reflect the richness of the poetic tone and metaphorical layers. In particular, the poetic structure based on loyalty and the composition of negation and affirmation in the first ghazal ("O heart, I will come to you with my eyes wide open") was not sufficiently reflected in the translation.

Thirdly, in-depth textual analysis of the ghazal "Ey, hamd o'lub mahol fasohat bila sanga" ("O, praise is not to die, you are not to be eloquent") conducted by scientists from the National University of Uzbekistan (Eshonkulov, Hazidov, 2022) proves that

this ghazal was re-edited by Alisher Navoi. The arrangement of verses between the variants in "Badoye' ul-bidoya" and "G'aroyib us-sig'ar" and the replacement of some words served to strengthen the semantic integrity of the ghazal composition.

Fourthly, in the third ghazal, philosophical allegories (darkness, hell, earth) constructed through rhythmic repetitions of the radif "yo'q" (no) determine the general spiritual mood of the ghazal. Vámbéry significantly simplified the philosophical and compositional load of these radifs in the translation.

In general, this comparative analysis of Navoi's ghazals in "Cagataische Sprachstudien" reveals sound scientific criteria for evaluating Vámbéry's services from the points of view of textual studies, translation studies, and poetics.

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