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LINGVISTIKA VA MADANIYATSHUNOSLIK FANLARINING DOLZARB MASALALARI

CURRENT ISSUES IN LINGUISTICS AND CULTURAL STUDIES

JILD 2 | SON 1

2026

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**LINGVISTIKA VA MADANIYATSHUNOSLIK
FANLARINING DOLZARB MASALALARI**

CORRENT ISSUES IN LINGUISTICS AND CULTURAL STUDIES

2-jild 1-son 2026-yil

TOSHKENT-2026

BOSH MUHARRIR:

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TAHRIR HAY'ATI:

07.00.00 – TARIX FANLARI

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12.00.00 – YURIDIK FANLAR

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13.00.00 – PEDAGOGIKA FANLARI

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АКТУАЛЬНЫЕ ПРОБЛЕМЫ ЛИНГВИСТИКИ И КУЛЬТУРОЛОГИИ

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LINGVISTIKA VA MADANIYATSHUNOSLIK FANLARINING
DOLZARB MASALALARI
2-jild, 1-son (yanvar, 2026). - 25 bet.

MUNDARIJA

10.00.00 – FILOLOGIYA FANLARI

Akhrorova Manzura

THE LANGUAGE AND STYLE OF NAVOI AND SHAKESPEARE
IN PORTRAYING TRAGIC FATE 6-9

13.00.00 – PEDAGOGIKA FANLARI

Yorlaqova Malika Ahmad qizi

TABIAT VA MEHNAT UYG'UNLIGINING TASVIRIY SAN'AT TA'LIMIDAGI
PEDAGOGIK IMKONIYATLARI 10-14

Abdumajidova O'g'iloy Ravshanjon qizi

MANZARA JANRIDA TABIATNING EKOLOGIK VA ESTETIK TALQINI:
ZAMONAVIY O'ZBEK TASVIRIY SAN'ATI MISOLIDA 15-18

Saitkulova Oltinoy Jo'raboy qizi

MIRZACHO'LNI OBOD QILISHDA INSON MEHNATI:
O'ZBEKISTON TASVIRIY SAN'ATIDA MAISHIY JANRNING
ESTETIK VA PEDAGOGIK AHAMIYATI 19-24

10.00.00 – FILOLOGIYA FANLARI - PHILOLOGICAL SCIENCES

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Article / Original Paper

THE LANGUAGE AND STYLE OF NAVOI AND SHAKESPEARE IN PORTRAYING TRAGIC FATE

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Abstract. This article examines how language and style shape the artistic interpretation of tragic fate in the works of William Shakespeare and Alisher Navoi. Drawing on Hamlet and Farhod and Shirin, the study shows that although both writers address similar existential themes, they express tragedy through fundamentally different aesthetic strategies. Shakespeare constructs tragic meaning primarily through psychological speech, inner monologue, and irony, while Navoi conveys it through epic narration, symbolic action, and moral generalization. By applying a comparative-typological approach, the article argues that language in both traditions is not a neutral instrument but a creative force that determines how human suffering, choice, and responsibility are understood. The analysis reveals two complementary models of tragedy: one grounded in inner conflict, the other in ethical sacrifice.

Keywords: tragic fate; language and style; Shakespeare and Navoi; inner conflict; ethical sacrifice; comparative analysis.

FOJIAVIY QISMATNI TASVIRLASHDA NAVOIY VA SHEKSPIR TILI VA USLUBIGA DOIR

Ahrorova Manzura

Samarqand davlat chet tillar instituti

doktorant-tadqiqotchisi

Annotatsiya: Ushbu maqola Uilyam Shekspir va Alisher Navoiy asarlarida fojiaivi qismatning badiiy talqini til va uslub orqali qanday shakllanishini tahlil qiladi. "Hamlet" va "Farhod va Shirin" asarlariga tayanilgan holda, tadqiqot har ikki ijodkor o'xshash ekzistensial mavzularni yoritgan bo'lsa-da, fojiaiviylikni mutlaqo turli estetik strategiyalar orqali ifodalashini ko'rsatadi. Shekspir fojiaivi mazmuni asosan psixologik nutq, ichki monolog va kinoya orqali yaratadi, Navoiy esa uni epik bayon, ramziy harakat va axloqiy umumlashtirish orqali ifodalaydi. Qiyosiy-tipologik yondashuv asosida maqola har ikki an'anada til neytral vosita emas, balki inson iztirobi, tanlovi va mas'uliyati qanday anglanishini belgilovchi ijodiy kuch ekanini asoslaydi. Tahlil natijasida fojiaiviylikning ikki o'zaro to'ldiruvchi modeli aniqlanadi: biri ichki ziddiyatga, ikkinchisi esa axloqiy fidoyilikka asoslangan.

Kalit so'zlar: fojiaivi qismat; til va uslub; Shekspir; Alisher Navoiy; Hamlet; Farhod va Shirin; ichki ziddiyat; axloqiy fidoyilik; qiyosiy-tipologik tahlil; badiiy talqin.

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Introduction. In literary art, language is never a simple technical tool. It is through language that a writer reveals not only events, but also their attitude to life, humanity, and

destiny. The way characters speak, the form in which thoughts are expressed, and the stylistic choices of the author determine how readers interpret conflict, responsibility, and tragedy itself. As many literary theorists have pointed out, meaning in literature is created not only by *what* is told, but by *how* it is told. This is especially true in works dealing with tragic fate. Tragedy does not exist only in the events of the plot; it emerges through the linguistic and stylistic forms that present inner struggle, moral tension, and existential choice. Shakespeare's tragedies, and *Hamlet* in particular, show how language becomes the main space where tragedy unfolds: through monologues, dialogues, irony, and questioning, the hero's inner conflict is revealed. In contrast, in the epic poetry of Alisher Navoi—most clearly in *Farhod and Shirin*—tragic meaning is expressed not through extended psychological reflection, but through action, symbolic imagery, and ethical evaluation. Here, suffering is not primarily verbalized; it is embodied in labor, sacrifice, and devotion. The purpose of this article is to compare these two artistic models and to show how language and style function as key mechanisms in the interpretation of tragic fate in Western and Eastern literary traditions.

