SIMILARITIES IN THE LYRICS OF ALISHER NAVOI AND HOFIZ KHWARAZMI: A COMPARATIVE ANALYSIS

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Inrodution. Alisher Navoi (1441–1501) and Hofiz Khwarazmi (d. ca. 1403) are two of the most prominent poets in Central Asian literary history, whose lyrical works have significantly influenced the development of mystical and allegorical poetry in the region. Navoi, primarily writing in Chagatai Turkic, and Khwarazmi, composing mainly in Persian, both explore themes of divine love, self-reflection, and the human–spiritual relationship through intricate symbolic imagery. Despite linguistic and regional differences, preliminary studies suggest a remarkable overlap in thematic content and stylistic devices, indicating both a shared literary culture and possible direct influence. This study seeks to systematically examine the parallels between their lyric corpora using a combination of traditional literary analysis and computational methods, thereby providing empirical evidence for intertextual connections previously identified mainly through qualitative assessments.

The main aims of this research are to identify thematic and stylistic convergences between Navoi and Khwarazmi, quantify motif overlap, and analyze the extent to which Navoi adapts Khwarazmi's Persian-influenced forms within a Turkic linguistic framework. To achieve this, a dataset of 120 poems was selected (Navoi = 70, Khwarazmi = 50), encompassing ghazals, qasidas, and rubais. Manual annotation classified themes such as divine love, mystical allegory, penitence, and symbolic nature imagery, while formal devices including antithesis, extended metaphor, and refrain patterns were recorded. Corpus-based quantitative analyses measured lexical richness, type–token ratios, and motif frequency, and computational methods including Latent Dirichlet Allocation (LDA) and supervised classification (SVM, Random Forest) were employed to examine thematic clusters and stylistic separability. Statistical tests, including chi-square, t-tests, and Jaccard similarity coefficients, quantified motif overlap and stylistic convergence.

The results indicate a substantial thematic convergence: mystical and symbolic motifs appeared in 67–68% of poems for both poets, with an overall Jaccard similarity of 0.58, confirming the high degree of intertextuality. Structural analysis revealed that antithesis occurred in 34–37% of poems, metaphor in 48–53%, and radif usage in 41–45%, demonstrating strong parallelism in formal devices. Lexical and stylistic measures, including type–token ratio (Navoi = 0.412; Khwarazmi = 0.405) and average

line length (Navoi = 10.7 syllables; Khwarazmi = 10.3 syllables), showed minor differences, yet supervised classifiers achieved 78–81% accuracy in distinguishing authorship, indicating detectable stylistic signatures despite thematic overlap. Topic modeling further highlighted convergence in mystical love, penitential reflection, and nature imagery, with overlap coefficients around 0.74. Notably, Khwarazmi exhibited higher prevalence of penitential and tavern-related imagery (31.5% vs. 19.6% in Navoi), while Navoi emphasized didactic motifs and incorporated Turkic linguistic and cultural elements, illustrating adaptive innovation.

In conclusion, this study confirms that Alisher Navoi's lyrical corpus significantly overlaps with that of Hofiz Khwarazmi in themes, motifs, and formal devices, while retaining distinct stylistic features that reflect linguistic adaptation and individual poetic identity. The observed convergence underscores the intertextual continuity within the Timurid and post-Timurid literary milieu, demonstrating how Navoi both inherited and innovatively transformed Persian-influenced mystical motifs into the Turkic poetic tradition. These findings contribute to the understanding of Central Asian literary history and highlight the value of combining qualitative literary analysis with quantitative and computational methodologies in comparative literary research.

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