Methodology. This study is grounded in a comparative-typological approach, supported by close and attentive textual reading. The analysis is based on two key works that represent different literary traditions and genres: William Shakespeare's *Hamlet* and Alisher Navoi's *Farhod and Shirin*. These texts were selected not only because of their canonical status, but also because they embody two distinct ways of expressing tragic experience—dramatic and epic.

Rather than offering a general thematic comparison, the research examines how tragedy is shaped through concrete linguistic and stylistic choices. Special attention is given to three interrelated dimensions. First, the study explores stylistic form, focusing on such elements as monologue and dialogue, the use of rhetorical questions, irony, and figurative imagery, and the way these devices reveal inner conflict and emotional tension. Second, it considers generic structure, contrasting the dramatic mode of Shakespeare with the epic narrative strategy of Navoi, in order to show how genre influences the representation of tragic fate. Third, it analyzes the function of language, asking how speech, silence, and action work together to express psychological struggle, ethical decision-making, and the meaning of suffering. The interpretation of both texts is informed by classical and modern literary theory, including reflections on tragedy, dialogism, and stylistics. However, theoretical concepts are not applied mechanically. Instead, they serve as interpretive tools that help clarify how meaning is produced within each work. Importantly, the texts are not treated as isolated literary artifacts. Each is read within its broader cultural and aesthetic context—Shakespeare within the Western dramatic tradition and Renaissance humanist thought, and Navoi within the Eastern epic and ethical-literary heritage. This contextual perspective allows the study to avoid superficial parallels and to develop a balanced, historically grounded comparison of two distinct yet complementary artistic models of tragedy.

Results. In *Hamlet*, tragedy is revealed primarily through speech. Dialogue and, above all, monologue do not simply move the plot forward; they expose the hero's inner world—his doubts, fears, and moral hesitation. Hamlet's famous soliloquies transform thought into dramatic action. The hero's struggle is not only with external enemies but with himself, and language becomes the main arena of this conflict. Rhetorical questions, self-criticism, and emotional outbursts give voice to Hamlet's divided consciousness. When he asks himself whether "to be, or not to be," the tragedy is already taking shape within his mind before it is

realized in the external world. Irony further deepens this tension. Hamlet's brief response to Polonius—"Words, words, words"—is not casual speech; it is a sharp, compressed judgment that exposes the emptiness of false wisdom and polite hypocrisy. In this way, Shakespeare constructs tragic fate as a psychological process. The hero becomes tragic not only because of what happens to him, but because of how he understands, questions, and morally evaluates his situation. Language here does not describe tragedy—it *creates* it.

In Navoi's *Farhod and Shirin*, tragic fate is expressed through a different artistic logic. Farhod does not engage in long introspective monologues. His inner world is revealed not by what he says, but by what he does. His labor—carving through mountains to bring water—is not merely a narrative episode; it is a symbolic act that embodies devotion, endurance, and moral choice. Navoi's language combines epic narration with lyrical imagery. Metaphors, similes, and symbolic descriptions replace psychological analysis. Tears become rivers, patience becomes a mountain, suffering is shown through landscapes and actions rather than direct confession. The narrator does not remain neutral: events are evaluated ethically, and the hero's fate is presented as meaningful sacrifice rather than personal collapse. Thus, Farhod's tragedy is not an inner crisis of hesitation, but a form of spiritual испытание—a test of loyalty, responsibility, and devotion. His suffering is elevated into a moral and aesthetic ideal. Language in Navoi's epic does not dissect emotions; it generalizes them, turning individual pain into a universal ethical experience.

Discussion. The contrast between Shakespeare and Navoi reflects two distinct cultural models of tragedy. In Shakespeare, tragedy is born within the individual mind. The hero thinks, doubts, and questions himself. His words reveal an inner battlefield between duty and desire, conscience and action. Tragic fate emerges as a psychological and existential experience. In Navoi, however, tragedy is shaped by ethical values. The hero's worth is measured not by inner reflection, but by action, labor, and self-sacrifice. Language does not dramatize hesitation; it evaluates behavior. Farhod's fate becomes tragic not because he doubts, but because he remains faithful to his moral choice despite suffering. Yet these differences do not imply opposition. On the contrary, they reveal how tragedy can be interpreted through complementary aesthetic systems. Shakespeare shows how suffering grows from inner contradiction; Navoi shows how it can be transformed into spiritual elevation. In both cases, language is the key artistic force that defines the meaning of tragic destiny.

Conclusion. This study demonstrates that language and style are central to the artistic interpretation of tragic fate in both Shakespeare and Navoi. Shakespeare constructs tragedy through psychological speech, inner dialogue, and irony, presenting fate as an inner moral conflict. Navoi, by contrast, expresses tragedy through epic narration, symbolic action, and ethical evaluation, portraying fate as sacrifice and moral responsibility. Although their stylistic systems differ, both writers confirm that tragedy is not merely a sequence of events. It is a meaning created by language. Shakespeare and Navoi thus offer two enduring literary models: tragedy as inner struggle and tragedy as ethical devotion—together enriching the universal understanding of human fate.

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